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MOVING PICTURE WORLD

CALIFORNIA STATE LIBRARY

Founded by J.P. Chalmers in 1907

Goldwyn Pictures

This Is A Goldwyn Year

Exhibitors everywhere, feeling this, are signing up *now* for Goldwyn's powerful Star Series productions . . . .

Copyright 1917 by the Chalmers Publishing Company.

CALIFORNIA STATE LIBRARY

Chalmers Publishing Company 516 Fifth Ave. New York

"All the News That's Fit to Print."

The New York Times.

THE WEATHER
Showers today, tonight probably fair, moderate winds, mostly west.

VOL. LXVII...NO. 22,078. NEW YORK, SATURDAY, JULY 6, 1918.—EIGHTEEN PAGES.

CRYING 'LUSITANIA!' OUR MEN VICTORIOUSLY RUSH ON HAMEL;

HOUSE VOTES ... CONTROL.

Dutch Send Armed Convoy with Ships to East Indies

NO TROOPS ON LOST VESSEL

Damages Austrian Cro...

'LUSITANIA' OUR BATTLE CRY

Americans with Anzacs Went Into Hamel Fight Seeking Vengeance

Allies in Past Week Have Won Important Positions, Captured 5,000 Prisoners, Clinched Control of Air

LONDON, July ...

FIGHT 200 GERMAN PLANES

Americans Face Big ...

Evidence that the world will never forget this hideous crime

"The SINKING OF THE LUSITANIA"

LONG after this war is over the people of your town and every other town will still remember this as the greatest crime of all history—will go to any lengths to see the world's only reproduction of the atrocious sinking of the Lusitania. Give them the great, overwhelming picture now—the picture that will never have a competitor. Made from 25,000 drawings on gelatine by the famous artist, Winsor McCay requiring 22 months of work. The most dramatic, exciting, thrilling picture ever shown in your house. Use our Special Ads and Posters. Get the cream by booking it today.

JEWEL Productions Inc.
1600 Broadway New York City

COMING!
A Brand New
CHARLIE CHAPLIN
Comedy
"TRIPLE TROUBLE"
NOT a Reissue—NOT a Rehash
But a NEW Film
ESSANAY-CHAPLIN BRAND
To the Exhibitor:
In "Triple Trouble" we are offering you a NEW Charlie Chaplin picture in its entirety. Essanay made this picture with Chaplin when he was at the zenith of his laugh-making powers.
Realizing that the value of Chaplin films were steadily increasing, Essanay held this film in its vaults until the most opportune time for release, which we believe to be NOW.
There has been only one NEW Chaplin film in several months. The public is eager for new Chaplin comedies and will welcome "Triple Trouble" with open arms.
Yours truly,
Essanay Film Mfg. Company
Geo. K. Spoor
President.
George Kleine System
Distributors
ESSANAY
Perfection Pictures

HARRY CAREY is, beyond all question, the most human of Western character actors on the Screen today—which means that he is the most profitable for the Exhibitor. His latest production is "HELL BENT," directed by Jack Ford and rich with those inimitable effects which every one who knows HARRY CAREY will go miles to see.

WHEN DOROTHY PHILLIPS' name goes up on your front your every patron knows that they'll see a real actress in real drama. "THE MORTGAGED WIFE" is a play with a punch—a UNIVERSAL SPECIAL ATTRACTION by reason of its tremendous intensity, sumptuous sets and the superb acting of one of the most popular figures in Pictures.

THE reason why "SMASHING THROUGH," with Herbert Rawlinson, has made so much money for Exhibitors is simply because Star, Story and Staging are of the very highest type. This is a UNIVERSAL SPECIAL ATTRACTION of speed—action—power—and a love story of very much more than the usual appeal.

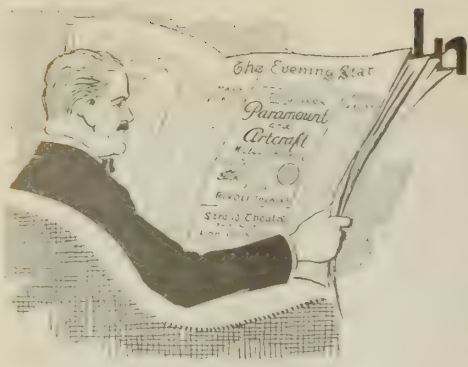
UNIVERSAL SPECIAL ATTRACTIONS

MAE MURRAY has never, in all her carer, had a finer vehicle for display of her unique talent than "THE BRIDE'S AWAKENING." Supporting cast, staging, direction—in this really sumptuous production have been carried out regardless of expense. But this is the only way in which a picture can become a UNIVERSAL SPECIAL ATTRACTION.

PRISCILLA DEAN! A national favorite, starring in a Production whose wonderful double-exposure photography is one of the marvels of the Screen. See this amazing picture at your nearest Universal Exchange, and your admiration will be equally divided between Actress and Direction. Book "The TWO-SOUL WOMAN" for something different.

FIRST IT WAS "SHOES"—then "Saving the Family Name"—then "The Mysterious Mrs. M."—then "Idle Wives"—now it's "THE MODEL'S CONFESSION." And Mary MacLaren was never more exquisite than in this Picture, on which money has been lavished without stint. UNIVERSAL FILM MFG. CO., Carl Laemmle, President, 1600 Broadway, New York.

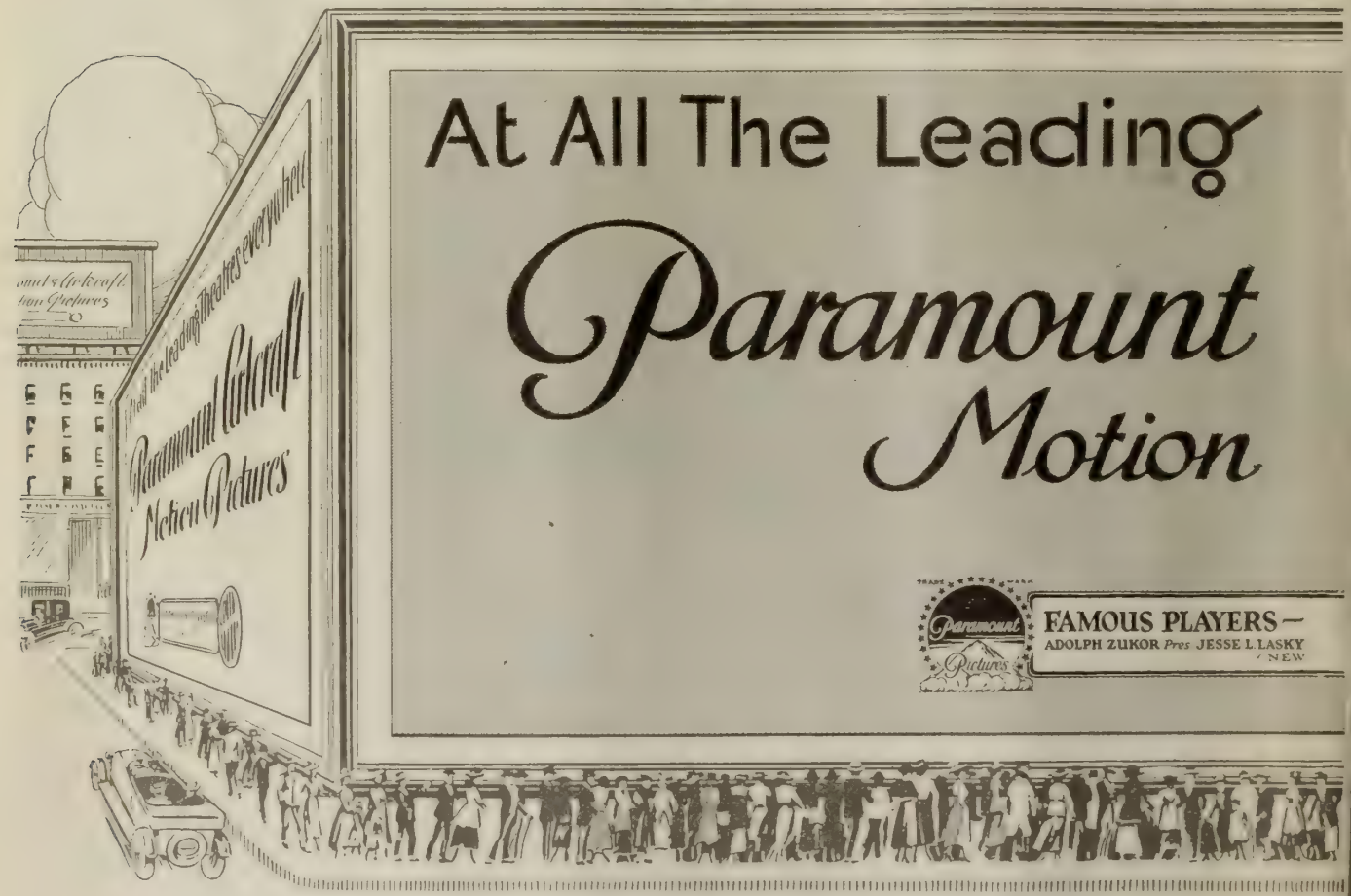
Coming closer every minute!
"For Husbands Only"
JEWEL Productions Inc. 1600 Broadway N.Y.
LOIS WEBER'S coming fascination for the whole family
MILDRED HARRIS of "The Price of a Good Time" & "The Doctor and the Woman"



In the Newspapers

—big, dominating space in cities from Atlantic to Pacific. America is daily reading the Paramount and Artcraft message. Learning what to see—which stars and when and where. And finds it well **worth while** to **look** for the Paramount and Artcraft trademarks.

And Now on



At All The Leading

Paramount Motion

Paramount Pictures

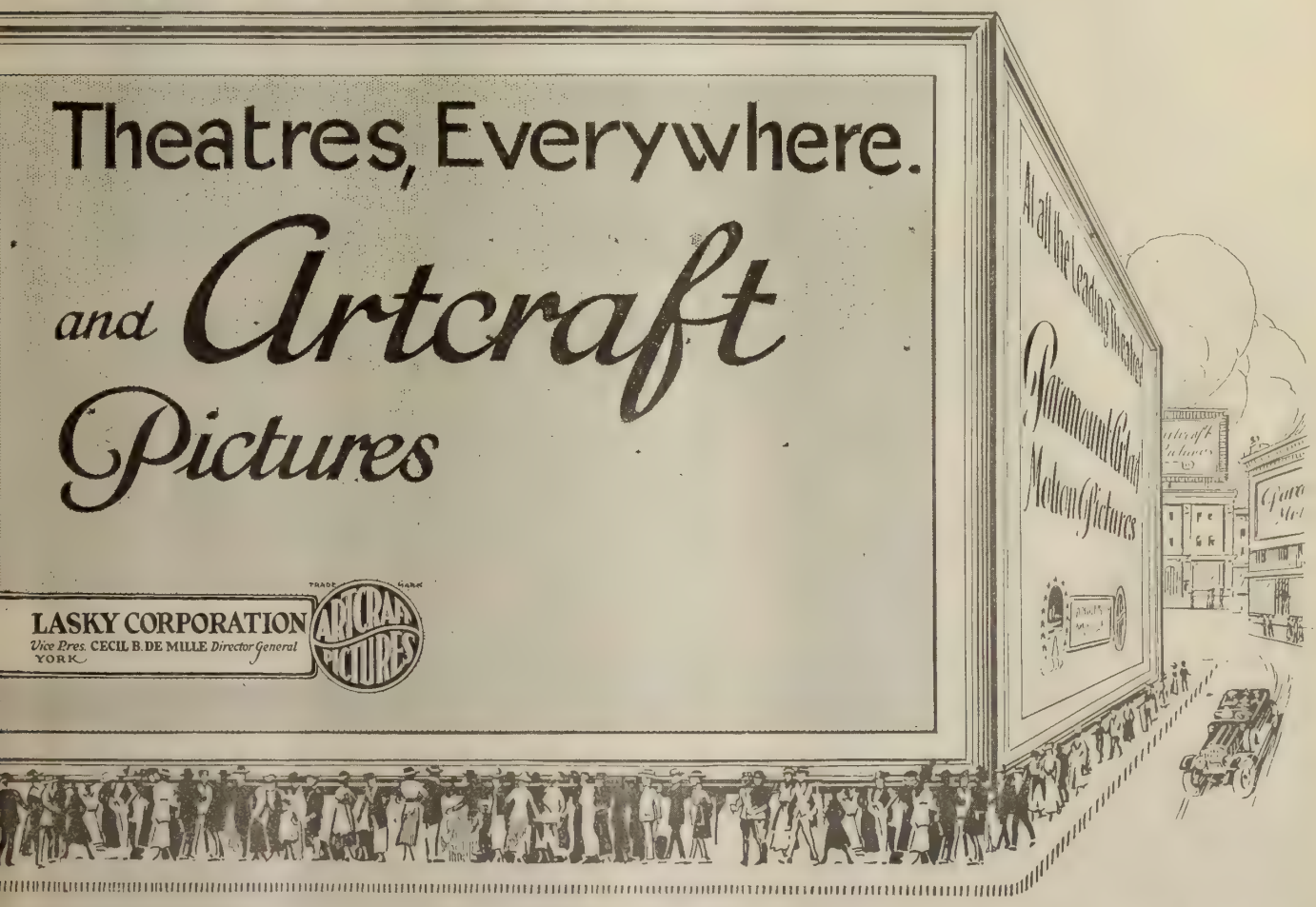
FAMOUS PLAYERS—
ADOLPH ZUKOR *Pres* JESSE L. LASKY
NEW

—comes a great big poster sheets, for Paramount and will be written *big* in

In the Magazines

—such as the Saturday Evening Post—full pages and double pages in rapid succession are giving the people no chance to forget what Paramount and Artcraft are doing for motion pictures—for the nation's entertainment—for the individual's diversion.

the Billboards!



campaign, nothing but 24 Artcraft—and the results box office receipts.

Goldwyn Pictures

The Evidence of

THESE scenes from Geraldine Farrar's first Star Series Goldwyn production bring to exhibitors everywhere the good news they have wanted about this noted star.

A modern role, modern gowns, scenes and people of today. An emotional drama, a rushing, full-of-action, melodramatic love story for the most famous artist of the screen.

GERALDINE FARRAR
in
The TURN OF THE WHEEL

By TEX CHARWATE *Directed by* REGINALD BARKER

makes us, and will make every exhibitor happy, because now she has a wonderful "*please-the-public production*" that will do tremendous business wherever presented.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Your Own Eyes!

GOLDWYN agrees with the exhibitors of America in the choice of Miss Farrar's future stories. We asked for and received exhibitor help and advice in selecting her material.

Goldwyn called upon and conferred with several hundred exhibitors in large and small cities to obtain in advance *the stamp of box-office approval* for her six coming productions.

The result of this co-operation between star, producer and exhibitor is dramatic and powerful productions created and made by three great specialist elements *all working together* in the joint cause of art and profit.

"The Turn of the Wheel" is, beyond question, a "*big-money picture*" for our exhibitor-customers. Released September 2.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

TOM MOORE
in a scene from
"JUST FOR TONIGHT"

"This is a Goldwyn Year"

EXHIBITORS of America made Tom Moore a star. Goldwyn didn't do it. *You* forced us to take the step. Your public liked him. Your demand made us act.

"JUST FOR TONIGHT"

By Charles A. Logue *Directed by Charles Giblyn*

launches him into national popularity under Goldwyn Star Series policy. You will find him tremendously successful "on his own" in productions of *Goldwyn quality*. Released September 16.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN *Vice President*
16 East 42nd Street New York City

CAPITOL COMEDIES

"SMILING BILL" PARSONS

in a scene from a recent CAPITOL COMEDY

26 Capitol Comedies: One Every Second Monday. Released exclusively through Goldwyn.

ALL the big theatres of the country that are careful and jealous about the quality of their programs and the comedies shown their audiences have booked, or are booking,

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

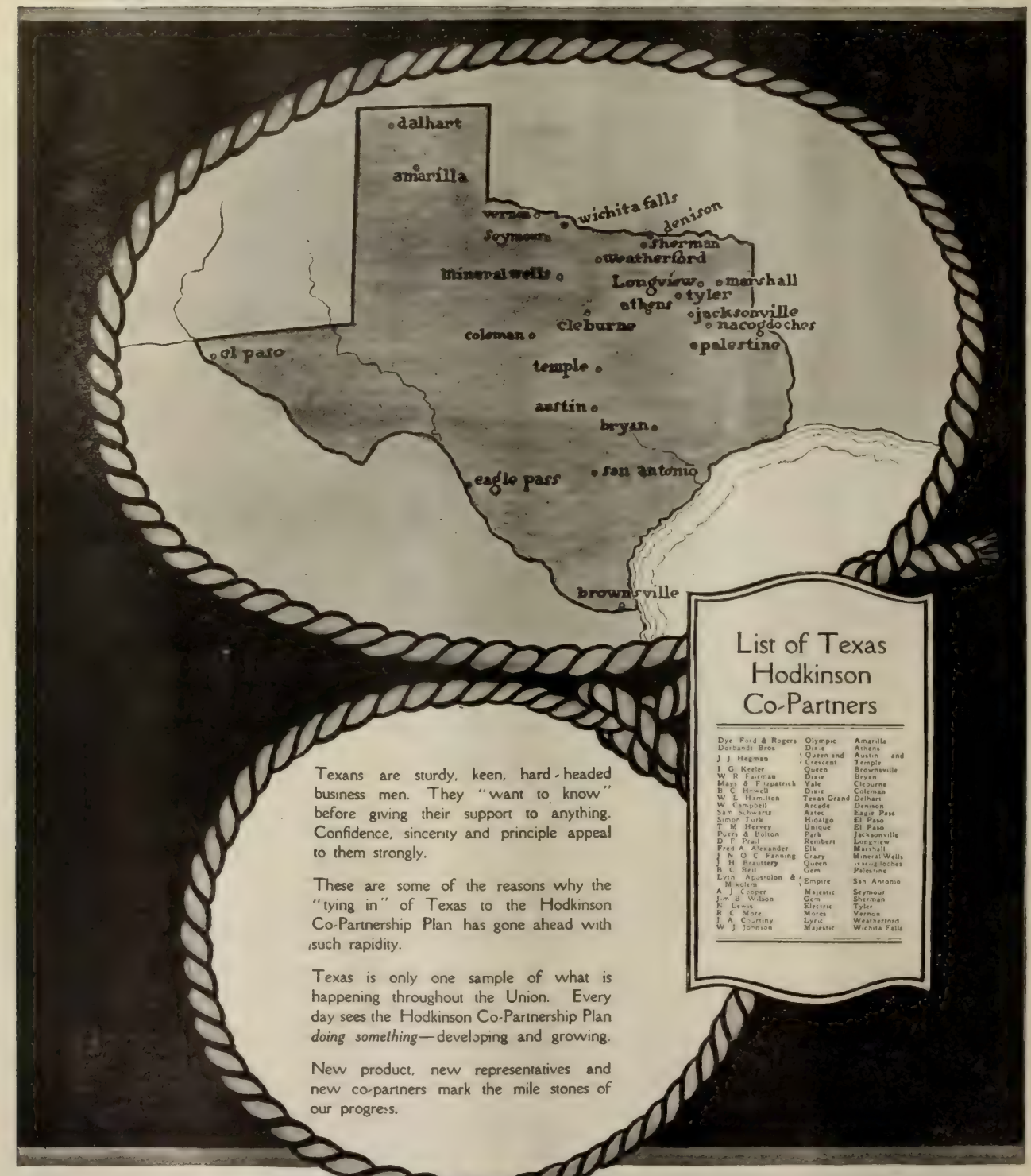
2,000 exhibitors are playing them because they are the cleanest, fastest, comedies available in the entire market. You can book them independently of all other pictures at fair and equitable rentals.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

Tying in Texas to "Hodkinson Copartnership"



Texans are sturdy, keen, hard-headed business men. They "want to know" before giving their support to anything. Confidence, sincerity and principle appeal to them strongly.

These are some of the reasons why the "tying in" of Texas to the Hodkinson Co-Partnership Plan has gone ahead with such rapidity.

Texas is only one sample of what is happening throughout the Union. Every day sees the Hodkinson Co-Partnership Plan *doing something*—developing and growing.

New product, new representatives and new co-partners mark the mile stones of our progress.

List of Texas Hodkinson Co-Partners

Dye Ford & Rogers	Olympic	Amarilla
Dorbandt Bros	Dixie	Athens
J J Hegman	Queen and Crescent	Austin and Temple
I G Keeler	Queen	Brownsville
W R Fairman	Dixie	Bryan
Mayo & Fitzpatrick	Yale	Cleburne
B C Howell	Dixie	Coleman
W L Hamilton	Texas Grand	Delhart
W Campbell	Arcade	Denison
Sam Schwartz	Artec	Eagle Pass
Simon Turk	Hidalgo	El Paso
T M Hervey	Unique	El Paso
Puers & Bolton	Park	Jacksonville
D F Prail	Rembert	Longview
Fred A Alexander	Elk	Marshall
J N O C Fanning	Crazy	Mineral Wells
J H Brautterry	Queen	nacogdoches
B C Bell	Gem	Palestine
Lyth Agustolon & Mikolen	Empire	San Antonio
A J Cooper	Majestic	Seymour
Jim B Wilson	Gem	Sherman
N Lewis	Electric	Tyler
R C More	Mores	Vernon
J A Courtiny	Lyric	Weatherford
W J Johnson	Majestic	Wichita Falls

W.W. HODKINSON CORPORATION

527 FIFTH AVENUE · · NEW YORK CITY

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

THIS is the second of our series of "Service Ads." Below is a suggestion for an attractive ad. to the public for Kathleen Clifford in "Angel Child."

Miss Clifford's beauty, her inate grace and charm of appearance constitute sales points that should be exploited with thoroughness. Her international vaudeville reputation is an asset also.

The treatment suggested below would be particularly acceptable for lobby display paintings and window cards as well.

We are ready to supply electros of the complete ad to exhibitors in any size and in all screens, depending upon whatever purpose they are intended for. See "Angel Child" press matter for further suggestions and ideas.

HODKINSON SERVICE

now consists of

Paralta Plays, Plaza Pictures, J. D. Hampton Productions,
Douglass Natural Color Pictures

At all General Film Exchanges

W·W·Hodkinson·Corporation · 527 Fifth Avenue · NEW · YORK

Winsome, inimitable Kathleen Clifford, International Vaudeville Favorite, fairly sparkles her way through

"ANGEL CHILD"

a comedy of joyous childhood and its mischievous pranks that almost defeat the ends of justice.

Miss Clifford's character work as the "Angel Child" produces gales of laughter, while her ability to display wonderful garments with grace and charm arouses the keenest interest of all femininity.

See it on Monday and Tuesday

PALL MALL THEATRE

PLAZA PICTURES

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN

in his fourth Paralta Play

"A Burglar for a Night"

by

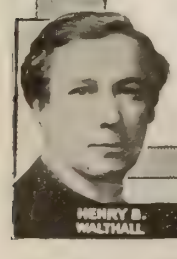
F. McGREW WILLIS

Produced under the personal supervision of
ROBERT BRUNTON

Directed by Ernest Warde

In the role of Kirk Marden, J. Warren Kerrigan will be seen as the son of an American railroad magnate; the embodiment of the American spirit to fight for right—and fight fair. In the Orient he meets William Real and befriends him. Upon their return to America he learns that his father is about to be ruined by a business rival. How he steals not only the papers that had been obtained through intrigue, but also the heart of a beautiful girl, presents Mr. Kerrigan in one of the most virile roles that he has ever interpreted.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY



DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

GENERAL FILM COMPANY

Attention...Exhibitors of America!

A Triumph Film:

American Red Cross Presents

The Historic Fourth of July In Paris

Produced by the Bureau of Pictures of American Red Cross.
Booked for a Premiere at the Rivoli Theatre, New York.
Distributed for the American Red Cross by General Film Company.

The first parade of United States Heroes after their triumph on the Marne.

The first wounded American soldiers taking part in the joint celebration of two Republics.

The first view of the newly dedicated Avenue du President Wilson.

The first parade of American Red Cross Nurses back from the battle zone.

And Many Other Stirring Events

The length of this film is approximately 1000 feet. It may be booked at any General Film Company exchange. It is a sure fire attraction—appealing alike to the general public and the millions of devoted American Red Cross Members throughout the country.

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

WOLFVILLE TALES

By ALFRED HENRY LEWIS

Someth'n' about 'em, boys, that slips you the charm of the colorful West—zip full of humor, and drama enough to remind you of that difference between sayin' anything p'ison with a smile and jus' sayin' it!

A Two-Part WOLFVILLE TALE Every Other Week, as an Alternating Release with One of the Famous O. HENRY Stories. Best Short-Length Features on the Screen Today.

BROADWAY STAR FEATURES

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

GENERAL FILM COMPANY

SNAKEVILLE COMEDIES FIT ALL PROGRAMS

Fifteen minutes of fun that will delight your patrons, especially during the hot weather period. Try one and you will book them all.

Twenty now ready - Ask for them!

★ ★ ★ ★

BOOK ONLY THE GENUINE CHARLIE CHAPLIN COMEDIES

The Films that Made Him Famous

One exhibitor writes: "I have booked several of these films as high as five times and filled my house always. Many have not seen them and those who have like them better each time."

★

WE RECOMMEND THIS LIST

"A Night Out"
"His New Job"
"The Tramp"
"In the Park"
"A Woman"
"By the Sea"
"The Champion"
"A Jitney Elopement"
"Work"

Essanay

Trademark
Reg. U. S. Pat. 1907

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

Not father and son, but

YANKEE and HUN

LOCKED in a struggle to the death—the ex-Prussian guardsman, the Kaiser's spy, and his American-born son!

Physically disqualified, yet "doing his bit" for his country, the boy has untwittingly installed an explosive wire in the big munition factory. And at any moment the lights may be turned on!

The fight—the race against time—the failure of his weak heart—the explosion!

Too late—yet in defeat lies victory! Under the stars he registers the vow of the loyal American citizen, to avenge—"with my life, if need be"—the wrongs that people of his blood have done.

And on the other side of the war-torn world, his comrades go "over the top" in the greater fight for democracy. The climax of Wyndham Gittens' stirring six-reel production.

ROMAYNE SUPERFILMS
LOS ANGELES

ME UND GOTT

A DRAMA OF

The Awakening of America

ROLL OF HONOR

THE NAME OF EVERY THEATRE WHICH EXHIBITS

PERSHING'S CRUSADERS

THE FIRST U.S. OFFICIAL WAR FEATURE

will be published in this Roll and the United States Government Division of Films will present a handsome "Victory Screen Pledge" to its proprietors to be used for lobby display and as a memento of their patriotic action.

Names preceded by an asterisk (*) are the week's supply of newcomers on the Honor Roll.

If you have contracted for "Pershing's Crusaders," the name of your theatre positively will appear in this roll. It may be two, or even three weeks afterward, as it takes time to pass the contracts through various departments.

Colorado—N. Mex.—Utah—Wyo.

And All Counties in Idaho North of and Including Idaho County

* Majestic .....Grand Junction, Colo.
* Ingram .....Misa, Colo.
* Opera House.....Telluride, Colo.
* Empress .....Laramie, Wyo.
* Iris .....Casper, Wyo.
* Frederick .....Frederick, Colo.
* Isis .....Longmont, Colo.
* Grand .....Rocky Ford, Colo.
* Columbus .....Columbus, N. Mex.
* Crystal .....Cavizoza, N. Mex.
* Thompson .....Denver, Colo.
* Ogden .....Denver, Colo.
* Empress .....Stratton, Colo.
* Midway .....Burlington, Colo.
* Model .....Louisville, Colo.
* Nelson Hall..... .Niwot, Colo.
* Hillyard Opera House..Southfield, Utah
* Strand .....Vlasenburg, Colo.
* Grand .....Rock Springs, Wyo.
* Liberty .....Parma, Idaho
* Arcade Photoplay.....Gooding, Idaho
* Chrisman .....Nucla, Colo.
* Princess .....Crested Butte, Colo.
* Gem .....Yuma, Colo.
* Rex .....St. Anthony, Idaho

Orpheum .....Rigby, Idaho
Opera House .....Gilman, Colo.
Bangh .....Shoshone, Idaho
Elite .....Limon, Colo.
Princess .....Flagler, Colo.
Isis .....Preston, Idaho
East Colo. Amusement Co..Hugo, Colo.
Elite .....Wiggins, Colo.
Star .....Victor, Idaho
Playhouse .....Mauzanola, Colo.
Mission .....Clayton, N. M.
I. O. O. F.....Las Animas, Colo.
Star .....Fowler, Colo.
Elite .....Tremonton, Utah
Meridan .....Meridan, Idaho
Orpheum .....Glenwood Spgs., Colo.
Theatre .....Newcastle Colo.
Star .....Torenbury, N. M.
Theatre .....Ft. Bayard N. M.
Plaza .....Tyione, N. M.
Opera House .....Montpelier, Idaho
Columbia .....Grace, Idaho
Isis .....Salina, Utah
America .....Denver, Colo.
Burley .....Burley, Idaho
Auditorium .....American Falls, Idaho
Paramount Empress....Bingham, Utah
Coronado .....Los Vegas, N. M.
Pastime .....Springer, N. M.
Rex .....Raton, N. Mex.
Princess .....Deming, N. M.
American .....Salt Lake, Utah
Unique .....Gunnison, Colo.
Columbia .....Florence, Colo.
Peoples .....Wiley, Colo.
Oil Shole .....Grand Valley, Colo.
Lover .....Ft. Morgan, Colo.
Opera House .....Mancos, Colo.
Rialto .....Jerome, Idaho
Rex .....Buhl, Idaho
Gem .....Somerset, Colo.
Burns.....Colo. Springs, Colo.
Universal .....Holyoke, Colo.
Emerson .....Brush, Colo.
Grand .....Pueblo, Colo.
Orpheum.....Steamboat Springs, Colo.
Wray .....Wray, Colo.
Lyric or Empress.....Ft. Collins, Colo.
Iris .....Boulder, Colo.
Stirling .....Greeley, Colo.
West .....Trinidad, Colo.
Atlas .....Cheyenne, Wyo.
Ogden .....Ogden, Utah

Washington—Oregon—Alaska—Montana

And All Counties in Idaho North of and Including Idaho County

* Antlers .....Roseburg, Wash.
* Judith .....Lewistown, Mont.
* New Seeley.....Pomeroy, Wash.
* Ray .....Olympia, Wash.
* Empire .....North Yakima, Wash.
* Page .....Medford, Ore.

Rolfe .....Albany, Ore.
Orpheum .....Havre, Mont.
Everett .....Everett, Wash.
Liberty .....Lynden, Wash.
Orpheum .....Snohomist, Wash.
Bijou .....Aberdeen, Wash.
Gem .....Neontoe, Wash.
Liberty .....Bellingham, Wash.
Strand .....Seaside, Ore.
Sunset .....Astoria, Ore.
Noble .....Marshfield, Ore.
Liberty .....Salem, Ore.
Oregon .....Eugene, Ore.
Empire .....Anacortes, Wash.
Victory .....Tacoma, Wash.
Rialto .....Bremerton, Wash.
Majestic .....Corvallis, Ore.

Illinois

* Motion Picture.....Chicago, Ill.
* Village .....Willmette, Ill.
* Exchange .....Wilmington, Ill.
* Idle Hour .....Canton, Ill.
* Strand .....Farmingdale, Ill.
* Royal .....Minok, Ill.
* Star .....Ohio, Ill.
* Fox .....Aurora, Ill.
* Monogram .....Chicago, Ill.
* Cozy .....Durand, Ill.
* Lyceum .....Wyoming, Ill.
* Idle Hour .....Rossville, Ill.
* Odd Fellows.....Mt. Olive, Ill.
* Princess .....Galva, Ill.
* New Star.....Clinton, Ill.
* Gem .....Keithburg, Ill.
* Lyric .....Clinton, Ill.
* Alco .....Olney, Ill.
* Star .....Lincoln, Ill.

Lawford .....Havanah, Ill.
Minsdale .....Minsdale, Ill.
Erber's .....E. St. Louis, Ill.
Washington .....Granite City, Ill.
Grand .....Mattoon, Ill.
Lyric .....Salem, Ill.
New Irving .... .Chicago, Ill.
Irvg. Pk. Blvd. & Crawford
Playhouse .....Chicago, Ill.
Mich. & Van Buren Sts.
Grand .....Rockford, Ill.
Hoyburn .....Evanston, Ill.
Orpheum .....Champaign, Ill.
Oak Park .....Oak Park, Ill.
Crescent .....Pontiac, Ill.
Chateau .....Chicago, Ill.
B'way & Grace St.
Frolic .....Chicago, Ill.
55th & Ellis Ave.

Lakeside .....Chicago, Ill.
4730 Sheridan Rd.
Kenwood .....Chicago, Ill.
47th & Kimbach Ave.
Columbus .....Chicago, Ill.
63rd & Ashland Ave.
Lexington .....Chicago, Ill.
715 S. Crawford Ave.
Cosmopolitan .....Chicago, Ill.
79th & Halsted
Peerless .....Chicago, Ill.
3955 Grand Blvd.
Terminal .....Chicago, Ill.
3308 Lawrence Ave.
Woodlawn .....Chicago, Ill.
853 E. 63rd St.
Oakland Sq.....Chicago, Ill.
3947 Drexel Bldg.
Calo .....Chicago, Ill.
7594 N. Clark St.
Lane Court .....Chicago, Ill.
Centre & Lane Court
Adelphia .....Chicago, Ill.
7070 N. Clark St.
Metropolitan .....Chicago, Ill.
47th & Crawford
Milford .....Chicago, Ill.
Milwaukee & Crawford
Alcazar .....Chicago, Ill.
69 W. Madison St.
Casino .....Chicago, Ill.
401 N. Clark
Crystal .....Chicago, Ill.
2701 W. North St.
Garfield .....Chicago, Ill.
2844 W. Madison St.
Plaisance .....Chicago, Ill.
466 N. Parkside Ave.
Gaiety .....Chicago, Ill.
8205 Commercial Ave.
Marlowe .....Chicago, Ill.
62nd St. & Stewart Ave.
Schlinder .....Chicago, Ill.
1005 W. Huron St.
Bryn Mawr .....Chicago, Ill.
1125 Bryn Mawr Ave.
Linden .....Chicago, Ill.
63rd & Halsted Sts.
Archer .....Chicago, Ill.
35th & Archer Ave.
Rex .....Chicago, Ill.
69th & Racine Sts.
Halfield .....Chicago, Ill.
[illegible] & Halsted Sts.
Boulevard .....Chicago, Ill.
55th & Ashland Ave.
Vitagraph .....Chicago, Ill.
[illegible] Lawrence Ave.
[illegible] Chicago, Ill.
[illegible] Chicago, Ill.
[illegible] Chicago, Ill.
[illegible] Chicago, Ill.
[illegible] Chicago, Ill.
[illegible] Chicago, Ill.

Knickerbocker .....Chicago, Ill.
6217 Broadway
Michigan .....Chicago, Ill.
55th & Michigan Ave.
Covent Garden .....Chicago, Ill.
2653 N. Clark St.
Prairie ..... Ill.
Harrison ..... Ill.
Opera House .....Dwight, Ill.
Opera House .....Polo, Ill.
Airadrome .....Alton, Ill.
Paul Stone Amus. Co.....Chicago, Ill.
Villas .....Chicago, Ill.
5603 W. 22d St.
Grand .....Granite City, Ill.
Princess .....Woodstock, Ill.
Motion Picture .....Chicago, Ill.
618 W. Chicago Ave.
Princess .....Hoopestown, Ill
Odd Fellows' Temple....Mt. Olive, Ill.
Sacred Heart Church.....Rutland, Ill.
Opera House .....Mt. Carroll, Ill.
Parkway .....Chicago, Ill.
11055 N. Michigan.
Idle Hour .....Rossville, Ill.
Lyric .....Casey, Ill.
Oakley .....Chicago, Ill.
Isis .....Chicago, Ill.
Plasiance .....Chicago, Ill.
Faulina .....Chicago, Ill.
Majestic .....Streator, Ill.
Windsor Park.....Chicago, Ill.
Julian .....Chicago, Ill.
Opera House .....Rankin, Ill.
Curtis .....Downers Grove, Ill.
Brookfield .....Brookfield, Ill.
Illinois .....Clue Heights, Ill.
Minsdale .....Minsdale, Ill.
Garden .....Harvey, Ill.
Joliet .....Joliet, Ill.
Hyde Park .....Chicago, Ill.
Rogers .....Chicago, Ill.
Buggs .....Chicago, Ill.
American .....Chicago, Ill.
Empress .....Decatur, Ill.
Bijou .....Carrollton, Ill.
Americus .....Chicago, Ill.
New Apollo.....Chicago, Ill.
California .....Chicago, Ill.
Park Manor .....Chicago, Ill.
De Luxe.....Lake Forest, Ill.
Marquette .....La Salle, Ill.
Orpheum .....Ottawa, Ill.
Marshall Sq.....Chicago, Ill.
Illington .....Chicago, Ill.
Orpheum .....Chicago, Ill.
Lyric .....Earlville, Ill.
Avon .....Chicago, Ill.
Grand .....Geneva, Ill.
Empire ..... Morris, Ill.
Princess ..... De Kalb, Ill.
Star .....Oregon, Ill.
Grand .....Harrisburg, Ill
Ear .....Chicago, Ill.
New Brookline ..... Chicago, Ill.
Southern .....Oak Park, Ill.
Grand ..... Macomb, Ill.

Opera House .....Buda, Ill.
Strand .....Freeport, Ill.
Rialto .....Kewanee, Ill.
Majestic.....East Moline, Ill.
Mirror .....Moline, Ill.
Spenser Sq.....Rock Island, Ill.
Dreamland .....Prophetstown, Ill.
Olympia .....Arcole, Ill.
Star .....Newton, Ill.
Strand .....Robinson, Ill.
Alce .....Olney, Ill.
Strand .....Petersburg, Ill.
Illinois .....La Grange, Ill.
Majestic .....Paxton, Ill.
Lyric .....Chicago, Ill.

Indiana

Auditorium .....Nappance, Ind.
Isis .....Winsmac, Ind.
Star .....Rosedale, Ind.
Colonial .....Lebanon, Ind.
Star .....Coveirlo, Ind.
Colonial .....Bickwell, Ind.
Campbell .....Spencer, Ind.
Cozy .....Gigger, Ind.
Theatre .....Farmersburg, Ind.
Palace .....Worthington, Ind.
Opera House.....Hymena, Ind.
Harry .....Gary, Ind.
Palace .....Ft. Wayne, Ind.
K. of P.....Greensburg, Ind.
Crescent .....Jasonville, Ind.
Strand .....Shelbyville, Ind.
Star .....Whiting, Ind.
Stareete .....Newcastle, Ind.
Dreamland .....Fowler, Ind.
Campus .....Bloomington, Ind.
Tokio .....Veedersburg, Ind.
Sanders .....Indianapolis, Ind.
New Huntington.....Huntington, Ind.
Lyric .....Vincennes, Ind.
Arc .....Leavensworth, Ind.
Auditorium .....Connersville, Ind.
Cozy .....Rockville, Ind.
Union Grand .....Union City, Ind.
Pastime .....Garrett, Ind.
Alhambra .....Elwood, Ind.
Washington .....Richmond, Ind.
Wallace .....Peru, Ind.
Eagle .....Wabash, Ind.
Court .....Auburn, Ind.
Lyceum .....S. Whitely, Ind.
Movie .....Piercetown, Ind.
Lyceum .....Columbia City, Ind.
Jennings .....North Vernon, Ind.
Wild Opera House....Noblesville, Ind.
Ideal .....Sheridan, Ind.
Wysor .....Muncie, Ind.
Mickelo .....Linton, Ind.
Gravel .....Goodland, Ind.
Sourwine .....Brazil, Ind.
Opera House .....Washington, Ind.
Alhambra .....Knightstown, Ind.
Luna .....Lafayette, Ind.
Starland .....Anderson, Ind.
Princess .....La Porte, Ind

Circle .....Indianapolis, Ind.
Isis .....Dana, Ind.
Empire .....Jasonville, Ind.
Gem .....No. Manchester, Ind.
Dreamland .....Mt. Vernon, Ind.
Starland .....Michigan City, Ind.
Crumps .....Columbus, Ind.
Why-Not .....Greenfield, Ind.
Princess .....Rushville, Ind.
Music Hall.....Crawfordsville, Ind.
Isis .....Kokomo, Ind.
Orpheum .....Clinton, Ind.
Colonial .....Logansport, Ind.

Iowa—Nebraska—Kansas

* Crystal .....North Platte, Neb.
* Opera House.....Atlantic, Iowa
* Palace .....Wichita, Kan.
* Electric .....Rexford, Kan.
* Iris .....Webster City, Iowa
* Grand Opera House.....Remsen, Iowa
* Lyric .....Osceola, Iowa
* Lyric .....Oskaloosa, Iowa
* Perry Opera House.....Perry, Iowa
* Electric .....Emporia, Kan.
* Sun .....York, Neb.
* Elite .....Great Bend, Kan.
* Odeon .....Lyons, Kan.
* Empire .....Sterling, Kan.
* Empress .....Cedar Falls, Iowa
* Grand .....Marysville, Kan.
* Exeter .....Exeter, Neb.
* Star .....Sheffeld, Iowa
* Opera House .....Rudd, Iowa
American .....Kimball, Neb.
Grand .....Story City, Iowa
Princess .....Odebolt, Iowa
King .....Ida Grove, Iowa
Tepee .....Red Cloud, Neb.
Lyric .....Columbus Jct., Iowa
Strand .....Mystic, Iowa
Elite .....Greenleaf Kan.
Clock .....Pittsburg, Kan.
People's .....Channit, Kan.
Twin Star .....Ames, Iowa
Novelty .....Winpela, Kan.
Star .....Lake City, Iowa
Star .....Stockton, Kan.
Star .....Knoxville, Iowa
Beardsley .....Red Oak, Iowa
Cozy .....Villesia, Iowa
Ins .....Chariten, Iowa
Orpheum .....Attumwa, Iowa
Express .....Shenandoah, Iowa
Graham .....Washington, Iowa
Majestic .....Centerville, Iowa
Magic .....Omaha, Neb.
Strand .....Gunadl, Iowa
Rialto .....Newton, Iowa
Lyric .....Oskaloosa, Ia.
Star .....Decorah, Ia.
Bijou .....Mason City, Ia.
Strand .....Cedar Rapids, Ia.
Palace .....Waterloo, Ia.
Opera House .....Elkader, Ia.
Englert .....Iowa City, Ia.
Orpheum .....Oelwein, Ia.
Keck .....Wapello, Iowa
Windsor .....Hampton, Iowa
Trelcar .....Ogden, Iowa
Colonial .....Clarion, Iowa
Lyric .....Harlan, Iowa
Pastime .....Ottawa, Kan.
Temple Grand .....Creston, Iowa
Loyal .....Belgrade, Neb.
Strand.....Clinton, Ia.
Strand .....Grinnell, Ia.
Palace .....Burlington, Ia.
Grand .....Estherville, Ia.
Orpheum .....Fairfield, Ia.
Grand .....Keokuk, Ia.
Strand .....Marshalltown, Ia.
Garden .....Davenport, Ia.
Grand .....Mt. Madison, Ia.
Palace .....Muscatine, Ia.
Iris .....Hamburg, Ia.
Phoenix .....Neolu, Ia.
Fraser .....Spencer, Ia.
Casino .....Melcher, Ia.
Princess .....Sioux City, Ia.
Royal .....Sibley, Ia.
Majestic .....Fort Dodge, Ia.
Opera House.....Algona, Ia.
Royal .....Carroll, Ia.
Martha-Ellen.....Central City, Neb.
Community.....David City, Neb.
Stirling .....Superior, Neb.
Lyda.....Grand Island, Neb.
Auditorium .....Norfolk, Neb.
Rex.....Arkansas City, Kan.
Belduf .....Independence, Kan.
Royal .....Hutchinson, Kan.
Royal .....Newton, Kan.
Empress.....Ft. Scott, Kan.
Empress .....Paola, Kan.
New Elks .....Parsons, Kan.
Columbia .....Coffeyville, Kan.
Orpheum .....Leavenworth, Kan.
Cozy .....Topeka, Kan.

Minnesota—Wisconsin—S. D.

* Moveum .....Aitkin, Minn.
* Union Hall .....Le Roy, Minn.
* Rex .....Tower, Minn.
* Auditorium .....St. Croix Falls, Wis.
* Idle Hour .....Hoffman, Minn.
* Unique .....Sisseton, S. D.
* Grand .....Granville, Minn.
* Crystal .....Flandreau, S. D.
* Grand .....Breckinridge, Minn.
* Idle Hour .....Browerville, Minn.
* Ringling .....Baraboo, Wis.
* Strand .....Whitewater, Wis.
* Cozy .....Wadena, Minn.
* Grand .....Spooner, Wis.
* Gem .....Amery, Wis.
* Palace .....Kewaunee, Minn.
* Shubert .....Minneapolis, Minn.
* Cozy .....Twin Valley, Minn.
* Lyric .....Oslo, Minn.
* Rex .....Midland, S. D.
* Lyric .....Cass Lake, Minn.
* Star .....Hecla, S. D.
* Akron .....Langford, S. D.
* La Crosse .....La Crosse, Wis.
* Wonderland .....Windom, Minn.
* Glain .....Fertile, Minn.
* Royal .....Ashland, Wis.
* Odd Fellows Hall.....Prescott, Wis.
* Grand .....Durand, Wis.
* Gem .....Washburn, Wis.
* Grand Opera House.....Chetek, Wis.
* De Pont Y. M. C. A.....Barksdale, Wis.
* Blendo .....Benton, Wis.
* Crystal .....Burlington, Wis.
* Pastime .....Welman, Wis.
* Princess .....Bayfield, Wis.
* Byon .....Fondulac, Wis.
* Rex .....Park Falls, Wis.
* Idle Hour.....Phillips, Wis.
* Majestic .....Algano, Wis.
* Rex .....Glidden, Wis.
* Garrick .....Hawley, Minn.
* Bijou .....Pierre, S. D.
* Pleasant Hour.....Raymond, S. D.
* Pleasure Hour.....Sanborn, Minn.
* Strand .....Waterford, Minn.
* Rex .....Henning, Minn.
* Strand .....Britton, S. D.
* Scenic .....Detroit, Minn.
* Star .....Lake Park, Minn.
* Crystal .....Frazee, Minn.
* Rex .....Perham, Minn.
* Photoplay .....N. Y. Mills, Minn.
* Unique .....Nashwauk, Minn
* Opera House .....Doland, S. D.
Lyceum .....Kenmore, N. D.
Dreamland .....Willman, Minn.
Strand .....Huron, S. D.
Lyric .....Madison, S. D.
Amuzu .....Wykoff, Minn.
Empress .....Rochester, Minn.
Regale .....Salam, S. D.
Gem .....Frederick, S. D.
Yankton .....Yankton, S. D
Bijou .....Giantsburg, Wis
Unique .....Bricelyn, Minn.
Gem .....Caledonia, Minn.
Unique .....Cumberland, Wis.
Auditorium Movies.....Hull Lake Wis.
Strand .....Stevens Point, Wis.
Orient .....Harmony, Minn.
Strand .....Parker's Prairie, Minn.
Scenic .....Elkton, S. D.
Colonial .....Tracy, Minn.
Metropolitan .....Mitchell, S. D.
Lyric .....Redfield, S. D.
Lyric .....Austin, Minn.
Dreamland .....Rapid City, S. D.
Bun .....Ivanhoe, Minn.
Grand .....Herman, Minn.
Bijou .....Barnesville, Minn.
Exhibitors' Fair Grounds, Fergus Falls, Minn.
Palace .....Gettysburg, S. D.
Opera House.....Cape Benton, Minn.
Rex .....Beloit, Wis.
Palace Theatre .....Antigo, Wis.
Daly .....Grand Rapids, Wis.

(Continued next page)

Grand Opera House.....Wausau, Wis.
Unique .....Gays Mills, Wis.
Crystal .....Watertown, Minn.
Murray .....Slayton, Minn.
Opera House .....Rushford, Minn.
Unique .....Rice Lake, Wis.
De Tright .....Hudson, Minn.
Opera House.....River Falls, Wis.
Firemen's Opera Hs..Portsmouth, Wis.
Grand .....Lane, S. D.
Best .....Brainerd, Minn.
Orpheum .....Pelican Rapids, Minn.
Lyric .....Crookstown, Minn.
Scenic .....Tyler, Minn.
Unique .....Litchfield, Minn.
Amuzu .....Grand Meadow, Minn.
Scenic .....Beltrami, Minn.
Moore .....Shelly, Minn.
Lyric .....Cornell, Wis.
Auditorium .....Hillwater, Minn.
Orpheum .....Menominee, Wis.
Idle Hour .....Eureka, S. D.
Orpheum .....Glenwood City, Wis.
Theatre .....Royalton, Minn.
Auditorium .....Rush City, Minn.
Opera House.....Spring Grove, Minn.
Majestic .....Bangor, Wis.
Waspaso .....Faith, S. D.
Iverson .....Hudson, S. D.
Orpheum .....Ada, Minn.
Opera House .....White, S. D.
Theatre .....Alexandria, S. D.
Cozy .....Long Prairie, Minn.
Metropolitan .....Owatonna, Minn.
Lyric .....Pequot, Minn.
Grand .....Mahtowa, Minn.
Grand .....Faribault, Minn.
Opera House .....Sleepy Eye, Minn.
Grand .....Crosby, Minn.
Cozy .....Pine River, Minn.
Gem .....Lipestone, Minn.
Rex .....Bomidge, Minn.
Barrymore .....Marshall, Minn.
Broadway .....Albert Lea, Minn.
Moceum .....Aitkin, Minn.
Strand .....Fairmont, Minn.
Grand .....Jackson, Minn.
Princess .....St. James, Minn.
Grand .....Worthington, Minn.
Grand .....Huron Lake, Minn.
Wonderland .....Madella, Minn.
New Turnverin .....New Ulm, Minn.
Opera House .....Springfield, Minn.
Crystal .....Fulda, Minn.
Gem .....New Richmond, Minn.
Metro .....Red Wing, Minn.
Kerney .....Eagle Bend, Minn.
Grand Opera House....Del. Rpds., S. D.
Mora Opera .....Mora, Minn.
Rex .....Clarrissa, Minn.
Opera House .....Foley, Minn.
Empress .....Osakis, Minn.
New .....International Falls, Minn.
Howard .....Alexandria, Minn.
Opera House.....Marion, Wis.
Opera House.....Stanley, Wis.

Apollo .....Janesville, Wis.
Ideal .....Bloomer, Wis.
Strand .....Marinette, Wis.
Park Opera House....Cambridge, Wis.
Mikado .....Manitowoc, Wis.
Neenah .....Neenah, Wis.
Appleton .....Appleton, Wis.
Adler Opera House....Marshfield, Wis.
Grand .....Madison, Wis.
Majestic .....Sheboygan, Wis.
Bijou .....Racine, Wis.
Rhode O. H.....Kenosha, Wis.
Cozy .....Wagner, S. D.
Princess .....Allendun, S. D.
Pleasant Hour.....Brookings, S. D.
Jewel .....Sioux Falls, S. D.
Fad .....Brookings, S. D.

Missouri

King Bee .....St. Louis, Mo.
Park .....Girardeau, Mo.
Woodland .....St. Louis, Mo.
Cinderella .....St. Louis, Mo.
Gem .....Grant City, Mo.
Family .....St. Louis, Mo.
Union .....St. Louis, Mo.
New Grand Central.....St. Louis, Mo.
Woodland .....St. Louis, Mo.
Empire .....Chillicothe, Mo.
Cinderella .....St. Louis, Mo.
Auditorium .....Braymer, Mo.
Gem .....Pilot Grove, Mo.
Dorria .....Hayti, Mo.
Central .....Louis, Mo.
Gem .....Macon, Mo.
Idle Hour .....Festus, Mo.
Grand .....Princeton, Mo.
Criterion... .....Poplar Bluff, Mo.
Orpheum .....Mexico, Mo.
Grand .....Moberly, Mo.
Princess .....Kirksville, Mo.
Orpheus.....Excelsior Springs, Mo.
Bloomfield .....Bloomfield, Mo.
Rigney .....Albany, Mo.
Rex .....Ridgeway, Mo.
McGraw .....Brookfield, Mo.
Trio Amusement.....Hale, Mo.
Alamo .....Fayette, Mo.
Star .....Louisiana, Mo.
Lyric .....Liberty, Mo.

Ohio

Liberty & Gordon Sq...Cleveland, Ohio
Strand .....Bellefontaine, Ohio
La Grande.....Conneaut, Ohio
Knickerbocker .....Conneaut, Ohio
Robinson .....Reading, Ohio
Opera House.....New Vienna, Ohio
Opera House.....Versailles, Ohio
Idle Hour.....Carthage, Ohio
Wonderland .....Wanda City, Ohio
Karolyn .....New London, Ohio
Opera House.....Ashland, Ohio
Gray .....Greenfield, Ohio
Hippodrome .....Crestline, Ohio
Sigma .....Tiffin, Ohio
Grand .....Telphos, Ohio
Liberty & Gorden Sq..Cleveland, Ohio
Strand .....Bellfontaine, Ohio
La Grand.....Conneaut, Ohio
Knickerbocker Ohio
Orpheum .....Fayette, Ohio
Elyria .....Elyria, Ohio
Crilerin .....Oxford, Ohio
Elutino .....Pomeroy, Ohio
Gallipoli, Ohio
Family .....Middleport, Ohio
Columbia .....Cincinnati, Ohio
Lion .....Bellevue, Ohio
Opera House .....Greenville, Ohio
Norwood .....Norwood, Ohio
Majestic .....Findlay, Ohio
Americans .....Cincinnati, Ohio
Opera House .....Firrmont, Ohio
Lincoln .....Massillon, Ohio
Wonderland .....Lorain, Ohio
Grand .....Circleville, Ohio
Fineray .....Martins Ferry, Ohio
Castaniba .....Shelby, Ohio
Jewel .....Tory, Ohio
Majestic .....Mansfield, Ohio

Delaware—Md.—D. C.

Colonial .....Annapolis, Md.
Temple .....Dover, Del.
Opera House .....Frederick, Md.
Academy .....Hagerstown, Md.
Bridge .....Baltimore, Md.
Queen .....Wilmington, Del.
Garden .....Baltimore, Md.

New York

Manor .....Richmond Hill, N.Y.
Opera House.....Margaretsville, N.Y.
Opera House .....Stamford, N.Y.
Cronk M. P. C.....Roxburg, N.Y.
Idle Hour .....Vandilla, N.Y.
Apollo .....New York, N.Y.
America .....Freeport, N.Y.
Franklin .....Astoria, N.Y.
Mt. Kisco .....Mt. Kisco, N.Y.
Orpheum .....Saugerties, N. Y.
Regun .....New York City, N.Y.
Steeplechase....Rockaway Beach, N. Y.
Wanawanda .....Haines Falls, N.Y.
Bronx Star .....New York City, N.Y.
Playhouse .....Suffern, N. Y.
Majestic .....Haverstraw, N.Y.
Empire .....Dinkuke, N.Y.
Hippodrome .....Buffalo, N.Y.
Lyric .....Wellsville, N.Y.
Filmore .....Buff, N.Y.
Library .....Pleasantville, N.Y.
Regent .....College Point, L.I., N.Y.
Rudolph .....Annersville, N.Y.
Alhambra .....Brooklyn, N.Y.
Washington .....Dobbs Ferry, N. Y.
New Kingston .....Brooklyn, N.Y.
Gem .....New York City, N.Y.
Apollo .....Midfield, N.Y.
Village .....Cooperstown, N. Y.
Star .....Cobleskill, N. Y.
Colonial .....Norwich, N. Y.
Star .....Ogdensburg, N.Y.

*	Family	Le Roy, N. Y.
*	Park	Bath, N. Y.
*	Beekman	Dundee, N. Y.
*	Lyndon	Lyondeville, N. Y.
	Bohemian Annex	N. Y. C., N. Y.
	Manor	Richmond Hill, N. Y.
	Opera House	Margrettsville, N. Y.
	Opera House	Stamford, N. Y.
	Cronk M. P. Co	Rockburg, N. Y.
	Idle Hour	Unadilla, N. Y.
	Apollo	N. Y. C., N. Y.
	American	Freeport, N. Y.
	Franklin	Astoria, N. Y.
	Mt. Kisco	Mt. Kisco, N. Y.
	Orpheum	Saugerties, N. Y.
	Regan	N. Y. C., N. Y.
	Steeplechase	Rockaway Pk, N. Y.
	Wanawanda	Hanis Falls, N. Y.
	Empire	Dunkirk, N. Y.
	Hippodrome	Buffalo, N. Y.
	Lyric	Wellsville, N. Y.
	Monroe O. H.	Monroe, N. Y.
	Photoplay	Castile, N. Y.
	Town Hall	Brewster, N. Y
	Bleecker	N. Y. C., N. Y.
	Greenwich	N. Y. C., N. Y.
	Hapleton	Brooklyn, N. Y.
	Coleman	New York City, N. Y.
	Jamaica	Richmond Hill, N. Y.
	Webster	N. Y. C., N. Y.
	Palace Amuse	N. Y. C., N. Y.
	Murray Hill	Murray Hill, L. I., N. Y.
	Flushing	Flushing, N. Y
	Nassau	Pt. Washington, L. I., N. Y.
	Senior Hall	Montgomery, N. Y.
	Criterion	Roscoe, N. Y.
	Columbus Hall	N. Y. C., N. Y.
	Casino	Riverhead, N. Y.
	Mayfair	Great Neck, N. Y.
	Hippodrome	Sydney, N. Y.
	Park	Silver Creek, N. Y.
	Family	Batavia, N. Y.
	Family	Albion, N. Y.
	Proctor's 125th	N. Y. C., N. Y.
	125th St. & Lexington Ave.	
	Harlem Op. House	N. Y. C., N. Y.
	125th St. & Seventh Ave.	
	Proctor's 23rd Street	N. Y. C., N. Y.
	23rd St. nr. Sixth Ave.	
	Mt. Morris	N. Y. C., N. Y.
	116th St. & Fifth Ave.	
	Colonial	Albany, N. Y.
	Hippodrome	Buffalo, N. Y.
	Red Hook Lyceum	Red Hook, N. Y.
	Opera House	Kingston, N. Y.
	Stanley	Bensonhurst, L. I.
	Oneonta	Oneonta, N. Y.
	Star	Islip, L. I.
	Novelty	Sayville, N. Y.
	Your	Hicksville, L. I.
	Century	Mineola, L. I.
	Matinecoch	Locust Valley, N. Y.
	Stratton	Middletown, N. Y.
	Oxford	Brooklyn, N. Y.
	New Garden	Brooklyn, N. Y.
	West End	Brooklyn, N. Y.
	Cleveland	Brooklyn, N. Y.
	Norwood	Brooklyn, N. Y.
	New	Rockaway Beach, N. Y.
	Regent	Bay Shore, N. Y.
	Park	Rockaway Park, N. Y.
	Andrews	Salamanca, N. Y.
	Armory	Binghamton, N. Y.
	68th St. Playhouse	New York, N. Y.
	Stratford	Poughkeepsie, N. Y.
	Proctor's	Mt. Vernon, N. Y.
	Armory or Palace	Schenectady, N. Y.
	Amsterdam O. H.	Amsterdam, N. Y.
	Elsmere	Bronx, N. Y.
	Spooner	Bronx, N. Y.
	Burland	Bronx, N. Y.
	Majestic	N. Y. C., N. Y.
	Broadway	W. Eniburgh, N. Y.
	Empire	Port Richmond, S. I., N. Y.
	Proctor's	Yonkers, N. Y.
	Baker	Dover, N. Y.
	United States	N. Y. C., N. Y.
	Plaza	N. Y. C., N. Y.
	Greenpoint	N. Y. C., N. Y.
	Mauliallan	N. Y. C., N. Y.
	Steinway	Astoria, L. I., N. Y.
	Photoplay	N. Y. C., N. Y.
	Schuyler	N. Y. C., N. Y.
	New Plaza	W. New Brighton, N. Y.
	Glen	N. Y. C., N. Y.
	Standard	N. Y. C., N. Y.
	U. S. Military Ac.	West Point, N. Y.
	Liberty	Canandaigua, N. Y.
	Strand	Geneva, N. Y.
	Strand	Ithaca, N. Y.
	Fordham	Bronx, N. Y.
	Concourse	Bronx, N. Y.
	Times	N. Y. C., N. Y.
	Dyckman	N. Y. C., N. Y.
	Unique	Patchogue, N. Y.
	New Columbia	Maspeth, L. I., N. Y.
	Atlas	N. Y. C., N. Y.

New Jersey

*	Alpha	Leville, N. J.
*	Criterion	Bridgeton, N. J.
*	Liberty	Bernardsville, N. J.
*	Casino	Westwood, N. J.
*	Plainfield	Plainfield, N. J.
*	Majestic	Perth Amboy, N. J.
*	Fox	Riverside, N. J.
*	Lyric	Cape May, N. J.
	Colonial	Newark, N. J.
	Criterion	Nrodgetpm, N. J.
	Strand	Ridgefield Pk., N. J.
	Playhouse	Ridgewood, N. J.
	Ferber's	Lakewood, N. J.
	Lyric	Hackensack, N. J.
	Atlantic	Spring Lake, N. J.
	Gem	Belmar, N. J.
	Regent	Paterson, N. J.
	Grand	Trenton, N. J.
	Newark	Newark, N. J.
	Empire	Red Bank, N. J.
	Empire	Rahway, N. J.
	Firemen's Hall	Hillsdale, N. J.
	Colonial	Pompton Lake, N. J.
	Strand	Ridgefield Park, N. J.
	Hill	Newark, N. J.
	Forrest Hill	Newark, N. J.
	Regent	Kearney, N. J.
	Lyons Park	Morristown, N. J.
	Baker	Dover, N. J.
	Lyric	Matawan, N. J.
	Nemo	Clister, N. J.
	Metuchen	Metuchen, N. J.
	Virginia	Atlantic City, N. J.
	Fenwick	Salem, N. J.
	Colonial Theatre	Atlantic City, N. J.
	Lincoln	Newark, N. J.
	Montclair	Montclair, N. J.
	Savoy	Asbury Park, N. J.
	Hasbrouck	Hasbrouck, N. J.
	Lyric	Paterson, N. J.
	City	Newark, N. J.
	Music Hall	Clinton, N. J.
	Court	Newark, N. J.
	Englewood	Englewood, N. J.
	Park	Ocean City, N. J.
	U. S. Temple	Union Hill, N. J.
	Main St.	Freehold, N. J.
	Arcade	Princeton, N. J.
	Strand	Hightstown, N. J.
	Lyons Park	Morristown, N. J.
	Montauk	Passaic, N. J.
	Roys	Blairstown, N. J.
	Grand	Vineland, N. J.
	Keith	Jersey City, N. J.

New England States

*	Tremont	Nashua, N. H.
*	Union	Voluntown, Conn.
*	Unitarian House	Walpole, N. H.
*	Empire	New London, Conn.
*	Theatre	Lakeville, Conn.
*	Community	E. Jafferey, N. H.
*	Bijou	Newport, R. I.
*	Majestic	Burlington, Vt.
*	Casino	Nantucket Island, Mass.
*	Olympia	W. Lebanon, N. H.
	Ideal	Milford, Mass.
	Colonial	Andover, Mass.
	Imperial	Pawtucket, R. I.
	Empire	Portland, Me.
	Smith's	Woonsocket, R. I.
	Scollay Square	Boston, Mass.

West Va. & Western Pa.

Consisting of and Including Fulton, Huntington and Potter Counties

*	Wicks	Rolleswing, Pa.
*	Strand	Ridgeway, Pa.
*	Opera House	Shepherdstown, W. Va.
*	Strand	Punxsutawney, Pa.
*	Columbia	Pittsburgh, Pa.
*	Princess	Skinstown, W. Va.
*	Strand	Barnesboro, Pa.
*	Duipe	Fairmont, W. Va.
*	Orpheum	Clarion, Pa.
*	Andrews	New Bethlehem, Pa.
	New Colonia	Bluefield, W. Va.
	Majestic	Rochester, Pa.
	Rialto	Wilson, Pa.
	Auditorium	Burgettstown, Pa.
	Camden	Parkersburgh, W. Va.
	Strand	Indiana, Pa.
	Bellevue	Bellevue, Pa.
	Gem	Derry, Pa.
	Hippodrome	Williamson, W. Va.
	Rowland	Phillipsburgh, Pa.
	Whalen	Osceda Mills, Pa.
	Nixon	Carroltown, Pa.
	Globe	Clearfield, Pa.
	Columbus	New Kensington, Pa.
	Happy Hour	Ebensburg, W. Pa.
	Garden	Pittsburgh, Pa.
	Regent	Pittsburgh, Pa.
	Palace	S. Fork, Pa.
	Pastime	Portage, Pa.
	Martin	Lock Haven, Pa.
	Strand	Brownsville, Pa.
	Grand	Patton, Pa.
	Commons	Hastings, Pa.
	Jack Marks	Clarksburg, W. Va.
	Grand	Kaul, Pa.
	Lyric	Oil City, Pa.
	Star	Warren, Pa.
	Brushton	Brushton, Pa.
	Opera House	Emporium, Pa.
	Cambria	Johnstown, Pa.
	Rialto	Charleston, W. Va.

Eastern Pa.

*	Liberty	Philadelphia, Pa.
*	Hermans	Kutztown, Pa.
*	Paramount	Arnot, Pa.
*	Paschall	Philadelphia, Pa.
*	58th St.	Philadelphia, Pa.
*	Columbia	Philadelphia, Pa.
*	York Palace	Philadelphia, Pa.
*	Fairmont	Philadelphia, Pa.

(Continued next page.)

Lyric .....Girardville, Pa.
Ben .....Philadelphia, Pa.
Gem .....Greencastle, Pa.
Lyric .....Mifflinsburg, Pa.
National .....Hamburg, Pa.
Grand Opera House....Westchester, Pa.
Empress .....Manayunk, Phila., Pa.
Rialto .....GTM, Phila., Pa.
Chestnut Hill .....Chestnut Hill, Pa.
Alhambra .....Philadelphia, Pa.
Auditorium .....Philadelphia, Pa.
Savoy .....Philadelphia, Pa.
Princess .....Philadelphia, Pa.
Market Street .....Philadelphia, Pa.
Imperial .....W. Philadelphia, Pa.
Palace .....Philadelphia, Pa.
Victor .....Manheim, Pa.
Grand .....Ephrata, Pa.
Dreamland .....Hawley, Pa.
Mammoth .....Philadelphia, Pa.
Hippodrome .....Pine Grove, Pa.
C. Nic.....Montrose, Pa.
Hogan Opera House..Susquehanna, Pa.
Bryn Mawr .....Bryn Mawr, Pa.
Globe .....Philadelphia, Pa.
New Broadway .....Philadelphia, Pa.
Starlight .....Olney, Pa.
Garrick .....Morristown, Pa.
Great Northern.....Philadelphia, Pa.
Ridge Avenue .....Philadelphia, Pa.
Logan Auditorium....Philadelphia, Pa.
Ontario .....Philadelphia, Pa.
Victor .....Manheim, Pa.
Grand .....Ephrota, Pa.
Dreamland .....Hawley, Pa.
Mammouth .....Philadelphia, Pa.
Hippodrome .....Pine Grove, Pa.
C. Nic .....Montrose, Pa.
Hogan Op. House.....Susquehanna, Pa.
Leader .....Philadelphia, Pa.
Strand .....Philadelphia, Pa.
Germanton .....Philadelphia, Pa.
Y. M. C. A.....Coatesville, Pa.
Hamilton .....Lancaster, Pa.
158 N. Queen St.
Arcade .....Shenandoah, Pa.
New Majestic .....Shamokin, Pa.
Arcade .....Mt. Carmel, Pa.
Victoria .....Harrisburgh, Pa.
Opera House .....Carlisle, Pa.
Arcade .....Waynesboro. Pa.
Strand .....Easton, Pa
Hippodrome .....York, East. Pa.
Orpheum .....Chambersburg, East. Pa.
Bijou Dreams.....Milton, East. Pa.
Opera House.....Towanda, East. Pa.

Texas—Arkansas

Buford .....Sulphur Springs, Tex.
Pastime .....Donna, Tex.
Empire .....Waxabachie, Tex.
Brown .....Stamps, Ark.
Lyric .....Big Springs, Tex.
Lyric .....Abolene, Tex.
Lyric .....San Angela, Tex.
Merit .....Merit, Tex.
Key .....Houston, Tex.
Star .....Denison, Tex.
Queen .....Austin, Tex.
Lyric .....Fayetteville, Ark.
Empress .....Webster Falls, Tex.
Crown .....Electra, Tex.
Dixie .....Waxabachie, Tex.
Queen .....McKinney, Tex.
Cozy .....El Campo, Tex.
Old Mill .....Dallas, Tex.
Hippodrome .....Waco, Tex.
Queen .....Galveston, Tex.
Queen or Zoe .....Houston, Tex.
Liberty .....Gainesville, Tex.
Grand .....Paris, Tex.
Home .....Honey Grove, Tex.
Queen .....Bonhem, Tex.
Grecian .....El Paso, Tex.
Crystal .....Stamford, Tex.
Princess .....Weatherford, Tex.
Senitwater .....Senitwater, Tex.
Lyric .....Lubbock, Tex.
Rest Hour .....Krum, Tex.
Dreamland .....Cuero, Tex.
Grecian .....El Paso, Tex.
Lyric .....Lubbock, Tex.
Lyric .....Brownwood, Tex.
Opera House .....Colorado, Tex.
Grand .....Marshall, Tex.
Gem .....Whitesboro, Tex.
Queen .....Ballinger, Tex.
Deandi .....Amarillo, Tex.
Star .....Humble, Tex.
Queen .....Tyler, Tex.
Best .....Hillsboro, Tex.
Empire .....Jonesboro, Ark.
Princess .....Hot Springs, Ark.
Majestic .....Marianna, Ark.
Majestic .....Clarendon, Ark.
Grand .....Newport, Ark.
Best .....Pine Bluff, Ark.
Crazy .....Mineral Wells, Tex.
Amusu .....Corpus Christi, Tex.
Palace .....Farmersville, Tex.
Star .....Eagle Pass, Tex.
Strand or Hipp.....Ft. Worth, Tex.
Airdome .....Del Rio, Tex.
King .....Sherman, Tex.
Grand .....Ennis, Tex.
Queen .....Mart, Tex.
Princess .....Denton, Tex.
Liberty .....Orange, Tex.
Opera House .....Mexia, Tex.
Texas Grand .....Dalhart, Tex.
Peoples .....Beaumont, Tex.
Alvorado .....Alvorado, Tex.

Kentucky—Tennessee

Queen .....Greenville, Ky.
Kozy .....Dresden, Tenn.
Lillian .....Clarksville, Tenn.
Opera House .....Lancaster, Ky.
Grand .....Henderson, Ky.
Dixie .....Scottsville, Ky.
Dixie .....Ripley, Tenn.
Opera House.....Georgetown, Ky.
City .....Mason, Ky.
Fifth Avenue.....Nashville, Tenn.
Star .....Pleasureville, Ky.
Crystal .....Hickman, Ky.
Auditorium .....Dawson Springs, Ky.
Lyric .....Lebanon, Tenn.
Palace .....Gallatin, Tenn.
Strand .....Knoxville, Tenn.
Alcazar .....Chattanooga, Tenn.
Lyric .....Owingsville, Ky
Ben Ali .....Lexington, Ky.
Recreation Bldg.....Jenkins, Ky.
Gem .....Somerset, Ky.
Majestic .....Memphis, Tenn.
Dixie .....Mt. Pleasant, Tenn.
Princess .....Bowling Green, Ky.
Dixie .....Mayfield, Ky.
Opera House .....Allensville, Ky.
Perry .....Hazard, Ky.
Manring .....Middlesboro, Ky.
Gaines .....Pineville, Ky.
Cumberland .....Harlan, Ky.
Empress .....Owensboro, Ky.
Capitol .....Frankfort, Ky.
Washington O. H.....Maysville, Ky.
Majestic.....Johnson City, Tenn.
Mary Anderson.....Louisville, Ky.

Oklahoma

Merit .....Wilburton, Okla.
Majestic .....Wetunka, Okla.
Crystal .....Okemoh, Okla.
Jackson .....Pawtuska, Okla.
Alvo .....Medford, Okla.
Murray .....Lawton, Okla.
Mission .....Ponca City, Okla.
Short .....Sulphan, Okla.
Lyric .....Pawnee, Okla.
Liberty .....Wirt, Okla.
Arden .....Oklahoma, Okla.
El Reno .....El Reno, Okla.
Pastime .....Marlow, Okla.
Rex .....Aloa, Okla.
Lyric .....Natonga, Okla.
Odeon .....Battlesville, Okla.
Empress .....Yale, Okla.
Olympia .....Cleveland, Okla.
Happy Hour .....Hominy, Okla.
Auditorium .....Sayre, Okla.
Broadway .....Muskogee, Okla.
Majestic .....Tulsa, Okla.
Busby .....McAlester, Okla.
Yale .....Claremore, Okla.
Grand .....Vanita, Okla.
Liberty .....Ata., Okla.
Palace .....Irdmore, Okla.
Quimeley .....Oklahoma City, Okla.
Liberty .....Durant, Okla.
Main Street
Morgaon .....Henryetta, Okla.
Cozy .....Okmulgee, Okla.
Yale .....Pauls Valley, Okla.
Royal .....Coddo, Okla.
American .....Enid, Okla.
Liberty .....Hugo, Okla.
Empress .....Sapulpa, Okla.
Empress .....Oklahoma City, Okla.
New Garden.....Stillwater, Okla.

North & South Carolina—Va.—Fla.—Ala.—Ga.

Alpha .....Langchester, Ga.
Dixie .....Marietta, Ga.
Liberty .....Darlington, S. C.
Grand .....Alexandria, Va.
Grand .....Palatka, Fla.
Rialto .....Spartanburg, S. C.
Paramount .....Miami, Fla.
Star .....Sanford, Fla.
Princess .....De Land, Fla.
Isis .....Richmond, Va.
Empire .....Winchester, Va.
Palace .....Barnesville, Ga.
Murphy Opera House..Front Royal, Va.
New American .....Columbus, Ga.
Strand .....Tampa, Fla.
Casino .....York City, Fla.
New .....Woodstock, Va.
New Virginia .....Harrisburg, Va.
Piedmont .....Greenboro, N. C.
Paris .....Durham, N. C.
Broadway .....Winston-Salem, N. C.
Broadway .....Charlotte, N. C.
Jefferson .....Huntsville, Ala.
Empire .....Montgomery, Ala.
Orpheum .....Portsmouth, Va.
Duval .....Jacksonville, Fla.
Alcozon .....Dothan, Ala.
Majestic .....Asheville, N. C.
American .....Jacksonville, Fla.
Jefferson .....St. Augustine, Fla.
Rialto .....Atlanta, Ga.
Regale.....Salem, S. C.

North Dakota

Lyceum .....Kenmore, N. D.

Nevada and Hawaii

Majestic .....Reno, Nev.

Mississippi and Louisiana

Globe .....New Orleans, La.
Princess .....Meridan, Miss.
Strand .....Hattisburg, Miss.
Louisiana .....Baton Rouge, La.

Selling Yourself = A War Time Duty

IT is right that the motion picture industry should be classed as an essential industry.

But it is not right, simply because it has been so classed, that it should continue to permit inefficiency, extravagance and waste to run amuck within its doors.

The Affiliated Distributors' Corporation was created primarily to save the exhibitor money. It makes possible, however, even a greater saving to the Government.

When you sell yourself, as you do under the co-operative booking plan of the Affiliated, you not only save for yourself the high cost of film selling, but you save the Government man power, and the use of capital for other purposes.

If all motion pictures were booked on this plan, hundreds of film salesmen, shippers and other film employees would be released to other useful industries, and millions of dollars would be saved the exhibitor, the public and the exchanges to help the Government win the war.

The Affiliated will be ready within the next thirty days to begin saving money and man power.

Have you arranged to get your share of this saving? If not, get in touch with the National Director of the Affiliated in your territory at once, or send for the booklet, "The Exhibitor Dominant."

AFFILIATED DISTRIBUTORS CORP.
1476 BROADWAY, NEW YORK

NEW FOX POLICY
SEASON 1918-1919

PRODUCTIONS NOW READY

Contracts to Begin September 1st, Under

WILLIAM FOX NEW POLICY

SERVICE and profit to the exhibitor will be the William Fox slogan during the season of 1918-1919. The greatest selection and the best productions in the history of the William Fox organization are assured.

FOUR BIG TIMELY PICTURES

These productions are of such tremendous importance—bear so strongly on the events of the hour—that merely to mention them is to prove their power to produce profits for exhibitors.

1. WHY AMERICA WILL WIN! Based on the life of General Pershing—an intimate, romantic, carefully prepared, authentic story reaching back to the American general's barefoot days and showing him on the farm, as schoolmaster, in West Point, in Japan, and as a fighter in the Philippines, Mexico and France. Staged by Richard Stanton in seven reels.

2. QUEEN OF THE SEA, with Annette Kellerman. A six-reel, sub-sea phantasy, featuring Miss Kellerman in daring aquatic stunts amid settings of surpassing beauty. A sure-fire box office winner. To be released on a rental basis.

3. The PRUSSIAN CUR. Captain Horst von der Goltz, for ten years a secret agent of the Kaiser, is one of the principal characters and makes amazing disclosures of the conspiracies of Ambassador Count von Bernstorff and of the dastardly plots for the destruction of American factories, for subsidizing newspapers, for interfering with the draft and for crippling ships, wrecking trains and throttling governmental war activities. Staged by R. A. Walsh and enacted by a large and remarkable cast, including Miriam Cooper.

4. WHY I DID NOT MARRY. A morality picture that is both striking and timely and produced along unique lines, giving it a powerful box office appeal. It is the life story of the world's most beautiful woman—a pet in the lap of luxury. Her reasons for refusing to marry make a most graphic and absorbing story with stupendous profit possibilities.

In a short time William Fox also will announce the release date of the Theodore Roosevelt film, "Put the Flag on the Firing Line."

STANDARD PICTURES

Twenty-six Standard Pictures are to be released during the coming season. These will be the greatest productions in this classic series. There will be eight releases each by Theda Bara and William Farnum and ten all-star productions.

VICTORY PICTURES

Twenty-six Victory Pictures will be released. This group includes Tom Mix, Gladys Brockwell, George Walsh and other foremost stars of the screen.

EXCEL PICTURES

Twenty-six Excel Pictures will include releases by Virginia Pearson, Peggy Hyland, Jewel Carmen, Jane and Katherine Lee and others.

SUNSHINE COMEDIES

Henry Lehrman, the master director of this type of production, will produce twenty-six Sunshine Comedies.

MUTT AND JEFF ANIMATED CARTOONS

Bud Fisher's Mutt and Jeff Animated Cartoons, the cleverest pictures of the sort on the market today, will be released at the rate of one a week.

Full details of the William Fox plans for the 1918-1919 season are now in possession of Fox Exchanges throughout the world. Any branch manager will be pleased to explain the policy. Get in touch with the nearest branch office now!

SUMMARY OF FALL RELEASES

FOUR BIG TIMELY PICTURES

Sept. 1—QUEEN OF THE SEA, with Annette Kellerman.

WHY AMERICA WILL WIN!—Based on life of General Pershing.

THE PRUSSIAN CUR—Exposé of Ambassador von Bernstorff.

WHY I WOULD NOT MARRY—A story of the world's most beautiful woman, and her life problem.

STANDARD PICTURES

Sept. 1—William Farnum in RIDERS OF THE PURPLE SAGE.

15—Theda Bara in WHEN A WOMAN SINS.

29—THE CAILLAUX CASE.

Oct. 13—William Farnum in THE RAINBOW TRAIL.

27—Theda Bara in THE SHE-DEVIL.

VICTORY PICTURES

Sept. 8—Tom Mix in FAME AND FORTUNE.

22—Gladys Brockwell in KULTUR.

Oct. 6—George Walsh in I'LL SAY SO.

20—Tom Mix in MR. LOGAN, U. S. A.

Nov. 3—Gladys Brockwell in THE STRANGE WOMAN.

EXCEL PICTURES

Sept. 1—Peggy Hyland in BONNIE ANNIE LAURIE.

15—Virginia Pearson in QUEEN OF HEARTS.

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 – 1919

The Picture of the Hour

Intimate history of the genius who stands between us and the Huns!

Every American who has a loved one "Over There" wants to know the life story of the man to whom our boys' lives are entrusted.

WILLIAM FOX Presents

Why America Will Win

Staged by
RICHARD STANTON

Based on the Remarkable Career of GENERAL PERSHING

ACCURATE—The result of months of careful investigation.

THOROUGH — Shows every important event in General Pershing's life.

STUPENDOUS—Employs eight armies and the largest cast ever used in one picture.

THRILLING—Scenes of daring—great battles surpassing anything hitherto staged — every scene a tug at human heart strings!

BOOK IT NOW — ALL FOX EXCHANGES BEGINNING SEPTEMBER FIRST

Individual attraction.

F · O · X
FILM CORPORATION

NEW FOX POLICY
SEASON 1918-1919

QUEEN *of the* SEA

starring

ANNETTE KELLERMAN

WILLIAM FOX

SUB-SEA PHANTASY

AVAILABLE SEPT. 1.

INDIVIDUAL ATTRACTION

ACT QUICK! BOOK NOW!

F O X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 - 1919

I KNOW THE KAISER!

I have planned and plotted with him!

I know the most secret working of his dastardly spy organization.

As chief actor in the WILLIAM FOX master drama of the world war,

"THE PRUSSIAN CUR"

STAGED BY R. A. WALSH

I have exposed everything — from burning of factories, crippling of machinery to Von Bernstorff's damnable intrigue.

I show the infamous activities in America of the Invisible Embassy.

I AM VON DER GOLTZ, THE SPY

Production Available September 1 as Individual Attraction.

AVOID REGRETS! BOOK IT NOW!

F · O · X
FILM CORPORATION

NEW FOX POLICY
SEASON 1918-1919

STANDARD PICTURES

WILLIAM FOX PRESENTS

America's most popular actor

WILLIAM FARNUM

in a masterful picturization of Zane Grey's

RIDERS OF THE PURPLE SAGE

Staged by Frank Lloyd

A great American drama of the man who was not afraid.

AVAILABLE SEPTEMBER.

BOOK STANDARD PICTURES NOW

F·O·X
FILM CORPORATION

NEW FOX POLICY
SEASON 1918–1919

STANDARD PICTURES

William Fox Will Film Four Zane Grey Stories

RIDERS OF THE PURPLE SAGE will be followed by its absorbing sequel, THE RAINBOW TRAIL, another massive Western production filmed in the Grand Canyon of Arizona and the home of the ancient cliff dwellers. After these remarkable pictures will come two more equally powerful Zane Grey subjects: THE LAST OF THE DUANES and THE LONE STAR RANGER.

Each of these pictures has had nation-wide advertising through the popularity of Zane Grey's novels. Millions of copies of the books have been sold. They are productions strong in love interest—tense in dramatic power. They are released to all exhibitors booking Standard Pictures.

Get the details today at any Fox Exchange.

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 - 1919

VICTORY PICTURES

They're booking fast! American Exhibitors meant what they said when they asked William Fox to show

TOM MIX, GLADYS BROCKWELL, GEORGE WALSH

in more pretentious productions. The remarkable achievements and wonderful popularity of these stars are growing every hour. Victory Pictures are the biggest buy in the film market today.

GEORGE WALSH in "I'LL SAY SO," by Ralph Spence. The amazing experiences of a youth who wanted to enlist but couldn't—a devil-may-care, dashing, smashing, breezy romance that has a whole life-time of upsets in its five reels. Action that keeps audiences in an uproar and makes you proud of your box office.

TOM MIX in "FAME AND FORTUNE," dramatized from Charles Alden Seltzer's "Slow Burgess," the novel of the hour. The fastest, snappiest, liveliest, best Western picture ever made—a veritable cyclone that will drive crowds stampeding into your theatre.

BOOK VICTORY NOW

□ □
□

F · O · X
FILM CORPORATION

NEW · FOX · POLICY
SEASON 1918 - 1919

VICTORY PICTURES

Stars who are on the up-wave of popularity—stars who will earn more money for you every time you show their pictures—stars who are making the sort of productions the public wants—stars with the life, enthusiasm and pep of youth—these are the ones William Fox has chosen for his new Victory Pictures.

GLADYS BROCKWELL in "KULTUR," by J. Grubb Alexander and Fred Myton. The story of the tragic beginnings of the great world war—the strange romance of Emperor Franz Josef's beautiful favorite, whose intrigue played Austria into the hands of the Hun and upset the peace of the world. Startling and intimate memoir of a court favorite of today.

Miss Brockwell's first Victory picture released in September.

BOOK VICTORY NOW

☐ ☐
☐

F · O · X
FILM CORPORATION

NEW FOX POLICY
SEASON 1918-1919

WILLIAM FOX PRESENTS
EXCEL PICTURES

EXCEL PICTURES

More than a mere "program" -- big special attractions with stars of pronounced ability and proved popularity -- a definite type of big screen productions, featuring VIRGINIA PEARSON, PEGGY HYLAND, JEWEL CARMEN, JANE and KATHERINE LEE and other well known players.

The first release in this new epoch making series will be:

PEGGY HYLAND
in
BONNIE ANNIE LAURIE

by Hamilton Thompson.

Deeds of sublimest heroism in No Man's Land -- tremendous scenes of realistic power in the trenches and base hospitals -- supreme sacrifices to loyalty and lofty patriotism at home and in France -- all these stupendous thrills abound in "Bonnie Annie Laurie" -- a palpitating photodrama of love and war!

CONTRACTS NOW

F · O · X
FILM CORPORATION

NEW FOX POLICY
SEASON 1918-1919

"THE BEST I HAVE EVER SEEN."
—Motion Picture News.

WILLIAM FOX

presents

HENRY LEHRMAN'S

SUNSHINE COMEDIES

BOOK THEM NOW!

"CLEVEREST COMEDIES ISSUED."
—New York Times.

FOX FILM CORPORATION

THE PICTURE OF THE AGE

All other camera achievements pale beside The Fox picturization of Victor Hugo's immortal

LES MISERABLES

As Jean Valjean

WILLIAM FARNUM

Portrays most dramatic figure in screen history.

Dont wait! Wire for it to day!

AVAILABLE NOW

FOX
FILM CORPORATION

WILLIAM FOX PRESENTS
THEDA BARA
IN
CLEOPATRA
A THEDA BARA SUPER-PRODUCTION
Released August 1st
on Rental Basis-
CONTRACT NOW
FOX EXCHANGES

HARRY A. SHERMAN — PRESENTS THE

WINIFRED KINGSTON

DUSTIN FARNUM

A TREMENDOUS AND
BEAUTIFUL RENDITION
OF THE FAMOUS NOVEL
by ZANE GREY

The LIGHT of WESTERN STARS

FOREMOST EXPONENT OF WESTERN DRAMA

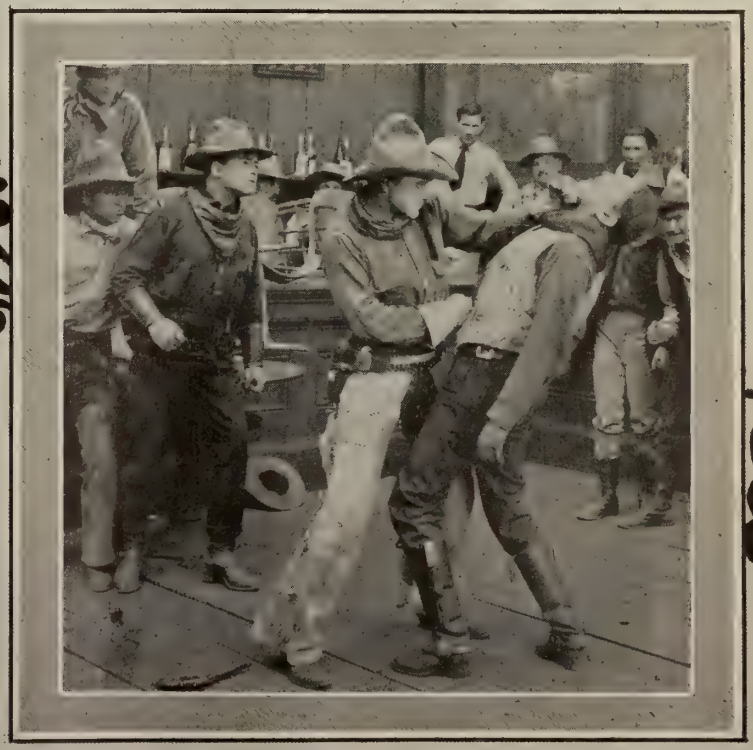
DUSTIN FARNUM

A THRILLING TALE of the great southwest, written by the acknowledged peer of all western novelists. A story that has been read by millions. Not fictitious millions but actual counted millions as attested by the overwhelming sales record of Harper Bros.

And don't forget that such a record is a tremendous asset to a picture made from the story

Consider the terrific drawing power of this feature—then act.

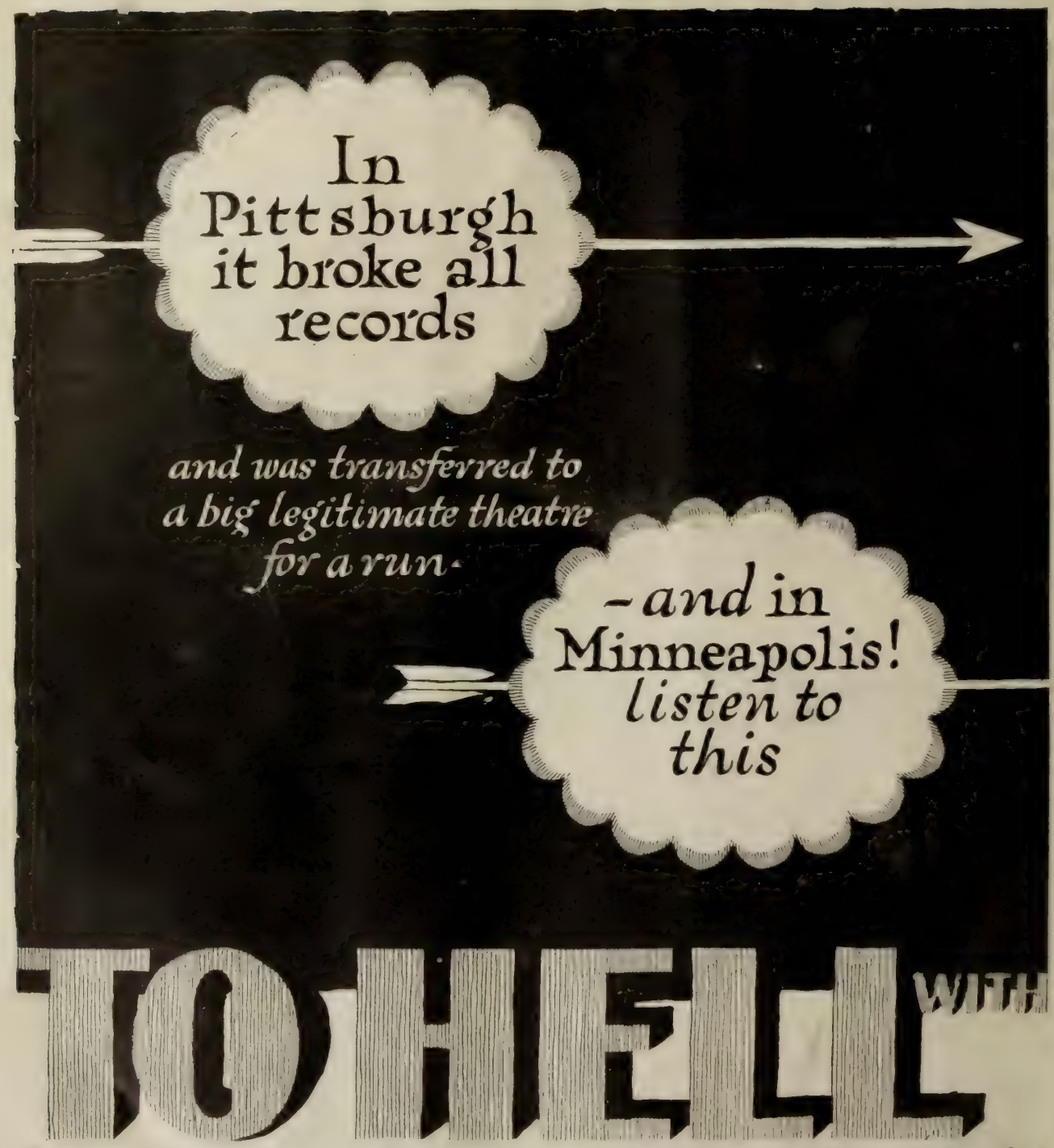
EVERY SCENE ENACTED AT THE EXACT LOCATION DESCRIBED BY THE AUTHOR



SHERMAN PRODUCTIONS

LOS ANGELES
CALIFORNIA

NEW YORK
519 LONGACRE BLDG

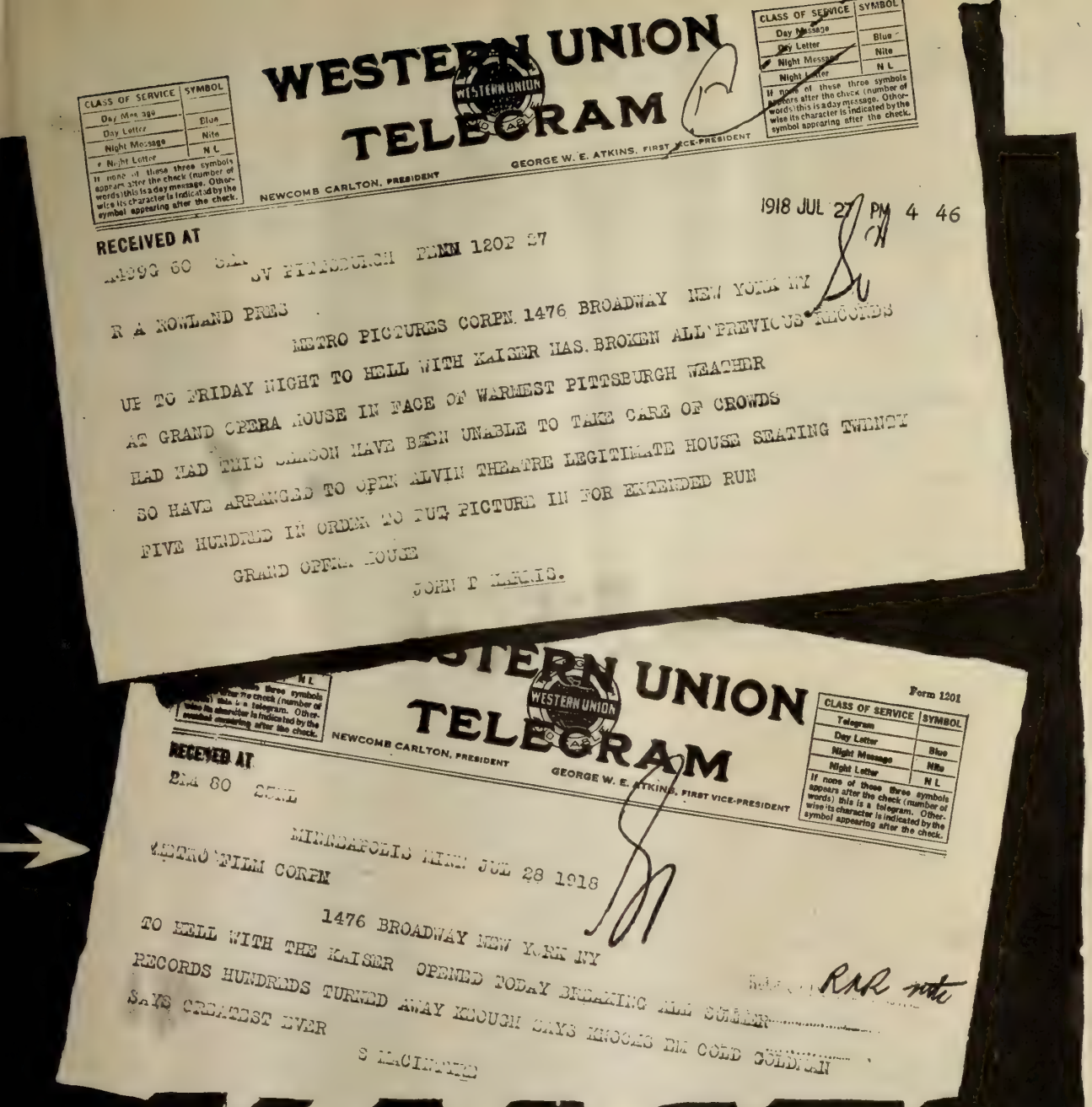

In Pittsburgh it broke all records
and was transferred to a big legitimate theatre for a run-
-and in Minneapolis! listen to this
TO HELL WITH

The Screen Classics Production featuring Lawrence Grant as the Kaiser with Olive Tell

Smashing reco

regardless of

METRO Pictures Corporation



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	Blue
Day Letter	Nite
Night Message	N L
Night Letter	

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

1918 JUL 27 PM 4 46

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LV PITTSBURGH PENN 1202 27

R A ROWLAND PRES

METRO PICTURES CORPN 1476 BROADWAY NEW YORK NY

UP TO FRIDAY NIGHT TO HELL WITH KAISER HAS BROKEN ALL PREVIOUS RECORDS
AT GRAND OPERA HOUSE IN FACE OF WARMEST PITTSBURGH WEATHER
HAD HAD THIS ATTRACTION HAVE BEEN UNABLE TO TAKE CARE OF CROWDS
SO HAVE ARRANGED TO OPEN ALVIN THEATRE LEGITIMATE HOUSE SEATING TWENTY
FIVE HUNDRED IN ORDER TO PUT PICTURE IN FOR EXTENDED RUN

GRAND OPERA HOUSE

JOHN P HARRIS.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

MINNEAPOLIS MINN JUL 28 1918

METRO FILM CORPN

1476 BROADWAY NEW YORK NY

TO HELL WITH THE KAISER OPENED TODAY BREAKING ALL SUMMER
RECORDS HUNDREDS TURNED AWAY ENOUGH SAYS KNOCKS EM COLD GOLDMAN
SAYS GREATEST EVER

S MACINTYRE

RAR note

THE KAISER

Story by June Mathis - Directed by George Irving - Maxwell Karger, Mgr. of Productions

rds everywhere

the heat

Exclusive Distributors

Sensational Success as a Novel
it will
Amaze the World on the Screen

METRO presents

The HOUSE of MIRTH

Adapted from Edith Wharton's best seller by June Mathis and Albert Capellani and directed in 5 acts by Mr. Capellani

ALL STAR CAST
With
Katherine Harris Barrymore, Henry Kolker, Christine Mayo, Lottie Briscoe Edward Abeles, Joseph Kilgour

RELEASED AUGUST 5th BY **METRO**

Maxwell Karger, Mgr. of Productions

We are perfectly willing to let you be the judge as to the merits of

RUTH ROLAND

in the sensational Pathé Western serial

HANDS UP

as an attraction for your house. Everything has been done that money and brains and skill can do to make this a phenomenal success. Ask your Pathé exchange to screen the first episodes for you. Consider them carefully. Note the acting, the action, the sets, the production, the direction and the story.... And then take out your fountain pen and write on the dotted line!

Produced by Astra. Directed by Jas. W. Horne. Written by Gilson Willets

RELEASED AUG. 18 TH.

"You said she'd be here! Where is she?"

Some reasons why

RUTH ROLAND in HANDS UP

the cyclonic Pathé western serial, is an excellent booking proposition for you

1—The star: for four years she has been one of the most popular of all screen players.

2—The story: written by Gilson Willets, it presents something new in idea and development.

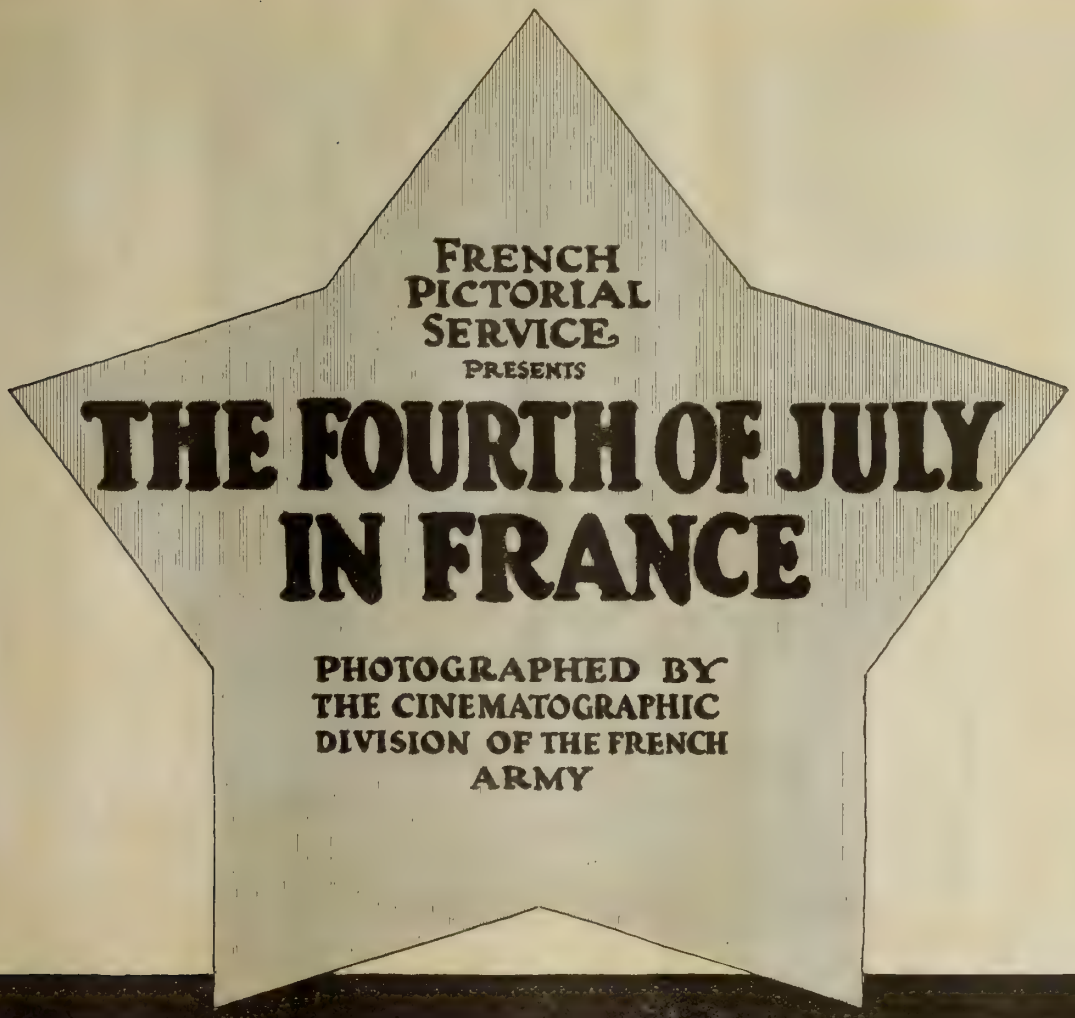
3—The production: produced by Astra, the company which made some of the most strikingly successful photoplays ever released—the Pathé serials "The Fatal Ring" & "The House of Hate", among others.

4—The direction by James W. Horne: smooth, finished and able.

5—The national advertising: billboards all over the country will carry the magnificent 24 sheet advertising this superb production.

6—The sensational nature of the serial: it is full of thrills—of exciting situations and suspense.

RELEASED AUGUST 18. BOOKING NOW.



FRENCH PICTORIAL SERVICE
PRESENTS

THE FOURTH OF JULY IN FRANCE

PHOTOGRAPHED BY THE CINEMATOGRAPHIC DIVISION OF THE FRENCH ARMY

For the first time in history France celebrated the great American Holiday as her own. Her army, navy, Government and people showered honors upon our American fighters You see it all in this fascinating and unique picture!

Distributed by
PATHÉ

Two reels — ready NOW

PATHE

Give your audiences a trip to Sunshine Land and "brighten up the corner where you are—" show

BABY MARIE OSBORNE

in her latest chuckle producer

WINNING GRANDMA

Produced by Diando. Directed by Wm. Bertram

Grown-ups and children both adore delightful Baby Marie. Are you showing her pictures?

THE GREAT DRIVE STARTS -
you may see pictures of it in issue No. 6 of
OFFICIAL
WAR REVIEW
Never since the days of the civil war has there been such an intense interest in anything as exists today with the American public in news from the Allied battle line in France and Italy.
You can take advantage of this interest; you may not only increase your business but also help Uncle Sam, by showing the "Official War Review". Remember-the latest, authentic, exclusive and official war pictures, taken by the Government cameramen of United States, Great Britain, France and Italy.
Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director
Distributed by
PATHÉ
OFFICIAL U.S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION

—repeating faster than its imitations are booking!

FAR from being sore at our imitators—we thank them for the extra money they're making us and our staunch friends, the exhibitors. Because in many cases, the value of the third, fourth and fifth repeat on "The KAISER, the Beast of Berlin" was not established until the Exhibitor had seen the imitations. There wasn't any question after that as to the biggest net—the surest profit—and today all reports from our exchanges show that "The KAISER" is repeating faster than its imitations are booking. Get this triumphant original now while the getting is good. Get it today.

GOING OVER BIG!
"THE GEEZER OF BERLIN"
A TRAVESTY ON "THE KAISER" the Beast of Berlin
"THE GEEZER OF BERLIN" is going over big, bringing unheard of profits to exhibitors for a feature comedy. The nation-wide publicity and advertising on "THE KAISER, THE BEAST OF BERLIN," is working wonders for "THE GEEZER" because the millions who saw the original KAISER Beast of Berlin picture are clamoring to see "THE GEEZER," the travesty of "THE KAISER." Telegrams, letters and phone calls to the JEWEL Offices all over the country with reports of big success are coming in daily. SPECIAL ADS—SPECIAL PUBLICITY—SPECIAL POSTERS. Wire your nearest JEWEL EXCHANGE for booking and repeat dates.
LIONEL S. REISS

OUR CARDS ARE

The Open-and-Above-Board Policy

of the

PRODUCERS' DISTRIBUTING CORPORATION

Recommends It To All Far-Sighted Exhibitors

Not a Stock Selling Proposition

High-Class Production Quality Insured by Recognized Greatness of Producers

Now Booking Under 12-Picture Contract at $10, $20 $30 per day

Sensational Advertising Campaign on Each Production

Big Special Productions

Of Maximum Box Office Value

With the Very Best

ADVERTISING HELPS

At Prices that Will Insure You the Profits You Deserve

ARE ABSOLUTELY GUARANTEED UNDER OUR FRANCHISE

Good Business Judgment Demands That You Get in Touch With Us Immediately

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

130 WEST 46th STREET, NEW YORK

ON THE TABLE

Watch the Stampede

when the first

$1000.00 A WEEK ATTRACTION

Is Announced At the Franchise-Fixed Prices of

$10

$20

$30

PER DAY

Box-Office Value Guaranteed by Live Advertising Possibilities of Subjects

Complete and Efficient Representation Throughout America

Exhibitors Protected by 2 Picture Cancellation Clause

Contracts for 12 Pictures at $10, $20, $30 Open to All

Wise Exhibitors Are Clinching It Now. Franchises in Order of Application

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

130 WEST 46th STREET, NEW YORK

A Sensation in New York

Read What the Metropolitan Press Says About
MARTIN JOHNSON'S PICTORIAL TRIUMPH

"Cannibal Isles of the So. Pacific"

They provide a wonderfully novel attraction for all classes of theatres, for they are films that are most extraordinary, interesting and instructive.
—R. W. B.,
Exhibitors' Trade Review.

These are remarkable pictures and probably the most unusual that have ever been taken, for they were secured at imminent risk of life.
—Motion Picture News.

This extraordinary showing—the like of which has never been flashed on screen—is entitled "Isles of the South Pacific." The most original and bewildering frank picturization and the very acme of perfection
—Miss Russell, Billboard.

Quite as thrilling as a Robert Louis Stevenson story.
—New York Tribune.

There is no doubt about it, frequent omission of a feature picture of the accepted type is a relief, and the more so when such a novelty as the Cannibal Isles picture can be secured.
—Dramatic Mirror.

Besides being a distinct novelty, these pictures are of unquestioned educational value. They form a rare combination of entertainment and instruction and are strongly recommended as a unique attraction at any type of film theatre.
—D. G. Watts,
New York Telegraph.

No pictures of travel could be more interesting.
—Evening Telegram.

These pictures are Mr. Rothapfel's pride of the week. Thrills? Yea, Boy, and Yea, Lady!
Here is the best of reasons for the movies' existence.
—S. J. Kaufman,
Evening Globe.

In many ways it is a remarkable travel picture.
—New York Herald.

Exceedingly interesting and instructive are these remarkable motion pictures.
—Brooklyn Eagle.

Pictures of less merit have been shown under other auspices at four or five times Rothapfel's prices for many years.
—New York Call.

It is a safe prediction that many of those who don't think they would like Mr. Johnson's pictures will find themselves absorbingly interested if they will just go and look at them
—New York Times.

The Rivoli program makes no overstatement in announcing these pictures as genuinely remarkable.
—T. E. Oliphant, Evening Mail.

"Cannibal Isles of the South Pacific" a remarkable cinema.
—New York Sun.

A succession of scenes of sustained and enthralling interest.
—New York Review.

A most startling series of film presentations.
—Motion Picture World.

I thoroughly enjoyed this offering, which was presented this week at the Rivoli for the first time anywhere, and the audible expressions of the gang of cash customers that sat around me was conclusive evidence that they were interested and entertained.
Given intelligent specialized exploitation, this should go big.
Wid's.

Write, Wire or Call for Terms

Martin Johnson Film Co., Inc.
516 Candler Bldg., New York

GLORIA SWANSON

Presented by Triangle in "Shifting Sands"

Directed by Albert Parker

Released August 11th

A play of every-day life that will appeal to all. "Miss Swanson's acting ranks with her looks; she can express emotions and it is only natural that she has a host of admirers," says the "News." Your patrons who enjoyed Miss Swanson in "Her Decision," "Station Content," "Everywoman's Husband" and "You Can't Believe Everything" will certainly be delighted with this.

SAVE—BUY WAR SAVING STAMPS

EXHIBITORS WHO DISPLAY TRIANGLE PICTURES HAVE MONEY TO INVEST. YOU ARE PATRIOTIC. YOU CAN BE THRIFTY—IF YOU WILL PLAY THE PLAYS THAT PLEASE AND PROFIT.

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

ELINOR FIELD

Pretty—
Dainty—
and
Seventeen

In

STRAND COMEDIES

Bringing the spirit of youth to your screen in a series of one reel farces—happy dramas with probable plots

Available one-a-week at
MUTUAL FILM EXCHANGES

JUST ABOUT TO OPEN

The fall market for Independent Feature pictures will be a **big** one.

State Right buyers and representatives of the many distributing organizations are on the alert for new and bigger pictures.

Considering that the **MOVING PICTURE WORLD** is the oldest, largest and most dependable trade paper in the industry, enjoying the largest **net** circulation, it is easy to understand why all these buyers consult the **"WORLD."**

MANUFACTURERS OF INDEPENDENT FEATURES

should also realize that announcement of their pictures ready for the market should be placed in the medium with the strongest appeal to the buyer.

TO CONTENTS

Advertising Aids for Busy Managers.....1019
Advertising for Exhibitors..... 982
Activities in Texas Film Circles Last Week..1013
A. E. A. Convention, Busy Planning for... 966
"Alias Mary Brown" (Triangle).....1016
"All Man" (Vitagraph).....1015

Bootleggers Thrive on Closed Sundays.... 992
Brady, Alice, Returns to the Stage..... 960
Breck Company Takes Quarters in Film Row 1009
Brunet Would Put Limit on Feature Output 967

Canadian Reel Tax Hits Small Houses.... 964
Cassinelli, Dolores 975
Chicago News Letter..... 972
Comedies of Married Life..... 977
Critical Reviews and Comments.....1015
Cromelin, Lieutenant, Is Heard from..... 979

Davis, George, Hooks Up with Lesser..... 971
Detroit Theaters Show First Runs, Six... 962
Diaz Now With Fox's Export Section..... 974
Do You Know Drama When You See It?.. 992
"Doing Their Bit" (Fox).....1015

Entertain Convalescent Canadian Soldiers..1011
Equitable Exchange Newest in Kansas City..1010
Exhibitors Commend New Fox Policy..... 992
"Eyes of Julia Deep, The" (Pathe).....1017
Exhibitors Sign Up for Star Series..... 990

Facts and Comments..... 976
Fennyvessey Is Now a Buck Private..... 991
Fifth Class Declares It is Essential..... 978

Film Offerings at New York Theatres..... 991
Film Production Continues to Decline..... 963
Films Form Basis of Post's Entertainment..1007
Fire in Kansas City Exchange Building.... 965
Form Committee to Raise Fund for Soldiers..1014
"Fourth of July in France" is Shown..... 963
"Fourth of July Parade, The," in Paris.... 963
"Friend Husband" (Goldwyn).....1016
Funkhouser, Major, Commission Ousts..... 972

General to Observe O. Henry's Birthday... 971
General to Release Red Cross Film..... 979
Globe Trotting Films..... 977
Grinds the Crank on Chaplin's Antics..... 979

Hart, William S., Invites Suggestions..... 981
Hatrick and Hubbell Back from Front..... 959
"Her Husband's Honor" (Mutual).....1006
Hiller & Wilk Start Their Third Year..... 990
Hodkinson Recruits Seasoned Salesmen.... 981

Industry Girds Up for Loan Campaign.... 974
Installs Auto Service to Quicken Shipping..1006

Lichtman Lands Many Big Signatures..... 991
List of Current Film Release Dates, 1026, 1028, 1030, 1032
Loew Makes Big Contract for Features.... 992

Manufacturers' Advance Notes..... 994
Metro's Kaiser Picture Going Strong..... 993
Motion Picture Educator..... 980
Motion Picture Exhibitor, The..... 966
Movies In, Baseball Out, Will It Be?..... 991
Music for the Picture 987

National Association on Edge for the New Year 962
News of Los Angeles and Vicinity..... 968

"Oh! What a Day" (Jester).....1015
Ohio Operators Present New Wage Scale...1008

Parsons Ends His Eastern Vacation..... 971
"Price of Applause, The" (Triangle).....1016
Projection Department 985

Rambles 'Round Filmtown..... 988
Rochester Firm to Work no Miracles..... 975
Robbins is Factor in Fox Exchanges..... 975
Robertson-Cole Makes Big Foreign Deal.. 993
Roosevelt Backs Anti-Yellow Dogism..... 992

Serkowich Commissioned Navy Lieutenant..1012
Show That You Are a True American..... 961
"Springtime a La Carte" (General Film)..1016
State Rights Department.....1004
Sunday Battle Still on in Lexington..... 964

Theatre Men to Aid Mitchell Memorial..... 974
Timely Bills at Strand and Rivoli..... 973
Trade News Brevities.....1006
"Triple Trouble" Genuine, Says Spoor..... 974
Tucker to Direct Anita Stewart..... 993

Universal Heads Burn All Bridges..... 991

War Board Meets Film Men's Requests.... 993
War Tax No Bar to Motion Picture Business 964
Weak Spots in Construction..... 978
Weeklies to Issue Red Cross Pictures..... 963
"Winning Grandma" (Pathe).....1017
Woman's Fool, A (Universal) 1015

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
Speer Carbon Co.....1031

ELECTRIC AND MECH. EQUIPMENT.
Amusement Supply Co.....1022
Hertner Electric Co.....1024
Northwestern Electric Co.....1023
Porter, B. F.....1025
Swaab, Lewis M.....1023
Typhoon Fan Co.....1025
United Theatre Equipment Corp.....1035
Universal Motor Co.....1023

FILM EXCHANGES.
Film Exchange, The.....1024

LENS MFRS.
C. P. Goerz American Optical Co.....1023
Gundlach Manhattan Optical Co.....1034

LOBBY DISPLAYS.
Kraus Mfg. Co.....1025
Newman Mfg. Co.....1024

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories.....1024
Duhem M. P. Co.....1022
Erbograph Co. 1034
Evans Film Mfg. Co.....1024
Rothacker Film Mfg. Co.....1020
Standard M. P. Co.....1022

MFRS. OF MOVING PICTURES.
Affiliated Distributing Corp..... 929
Broadway Star Features..... 920
Essanay Film Mfg. Co.....907, 921
Famous Players-Lasky Corp.....910-11
First National Exhibitors' Circuit, Inc....923-28
Fox Film Corp.....930-41
General Film Co..... 919
Goldwyn Pictures Corp.....912-15
Harry Sherman Productions.....942-43
Haworth Pictures Corp.....1020
Jewel Productions, Inc.....906, 950-51
Martin Johnson Film Co..... 954
Metro Pictures Corp.....944-46
Mutual Film Corp..... 956
Paralta Plays, Inc..... 918
Pathe Exchange, Inc.....Colored Insert, 947-49
Producers' Distributing Corp.....952-53
Romayne Superfilms 922
Triangle Distributing Corp..... 955
Universal Film Mfg. Co.....908-9
W. W. Hodkinson Corp.....916-17

MISCELLANEOUS.
Animated Target Co., Inc.....1023
Anti-Censorship Slides 1034
Automatic T. S. & C. R. Co.....1023
Bioscope, The 1022
Cine-Mundial 1031
Cinema, The 1023
Classified Advertisements 1027
Del Ruth, Hampton 1031
Eastman Kodak Co.....1031
Harvey, Geo. L.....1023
I. W. Malament.....1021
La Cinematografia Italiana.....1033
Moore, Wm. N.....1033
M. P. Directory Co.....1033
M. P. World Circulation Coupon.....1034
M. P. World..... 957
National Ticket Co.....1024
Our-Boys-in-France Tobacco Fund.....1021
Richardson's M. P. Handbook.....1033
Robinson, T. F., Co.....1022
Screencraft 1033
Williams, A. F.....1025

MOVING PICTURE CAMERAS.
Bass Camera Co.....1025
Burke & James, Inc.....1033

MUSIC AND MUSICAL INSTRUMENTS.
American Photo Player Co.....1022
Seeburg Piano Co.....1022

PROJECTION MACHINE MFRS.
DeVry Corp., The.....1033
Power, Nicholas, Co.....1036
Precision Machine Co.....1029

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1022

The Advertisers Who Use the Columns of The Moving Picture World Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

Hatrick and Hubbell Return from Front

Representatives of Committee on Public Information Carry Camera from Alsace to the Sea—Stage in Paris Big Showing of "America's Answer to the Hun"—Former International Official Talks of Experiences

THE gratitude that war-stricken France feels toward the United States for her participation in the great world war was made evident when the first American war film, showing the activities of the American Expeditionary Forces in France, was presented at the Gaumont Palace on June 26. The French newspapers devoted columns of space to the exhibition, and one enthusiastic writer closed his story by stating that the show was converted into a love-feast for the French and American people.

"America's Answer to the Hun," the title of the film, was produced and presented by E. B. Hatrick and C. J. Hubbell, who were sent abroad last March by the Committee on Public Information for the purpose of gathering film with the American Expeditionary Forces and issuing the product in Europe. They have just returned to this country after an exciting trip that took them with all the active divisions in the line and also gave them an opportunity of seeing and photographing some of the enormous work being undertaken by the United States Government back of the lines.

"Few people," said Mr. Hatrick, in speaking of his experiences, "can appreciate what France has suffered in this war. For four years she has been bleeding. Her men have died by the thousands; her villages have been destroyed. America is in it; England is in it and has been from the start; but the war has been fought on the soil of France, and their suffering is far greater than that of any other nation with the exception of Belgium. While the morale of the French people is wonderful, it is only natural that after four years of this bloody struggle they become tired.

E. B. Hatrick.

"Last spring, during the great drive against the British in the north, there were many anxious days. Then the Hun began shelling Paris with his big gun, and while this did very little material damage it reminded the Parisians that he was knocking at the gates of Paris. America had been in the war a year, and while our Government had been carrying on a great deal of work to care for the immense army she was transporting to France few people outside the Government officials knew of it. Then came the drive on Paris the latter part of May, when the Boches broke through the line between Soissons and Rheims. But he came too late.

When France Knew America Was in the War.

"Uncle Sam had been pouring a large number of troops into France, and two divisions were thrown into the gap at Chateau Thierry. Here the advancing Hun was stopped the first week in June. The effect was marvelous. For the first time all France realized that we were actually in the war; that our men were up there bleeding and dying like their own soldiers. We had been holding portions of the line for nearly a year and had done some good work, but this was different. Our troops had actually gone in and stopped the drive on Paris.

Scene at Gaumont Palace at Showing of "America's Answer to the Hun."

"Two weeks later the committee had the first showing of 'America's Answer to the Hun' in Paris. The great amphitheatre, which had been kindly donated by M. Leon Gaumont, was packed from the pit to the roof. Marshal Joffre, Ambassador Sharp, Lord Derby, the British Ambassador; James Kerney, head of the Committee on Public Information in Paris, and many other notables filled the boxes. Sections were reserved for the American Red Cross, Y. M. C. A., the press and other organizations connected with the army, and one section was occupied by wounded marines who had been in the Chateau Thierry fight.

"An American military band, surrounded by a bower of flowers and palms, occupied the center of the stage and gave popular American and French airs while the house was being filled. A French orchestra supplied the music during the projection of the film. Between the first and second parts a touching incident took place when, after the

American band had finished playing, the French musicians stood up and showered them with roses.

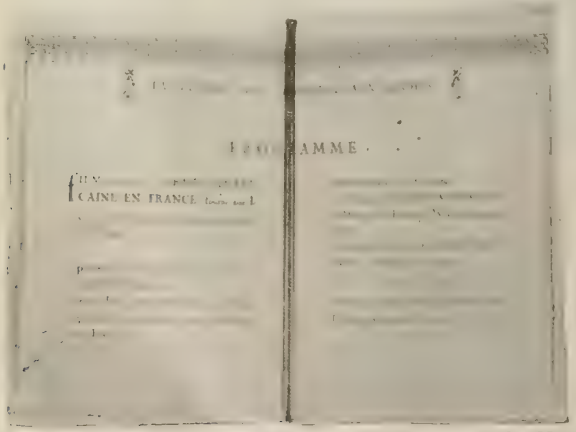
Film Carried Men from Ship to Trenches.

"The film itself was made from a dupe negative, the original having been shipped to the War Department in Washington. It carried our troops from their arrival at the seaports in France up to the front-line trenches, and also showed the enormous construction work behind the lines. The last reel was made up almost entirely of the Chateau Thierry material, all of which was made by Mr. Hubbell, including the picture of the shelling Chateau Thierry. Near the end of the reel was a picture of President Wilson, with an excerpt from one of his famous messages. There had been wonderful applause all during the showing of the film, but when the President's picture appeared the French people got up and cheered. It certainly made one feel proud to be an American.

Mr. Hatrick Garbed for Danger Zone.

"Arrangements were made with the Pathe and Gaumont companies for distribution throughout France of this picture. Copies were also sent to Switzerland and to the commitee's representative at Rome. I also took a copy to London, where it had its first public showing on July 27, and arrangements were made to distribute it throughout the British Isles by the British Ministry of Information."

Mr. Hatrick and Mr. Hubbell visited every division in the line while in France, but his most exciting experience occurred at Chateau Thierry, where he was sent by



Program at First Showing of "America's Answer to the Hun"

general headquarters. His party arrived there some time before our troops, and the pictures secured at this place show the roads filled with refugees on their way south, the French and British wounded, the arrival of the American troops, including the marines, the shelling of Chateau Thierry, etc.

The work of gathering motion picture film and still photographs with the American Expeditionary Forces all comes under the jurisdiction of the Signal Corps, and in speaking of this work Dr. Hatrick said: "There are a number of good operators in France now attached to the Signal Corps, some of them privates, some sergeants and some commissioned officers. In some cases the commissioned officers are not as good as the privates, but we must remember that we were expanding an army from 180,000 to over 2,000,000 in a little more than a year, and these conditions are likely to creep in. One of the great faults with a number of the cameramen was due to the fact that they were all too eager for quick promotion without doing the necessary work to earn it.

Carry Your Camera as the Doughboy Does His Rifle.

"At the outbreak of the war commissions were given to a number of cameramen, some of whom were in the draft age. Later on the War Department ruled that commissions would not be given to men of the draft age until after they had enlisted and were found worthy of a commission. As a result a number of men enlisted, and when they did not get commissions the first week they felt sore. We must all remember that the first function of an army is to fight. Everything else is secondary. There are a great many boys in the infantry carrying rifles and fighting in the trenches that occupied as high a station in life as cameramen and earned just as much money. Cameramen are needed in this war. The Government needs film and needs photographs. I have this message to convey to all cameramen: If you are drafted and on account of your special ability are transferred to the photographic division of the army, or if you enlist voluntarily as a private in the photographic division, carry your camera like the doughboy does his

Left to right: E. B. Hatrick, C. J. Hubbell, Lt. D———, Sergeant Duff and Sergeant M———, All New York Boys.

rifle. You may find now and then an officer in your line of work that doesn't know as much as you do about it, but that isn't going to harm you. Compare yourself, not to the incompetent officer, but to the competent private and do with your camera what he is doing with his rifle."

Mr. Hatrick was formerly secretary of the International Film Service and had charge of the Hearst-Pathe News reel, and Mr. Hubbell was a cameraman employed on the staff of the Hearst-Pathe News.

Alice Brady to Return to the Stage

Taking Stellar Role of "Forever After," However, Will Not Interfere with Select Contract.

ALICE Brady has ever been an energetic young woman. This is a fact long since proved, but by way of additional evidence in support thereof is the recent announcement that Miss Brady will shortly return to the speaking stage in the stellar role of "Forever After," a new play by Owen Davis, which William A. Brady will present for the first time at Long Branch on August 12.

Miss Brady, it develops, discovered that the business of being one of the screen's most successful stars did not take quite all of her time—there were on occasion a few hours in the evening when she wasn't occupied. This would never do. Also having been away from the stage for some three years, she entertained a desire to hear her own voice. At this juncture Mr. Brady came along with the suggestion to his daughter that "Forever After" was a play after her own heart. Miss Brady read, agreed, and action was immediate.

Miss Brady's return to the stage is made possible through permission from the Select Pictures Corporation, to which she is under contract—and will in no way affect her work before the camera.

Show That You Are a True American

Earn a Diploma from the Government by Exhibiting "Pershing's Crusaders" and Help Your Exchange Earn the Beautiful Bronze Trophy Offered by This Publication to the Most Alert Booking Office—Incidentally You'll Make Money

EXHIBITORS know that a good lobby display is half the fight in getting them in. Here's a chance to get a lobby display that will be important, permanent and attractive, and at the same time you can clean up more money than you can on the biggest dramatic feature. Book "Pershing's Crusaders" and you will be sent one of the beautiful diplomas reproduced here. It will stamp your theatre as an all-American house and the diploma carries with it the seal of Government as well as public approval.

The Division of Films of the United States Government Committee on Public Information has decided to award this diploma to every exhibitor who aids his country by presenting to its people the message of the Republic. This is beautifully printed upon a vellum sheet 19 by 26 inches, a gold seal and the tri-color ribbon. The cut, of course, does not do full justice to the elaborate original, but it gives some idea of the beautiful example of the printer's art. It will give to every exhibitor the thanks of his Government for his aid in the dissemination of information, and will be a certificate of public service that stands for something real in these stirring times.

The certificate will be sent direct from New York to each exhibitor who books this first Government release as soon as possible after the Division of Films has been advised of the booking. It should be framed as richly as possible and given a prominent place in the lobby display before being taken inside to find a more permanent place in the foyer. It will be noticed that there are spaces for six subjects, the first of which will be lettered in. The others can be added from time to time as the follow subjects are booked.

This brings up an important point in this contest. These releases by the United States Government are not merely random collections of strips of film, nor are they issued as a moneymaking scheme. These subjects are the cream of the thousands of feet of negative made each week by the Government staff photographers, which will eventually find a place in the archives of the country as a permanent pictorial history of the war. Perhaps you recall the photographs of the Civil War, dug up after many years in the studio of a Washington photographer. Perhaps you remember what odd-looking things these old wet-process plates seemed to you. Crude as they were, they form a priceless record, but they are not comparable to the records made on film in the present war.

From the very best of these negatives the Government selects the pictures that will show in the most orderly progression just what is being done in the great fight for World-liberty. "Pershing's Crusaders" is the first of these, and it is the desire of the President and his advisers that every man, woman and child in these United States shall be given opportunity to know precisely what is being done by our land and naval forces to meet this great emergency. Never in the history of the world has such a gigantic task been undertaken, and it is the wish of the heads of Government that everyone be kept informed. Newspapers cannot convey an adequate idea. The pictorial display alone can give a real conception of the magnitude of the task and of the success with which this work is being carried out. The successive pictures will show just what is accomplished, and it will be an up-to-the-moment pictorial history that even a child can grasp.

For this reason the Government desires not alone that "Pershing's Crusaders" shall be given the utmost publicity, but it wants all of the pictures in turn to be given an equally wide showing. It feels that the first picture will, of itself, create a demand for the others, and for that reason is pushing it as strongly as possible. And it is for that reason that the Moving Picture World has sought to do its bit by giving an added incentive to the exchange managers who are primarily responsible for its introduction. Now comes this Government offer of a proof of patriotism to every exhibitor who lends his aid.

VICTORY
SCREEN PLEDGE
This is to certify that the
Circle Theatre
has enlisted its screen in the service of the United States
Committee on Public Information through the Division of
films for the purpose of illustrating the industrial and mil
itary accomplishments of the United States of America
in our Country's fight for Liberty and Freedom.
In recognition of the patriotic action of these American
Citizens who through the medium of the Motion Picture are
contributing to the cause of Democracy by the dissemi-
nation of Public Information this Victory Screen Pledge is
presented and permission for its public display is hereby given
Committee on Public Information
Chairman, The Division of Films

The Victory Screen Pledge Offered by the Committee on Public Information, Division of Films, to Every Exhibitor Booking "Pershing's Crusaders."

This is a wonderful opportunity for the motion picture business to gain establishment. There is need that it shall be recognized as something more than an amusement device. In the Liberty Loan drives, in the Red Cross campaign and in many other ways the pictures have shown what a tremendous factor for good they can be made. It calls for no sacrifice on the part of the managers, for the reports from all over the country show that the film is a clean-up. The only possible sacrifice is the laying over of a picture already booked on a program, and if you handle these reels expertly you do not even make this sacrifice, for you can make an excess profit that will more than cover this loss.

Get busy now. Get into touch with the nearest First National Exchange or State Committee handling the reels. Book it for an early showing and then tear things loose. Start in to boom the picture right now and keep on talking until after it is shown.

There is no room this week to quote from the letters received, but we want to tell what C. Post Mason, of the Denver exchange wrote. He says: **"Every showman who has so far played 'Pershing's Crusaders' in this territory has shown a profit on his investment in dollars and cents** in addition to assisting the Government to place before the public facts and feats of unequaled magnitude, which stand as records throughout the universe."

That is what exchange men and exhibitors alike report. They are making money and at the same time fighting German propaganda with the most deadly weapon yet disclosed—picture publicity. If you have not yet planned to do your bit, do it today.

HENDERSON RETURNS TO PETROVA.

Daniel Henderson, who left the McClure-Petrova organization some time ago to engage in advertising agency work, announces that he has returned to the McClure organization and will resume charge of the advertising of McClure and Petrova pictures in addition to other work on McClure's Magazine.

National Association on Edge for New Year

Many Committee Meetings Held During the Past Week and All Largely Attended—Large Plans for Government Co-operation

DURING the week which has just closed, there have been more meetings at the offices of the National Association of the Motion Picture Industry, in the Times Building, than during any similar period since the organization was formed two years ago.

The best evidence of the healthy condition of the organization is the fact that the meetings have been very largely attended and in several instances every committee member was present. The new administration headed by President William A. Brady had not left Boston, where the annual meeting was held on July 19, before plans were put into effect for the calling of these meetings and as a result several steps have been taken which will be of direct benefit to the industry, but beyond this, the outstanding feature is the interest which is being manifested in plans for co-operating with the Government and the other agencies which are co-ordinating with it in the prosecution of the war.

On Monday President Brady called together the heads of the export departments of the producing and distributing as well as the exporting companies to meet Carl Byoir, associate chairman of the Committee on Public Information.

On Tuesday, a similar meeting was arranged with the executive officials of the producing and distributing companies of the National Association.

On Monday afternoon, President Brady, accompanied by Marcus Loew and F. H. Elliott, executive secretary, attended the organization meeting of the committee which has been formed to secure funds for the erection of a suitable memorial to Major John Purroy Mitchel, former Mayor of the City of New York and who was the friend of the motion picture men.

On Wednesday occurred the first luncheon of Division 5 of the National Association which was the biggest affair of its kind ever held by the organization. This in itself indicates the renewed interest in the work of the National Association.

On Thursday noon, the members of the Fuel Conservation Committee recently appointed by President Brady met for the purpose of organizing. Marcus Loew was elected chairman and Harold Edel secretary. The other members of this committee include Samuel Rothapfel, B. S. Moss, J. H. Hallberg, P. A. Powers, who was represented by Paul Gulick, and President Brady, who was represented by Executive Secretary Elliott.

Hallberg Named as Technical Adviser.

This committee will create an advisory board with representatives in each important city. J. H. Hallberg was designated as technical adviser to the committee. President Brady has telegraphed Harry A. Garfield, Fuel Administrator at Washington, of the organization of the committee and that it is anxious to co-operate with the Fuel Administration and desires a conference with him at an early date.

A meeting of the board of directors of the Motion Picture Exposition Company was held on Thursday afternoon, at which time routine matters were considered and arrangements made to call together all of the companies which have contracted for space at the exposition scheduled to be held at the Grand Central Palace October 5-13.

The committee which was designated earlier in the week to co-operate with the Division of Films of the Committee on Public Information met with Associate Chairman Carl Byoir at the National Association's offices on Friday noon.

The big meeting of the week was the one held on Friday afternoon to meet Joseph Johnson, director of Publicity of the American Red Cross, the story of which is told in another column.

Enters Third Year Under the Most Favorable Conditions.

It is evident the National Association has entered its third year under the most favorable conditions. The new administration is six weeks ahead of last year in the work already under way. It was not until August 27 a year ago that the adjourned meeting of the members was held in New York when the nominations of the directors were confirmed and officers elected.

With the support which has been promised by individuals and the executives of companies which are not members of the National Association it is contended that the next year will see a much better feeling and bring in to the organization the active support and co-operation of several concerns which have announced their intention of affiliating without delay.

Throughout all of the work of the organization, attention is being first given to plans for co-operation with the Government and other agencies which are depending so much now upon the film and screen to assist in supplying their propaganda before the American public. Within a fortnight it is expected President Brady will announce the new committees which are to co-operate with the Government authorities.

Six Detroit Theatres Show First Runs

Three Will be Operated by Kunsky, Who Refuses Half Million Offer for Lease of One of Them.

THE big interest in Detroit will be the first-run situation for the coming season. With six big theatres showing first-run features an entire week it remains to be seen what the effect will be on pictures available and the kind of business each will do. It will certainly be an eye-opener to the industry if Detroit is able to support all of them, giving a good profit to each house.

The first exhibitor to announce his booking plans for the coming season is John H. Kunsky, of the Kunsky Enterprises, controlling chain of ten houses, three of which will be first-run. Mr. Kunsky, and his general manager, George W. Trendle, have been carefully going over the situation, and in the belief that there will be a few state right features made that will be worthy of first-run in their theatres they have anticipated by signing up what they contend to be the very best attractions.

In connection with Mr. Kunsky's plans for the coming season it might also be mentioned incidentally that he turned down an offer to sub-lease his Adams Theatre, which would have netted him a profit of $20,000 per annum for the life of his lease; in other words, Mr. Kunsky turned down a positive net profit of close to a half million dollars on the Adams believing he will make double the profit by operating the theatre himself with first-run motion pictures.

"With the best managers we ever had—with the pick of stars and the pick of the best pictures—the coming season looks exceptionally good for our chain of theatres," said Mr. Kunsky. "Detroit is exceedingly prosperous; it has war orders running into billions of dollars; people will want to see good pictures and we intend to present them with elaborately than ever. Our programs all around will be better, and we can see nothing in the world that should prevent all the houses doing good business. At least, we never opened a season with greater optimism."

Eastman to Take Up Dyestuff Making

Big Rochester Concern Devoting All Resources of Its Laboratories to the New American Industry.

A MOST important announcement was made the other day when the Eastman Kodak Company stated it was going in for the manufacture of dyestuffs and was devoting all the resources of its research laboratories to the new field.

The laboratories of the Kodak company are located at its Kodak Park plant in Rochester. At the same plant the company has for a long time been turning out upward of four hundred miles of film, or over two million feet, a day.

The entrance of the company into the making of dyestuffs may be the foreshadowing of the time when the Kodak concern will no longer enjoy a practical monopoly of the film business and will use part of its plant in the new industry. There have been many stories of late of the active participation in the making of film by the Du Ponts, of Delaware, and also by P. A. Powers, who has taken over the plant of the old Fireproof Film Company, in Rochester, and who is said to have secured control of certain patents for the making of film. It is also understood that the base for the making of film has been furnished the Kodak company by the Du Ponts, and that they are now preparing to use all of this themselves.

Weeklies to Issue Red Cross Pictures

Joseph Johnson, Director of Publicity, Gets Advice from Film Men Regarding Method of Distribution.

AT the invitation of Joseph Johnson, director of publicity for the Red Cross, a number of motion picture men met Mr. Johnson at the offices of the National Association of the Motion Picture Industry, Times Building, New York, on Friday afternoon to discuss methods of distribution for pictures secured by the Red Cross. That organization has a large footage of pictures taken by cameramen at the war fronts of France, Belgium and Italy, but through lack of organization has not been able to get them before the public. Recently Mr. Johnson secured the services of W. E. Waddell, for several years with Edison and other companies, and Harry Dull, salesman and distributor of Red Cross pictures, both of whom were present at the conference Friday.

Mr. Johnson explained that his desire was to arrive at the best method of distribution for his pictures—a method that would place them before the public regardless of the profit that might accrue, wide distribution being preferred to returns. He said that the Red Cross had a vivid story to tell to the millions of people who had contributed to its activities and that he believed they would be anxious to learn what had been done with their money.

Considerable discussion followed under the direction of William A. Brady, who occupied the chair. It was finally decided to appoint a committee to act in an advisory capacity with Mr. Johnson, and these were named: William Fox, chairman; F. J. Tichenor of the General Film Company; Pell Mitchell, editor of Gaumont Weekly; Arthur Friend of the Famous Players-Lasky Company; William Brandt, Brooklyn exhibitor; J. E. Brulatour, Eastman Kodak Company, and J. L. Hoff of the Moving Picture World.

In the meeting of the committee that was held immediately following its appointment Mr. Johnson was advised to distribute his pictures through the various picture weeklies and to make the best bargain he could to place the largest possible amount of film, the opinion being unanimous that he would get the widest distribution in that manner.

Contributions to Mitchel Memorial.

During the progress of the meeting Mr. Brady and Mr. Fox took occasion to bring up a movement started among motion picture men to raise a fund for the Mitchel Memorial. The following contributions were made. William Fox, $250; Gabriel Hess, for Goldwyn, $250; J. E. Brulatour, $100; F. J. Tichenor, $100; W. A. Brady, $100; William Brandt, $10; Associated Motion Picture Advertisers, $50; C. J. O'Reilly, $30. It was understood that this was but the nucleus of a much larger fund that is to be raised by the motion picture men as their contribution to the Mitchel Memorial.

"The Fourth of July Parade in Paris"

Inspiring View of Our Boys Marching and Red Cross Nurses in Parade Through the Beautiful Tree-Lined Streets of Paris.

AMID a frenzied ground whirl of excited Parisians and excitement even more tense than demonstrative, our soldiers are seen to unusual advantage in this official Red Cross picture of the Fourth of July parade in Paris. Never has such a perfect formation been seen on Fifth Avenue as that our troops held while under inspection of the French people, trained to arms from boyhood. Pictorial skill in great cities sometimes fails to be impressive because of gaunt buildings unrelieved by tree foliage, such as beautifies many of the avenues of Paris, the Champs-Elysees, broad, garden-bordered and extending from the beautiful Place de la Concord over a mile to the Place de L'Etoile.

In this lovely environment our splendid troops are invested with a glamor fascinating for us all at this moment, a presentation worth preserving for the eyes of future ages. Our men look like Crusaders, just as they really are, and this pictorial representation is not merely to show us how well they appear in foreign lands, but it has significance as a measure of historical importance.

These releases are greater than we realize at present. They should be shown in all parts of the country. They dignify our aims as a nation. They convey also some idea of the importance of this New Art, so far largely devoted to magnifying the unimportant. There are faults here and there in the points of view taken by camera men, particularly when the Red Cross contingent appears, but the whole impression is that of a moment not only seen but vividly experienced. The release is a noble contribution to a noble cause and to the art of producing motion pictures.

"Fourth of July in France" Is Shown

Pathe Releasing Two-Reel Illustration of French Appreciation of American Support—Made by General Foch's Men.

THE celebration of America's Independence Day in France as shown in the two-reel series of views made by the French Pictorial Service and released in this country by the Pathe Exchange, Inc., is a fine illustration of the feeling of affection which is fostered by France for her sister republic.

The film opens with scenes in an Alsatian village where some American troops are resting. From the windows of this village are seen waving the Stars and Stripes as well as the tricolor flag of France; and the villagers dressed in their Sunday best are making merry on behalf of their American visitors, and have even organized a parade for the occasion.

In Paris the most stirring sights are to be seen as the military parade passes along the city's principal streets, including the avenue Champs Elysees, Trocadero avenue, now named for President Wilson, and the Place de la Concorde. The enthusiasm of the French girls and women expresses itself in the strewing of flowers in the pathway of our American boys, or in running forward to place the blossoms in their hands. The parade was headed by the mayor of Paris, and French cavalry and infantry were dispersed at intervals among the Americans. Among the prominent personages taking part in the proceedings are President Poincaire and Marshal Joffre. These pictures are being exhibited at the Rialto theatre this week.

Film Production Continues to Decline

Board of Review Reports 1,010 Subjects Considered in 1918 Against 1,525 and 2,216 in 1917 and 1916.

THE production of motion pictures of a dramatic character continues to fall off, according to data based on the review of pictures by the National Board of Review in the course of the first six months of 1918. The number of subjects reviewed in that period was 1,010 and the number of reels 3,171½. This means that the average length of picture was 3.14 reels. In the corresponding period in 1916 the production, according to the same source of information, was 2,216 subjects and 4,850 reels, the average length of subject being 2.19 reels. In the corresponding period of 1917 the subjects numbered 1,525 and the reels 4,066½, the average length of each subject being 2.66 reels. A chart showing the production by subjects and reels covering the period for the three years would indicate that the general trend of production by months this year is parallel to that of 1916, while that of 1917 was irregular, reflecting the nervous condition of production while the Government was considering the question of taxation of motion picture production and exhibition. That there may be a deficiency this year is perhaps indicated by the fact that old pictures are being reissued in larger numbers than usual judging from current reports.

LEON NETTER JOINS THE NAVY.

Leon D. Netter, prominent state right buyer, head of Masterpiece Film Attractions with offices in Cincinnati and Cleveland operating in Ohio and Kentucky, also a franchise holder in State Right Distributors, Inc., of which Sol L. Lesser is president, has enlisted in the Navy, and started for San Francisco on August 5 to begin active service.

In taking this step, Mr. Netter has been impelled solely by patriotism, for, while he is within the draft age, he is in Class 3 and therefore not liable to be called for service within the near future.

Until Seaman Netter returns George P. Jacobs, heretofore in charge of the Cincinnati office, will operate both the Cincinnati and Cleveland offices of Masterpiece Film Attractions.

AUSTRALASIAN-SPENCER LITIGATION SETTLED.

The litigation between Australasian Films, Ltd., and Signor and Madame Spencer has been settled. The Australasian Films, Ltd., now take over again the Lyceum theatre in Sydney, Newcastle and Brisbane. Both of the Spencers retire from business for a long term of years.

War Tax No Bar to Motion Picture Business

World Pictures Exchangemen Canvass Trade Territories and Report Exhibitors Undaunted by Tax Burden

DESIRING to ascertain the attitude of the picture theatre owners upon the probable increase of the war tax on amusements the World Pictures Corporation caused a canvass to be made by its branch managers of the theatre owners in their respective territories, getting first hand opinions from the men who will have to collect whatever tax may be imposed upon motion pictures. Some of the returns are in and will form interesting reading. The paragraphs are the consensus of the opinions of theatre owners interviewed by the branch managers and are taken to express the feeling of the representative men in each field. Here is what they say:

"The American public has become accustomed to war taxes, and in view of the fact that patriotism has never before been at such a high pitch the great army of movie patrons will look on the increased tax as another means of not alone winning the war but of showing their desire to contribute to the nation's fund."—Chicago.

'The theatre has always been a safety valve where the surcharged emotions of our people can be released through the effects of entertainment. We Americans are highly emotional and when laboring under a big strain both mental and physical we go to the theatre to find relief."—Cincinnati.

Public Will Come Back, As It Always Does.

"It may be for the first few days or even two or three weeks there will be a slight dropping off in attendance, but the public will come back as it always has done and the moving picture will attract as strong as it ever did."—Omaha.

"Every alert business man knows when things look black is just the time to make the biggest effort to boost his business. Any sensible man will not permit himself to drop in the "dumps" just because the way is a little rough. He takes another yank at his belt and goes against the game determined to smile and when he smiles he generally wins."—Atlanta.

"There is a limit to human endurance and when this is reached the reaction sets in. Americans can stand just so much of a strain, and when this point is reached they go to the theatre. Experience has taught theatrical managers that when we have had panics due to financial causes at first the public kept away from their theatres, but it was only for a short while, and then they came back in order to keep their minds off their business and to obtain relaxation."—Boston.

Everything Points to a Big Year.

"Everything points to a big year, notwithstanding the tax. Big crops, and plenty of money and America winning in the war, all of these go to indicate the theatre managers had better brush up the standing room sign only and have it ready."—St. Louis.

This is a very different condition from that which some of our "professional" exhibitors would have us believe exists. We have been told that if the war tax on admissions was doubled practically half of the motion picture shows would have to close their doors. We have never believed any part of such calamity yarns because they have been made mainly by men who were so remotely interested in picture theatres that they could not possibly know what they were talking about. These tales have been taken up by leading men in the business and have been transmitted to Washington in an endeavor to prevent an increase of the admission tax.

From the messages quoted above we believe that we are getting nearer the truth of what the exhibitor thinks about the increase in taxation than has been gleaned from any of the dope uttered by our various "Calamity Janes."

Sunday Battle Still On in Lexington

Laymen's Committee Summon Theatre Employes in Effort to Prove Their Sabbath Work Unnecessary.

A JURY in Magistrate Dodd's Court in Lexington, Ky., last week held that Sunday picture shows were necessary in war times, and killed the fight made by the Laymen's Committee to close Sunday shows. Magistrate Dodd overruled efforts of the laymen's representatives to rule out all evidence relative to whether Sunday shows were necessary or not, and went a step further in that he read Section 1321 of the Kentucky Statutes, embodying "the Old Blue Laws," and left it to the jury to decide whether Sunday shows were necessary or not. The laymen endeavored to win the case by merely showing that the blue laws had been violated.

The laymen when beaten in this case took another tack and a few days ago started things humming again. They summoned operators, ticket sellers and ushers, some ten persons in all, to investigate and see if they were not doing unnecessary work on the Sabbath. However, no magistrate in the city would handle the cases, some claiming that they had openly discussed the proposition and favored Sunday shows, while the laymen objected to the other magistrates. After the case had been transferred from court to court Magistrate Parrish finally transferred it to Magistrate Botkin, at Coal Town, ten miles out in the county.

When the cases were called in this court, the cases were postponed until August 15, as several witnesses were absent. The cases were all filed against employes of the Berryman Realty Company, operating the Ben Ali Theatre. This concern was fined $2 in the first test case under a charge of violating the Blue Laws, whereas the Phoenix Amusement Company and J. H. Stamper, Jr., of the Orpheum Theatre, were cleared of the charge by the jury holding Sunday shows essential.

The case may be postponed still further on August 15, and in any event the theatres are continuing to operate on Sunday, and are daily securing a stronger feeling in their favor. The summonses are for J. A. Todd, manager; Carl Neal, machine operator; Mrs. Alphine and William Craig, ticket sellers; Thomas McQuinn, ticket taker, and Milton Hager, Oscar King, William Baxter, Thomas Miller and George Rose, ushers. An effort will be made to show that all of these employes are violating the Blue Laws in that they are doing unnecessary Sunday work.

The employes of the other theatres have not been summoned, as the Laymen's Committee has been unable to secure the names of the employes as yet.

Canadian Reel Tax Hits Small Houses

One Exhibitor Closes Down Four Nights and Shows 8,000 Feet of Film Saturdays.

THE Canadian reel tax of 15 cents a reel a day seems to have hit the small town exhibitor rather badly. Every week there is a cry from some new section of the country that the special war assessment has put a decided crimp in the financial welfare of the rural exhibitor. Several outside exhibitors have been forced to cut down their shows in order to meet the new situation.

J. W. McCutcheon, proprietor of the Crystal Theatre, Oshawa, Ontario, has been compelled to close down three days of each week and he blames the fifteen-cent tax as the cause.

Walter H. Musson, proprietor of the Star Theatre, Hespeler, Ontario, declares that the reel tax was "the last straw" as far as he was concerned. He decided to close down four nights of each week and give an eight-reel show on Saturdays. He now pays the Federal Government onl $2.40 a week, but the Ontario Government is losing many dollars in admission war tax which it should collect from patrons. Mr. Musson pleads that the reel tax should have been graded so that it would not prove an injustice and a burden to the small town exhibitor.

BLACKTON CHILDREN PLAY FRENCH REFUGEES.

The two youngest but by no means least important players in the cast which Commodore J. Stuart Blackton is directing in his production of "The Common Cause" are the producer's small children, Violet and Charles Stuart. As the small stars of the Country Life Series of short subjects, produced by Mrs. Blackton sometime ago and distributed by Vitagraph, they are among the well known children of the screen.

Bootleggers Thrive on Closed Sundays

But Nashville City Officials Continue Antagonistic to Opening Picture Theatres on Sabbath.

WITH city officials continuing in a vein of extreme obstinacy toward any move looking to the inauguration of Sunday moving pictures in Nashville, local amusement men have practically abandoned the idea of running the houses on Sunday for the present at least, in spite of the fact that a straw election conducted by a Nashville newspaper indicated the strong desire of the public for pictures on Sunday.

The Knickerbocker, Fifth avenue, and other houses opened for a few Sundays for the purpose of aiding the thrift stamp drive, charging no admission, entrance being gained by buying a thrift stamp at the box office instead of a theatre ticket. The stamps, of course, were retained by the purchasers, and no fee was collected at the door of the picture shows. This practice proved a heavy burden on the management of the houses, as salaries, lights and other operating expenses ran high, with no return.

The sixty-first annual Tennessee legislature convenes on January 1, 1919, at Nashville, and at that time it is very probable the legislative committee of the Tennessee Exhibitors' League, with headquarters at Memphis, will have ready some form of amendment to the Sunday closing statutes, permitting the operation of moving picture shows on Sunday. Nashville exhibitors have no intention of violating the law as it stands, but concessions could have been easily granted by the city officials looking toward furnishing amusement for the Government munitions plant workers on Sunday.

In speaking of the social conditions in Nashville since the coming of the great powder plant to Hadley's Bend, a suburb of Nashville, a sergeant at police headquarters declared that in spite of the bone dry law being in effect in Tennessee, the increase in drunks on Saturday nights and Sundays has been very noticeable. Last week one of the heaviest drunk calendars recorded on the police blotter in many months was in evidence.

Much of this dissipation, according to officials at the police station, is the result of the powder plant men, some 25,000 of whom are employed at the plant, coming to town on Saturdays and Sundays seeking entertainment, and when they are unable to find any places of amusements on Sunday other than the public parks many of them seek out the bootlegging element for a little "liquid diversion." It is the opinion among those who are most familiar with conditions that the operation of the shows on Sunday would do much toward alleviating the heavy run on the police station blotter.

METRO'S TREASURER RETURNS EAST.

Joseph W. Engel, treasurer of Metro Pictures Corporation, has returned to New York after four months at Metro's West Coast studios supervising production activities. His most recent trip to the coast was his eighteenth, and he declared himself more reluctant than ever to come back east, although Metro's business interests demanded his return.

On the eve of his departure the Metro official was the guest of honor at a good-bye dinner held in a downtown Los Angeles cafe and attended by stars, executives, directors and other members of the producing staff at the Hollywood studios. The diners numbered more than sixty. The evening was enlivened by the presence of a stringed orchestra, which played patriotic and popular airs during the dinner and furnished music for dancing which followed it.

May Allison and Bert Lytell, Metro stars, at present located on the West Coast, were seated at either side of the honor guest. Others attending were George D. Baker, manager of productions; Clifford Butler, studio manager; A. S. and Mrs. LeVino, Wilfred Lucas and Mrs. Lucas, Charles Hundt, Mr. Baker's assistant, and Horace Williams, casting director.

Fire in Kansas City Fxchange Building

Flames Start in Fox Quarters from a Defective Wire, but Are Soon Controlled.

FIRE broke out in the film vault of the Fox Film Company in the Ozark building, Kansas City, on July 24. A flaw in the electric light wire where the drop lamp was connected caused the wire to burn through and the hot end fell against the films. In a flash the flames leaped through the windows in the rear of the Ozark Building to the fourth floor and the Kleine-Edison offices. The flames bridged the alley to the building occupied by the Zahner Manufacturing Company on West Tenth street and did more damage there than where they started. The blaze was a test which proved the Ozark to be fireproof. Elevators continued to operate till all of the occupants were out of the building.

In the Fox office considerable damage was done, but by closing the back court windows the fire was prevented from reaching the Mutual headquarters on the same floor. Mr. Edwards, manager of the Kansas City office of Kleine, rushed into the building and managed to close the fire doors and as a result no damage was done except in the workroom. World offices on the fourth floor with Kleine-Edison were also untouched.

Business went on as usual, as the loss sustained was not heavy, from the fact that practically all the films were either at work or in transit for exhibitors. The chief inconvenience was the total loss of advertising matter. This was offset by neighboring branch exchanges supplying the deficiency.

EXHIBITORS' EMPLOYEES PAY FINES.

It costs at the present time twenty-five dollars in the New York courts to admit a child, unaccompanied by its parent or guardian, to a moving picture theatre, providing it is the defendant's first offense. Payment of the fine may be avoided by serving from five to ten days in the Tombs prison. A second offense doubles the amount of both fine or imprisonment.

Bernhard Levine, ticket taker of the Seventy-second Street Playhouse, pleaded guilty before Justices Edwards, Collins and Herman in the Court of Special Sessions to admitting Mary Huml, fourteen years old. He paid the fine. Anna Tarzian, cashier of the Palace Picture theatre, entered a similar plea for admitting Mark Rooney, twelve years of age, and also paid the fine. Louise DeCasaire, cashier of the Chatham theatre, Chatham Square, was convicted of admitting Margaret Topena, twelve years of age, and was given the alternative of twenty-five dollars or ten days in the Tombs. She paid the fine.

Metro Studio Dinner to Joseph W. Engel at Christopher's, Los Angeles, Before Mr. Engel Returned to New York.

The Motion Picture Exhibitor

Busy Planning for A. E. A. Convention

Messrs. Frank and Rembusch Are Progressing Favorably with Arrangements—Reconciliation of Opposing Organizations Sought.

LOUIS H. FRANK, Chairman of the A. E. A. convention committee, and Frank J. Rembusch have been very busy on preconvention matters all week. It has been finally arranged that the Navy Relief Society and not the Chicago division of the Red Cross Society shall be the beneficiary of the net proceeds of the grand ball to be given Friday night, September 6, during the National Convention of the American Exhibitors' Association.

The navy band of the organization mentioned will furnish music during the evening, and Chief Yeoman R. J. Mason, of the Great Lakes Naval Training Station, has arranged that the Jackies will appear in a series of laughable stunts between dances, while the ball is on.

Captain W. A. Moffet, commander of the Great Lakes Naval Training Station, will be one of the invited speakers during the Chautauqua meetings held on the first three days of the convention.

A telegram was sent to William A. Brady, president of the National Association of the Motion Picture Industry, July 31, inviting the members of the organization to meet the A. E. A. during convention week. Telegrams were also sent out to Adolph Zukor, William Fox, Walter W. Irwin, Pat Powers, S. L. Rothapfel, Robert Lieber and others to come on and take part in the program.

Joseph Daniels, secretary of the navy, will be in Indianapolis September 3, and advantage has been taken of that fact by inviting him to come on to Chicago and address a composite gathering of the men in the moving picture business on propaganda work which must be carried on patriotically by the men in it.

Ernest H. Horstmann, of Boston, national secretary-treasurer of the M. P. E. L. of A., and Dale Crittenberger, of Indianapolis, have already made room reservations in the Hotel Sherman for the run of the convention. The Motion Picture Appliance Company, of Boston, has also reserved quarters in the hotel for the exhibition of a new moving picture projecting machine.

Messrs. Rembusch and Frank have devoted considerable time to arranging the program for the convention, and it is expected that it will be off the press in a few days.

These men are both strong for the reconciliation and amalgamation of the opposing exhibitors' factions. They wish to repeat, and to repeat often, that the coming convention will be unlike any other that has yet been held by exhibitors. It is a convention for the entire trade, and the producing, distributing and supplies departments are cordially requested to co-operate and to participate in the proceedings.

MR. COHEN WRITES TO MR. SCHAEFER.

Mr. Peter Schaefer, Jones, Linick & Schaefer, Chicago:

My dear Mr. Schaefer: I am writing to let you know how very much I would like to help you make a big success of of your presidency of the Motion Picture Exhibitors' League of America, and you can depend on my helping you to the fullest extent.

Everything that happened at Boston is over with, in so far as I am concerned. What I had to say, I said to all of the delegates present, and it was intended as constructive criticism so we could build a real worthwhile foundation for amalgamation and the development and growth of our association. There are some defects in our bylaws, etc., that should be remedied, and no doubt you and the splendid executive committee you have associated with you will attend to this in due time. You have a tremendous opportunity, and from what every one tells me you should be able to produce results, and while I am president of the New York State Motion Picture Exhibitors' League I would be pleased to serve you.

With kindest personal regards, I am

Very truly yours,

SYDNEY S. COHEN.

ARGUS COMPANY BEGINS INFRINGEMENT SUIT.

The Argus Lamp and Appliance Company of Cleveland, Ohio, has begun suit against the Nu-Movie-Lite Company of Peoria, Ill., for infringement of patent of the adapter now being manufactured by the Argus Lamp and Appliance Company for changing present types of motion picture machines to use Mazda projector lamps.

The Argus is the owner of five distinct letters patent on its appliances and the company announces itself to have been the pioneer in the Mazda branch of motion picture projection.

H. H. Cudmore, general manager of the Argus Company, while in New York this week, said: "Our policy is to prosecute most vigorously all infringements of our letters patent. We can prove unquestionably our priority in the adapter field. Our present adapter represents an evolution extending over a period of several years. Now that Mazda projection is replacing Carbon Arcs we are sure to encounter a certain amount of competition. This we are prepared to combat, but we do not propose to be hampered by competition which is predicated on our own patents and we have instructed our attorneys instantly to begin proceedings against any manufacturer who may put on the market an adapter which encroaches upon our rights."

ALBERTA TO HAVE FOUR-MINUTE MEN.

A committee has been organized in Edmonton, Alberta, for the purpose of providing Four-Minute speakers for the delivery of war speeches in local moving picture theatres. Frank Yeigh of Toronto, secretary of the war lecture bureau, visited Edmonton for the purpose of getting the local committee on its feet for a good getaway.

The first Four-Minute speaker in Edmonton was Lieutenant Roy Stevens, a veteran of the Princess Patricia's Canadian Light Infantry, and during the first evening he addressed the crowds at the Empire, Pantages, Hippodrome, Empress and Monarch Theatres. It is estimated that he spoke to 3,000 people at the five houses although it was a hot night.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

American Exhibitors' Association, Business Convention, Hotel Sherman, Chicago....September 3 to 7

Brunet Would Put Limit on Feature Output

Pathe Executive Says Indications Are Market Will Be Over-Supplied—Outline of Company's Plans

I HAVE come to the conclusion that now is the time to place a limit, a wise and sane limit, on the output of features." This is the keynote of an important statement by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in a statement given out this week. "The output today of five and six-reel features exceeds the demand by four to one," Mr. Brunet goes on to say, "and yet according to published announcement some of the big producers intend to place upon the market an increased number of five and six-reel pictures. Indications are to the effect that the 1918-19 market will be super-saturated with so-called features. As increased outputs almost invariably mean a lessening in quality, exhibitors will soon face a situation where they will find themselves back to the old 'regular service' days, and attempts will be made to force them to play entire programs which reflect the evils of a 'made on time' schedule.

"We saw the trend of events and prepared for it. For a number of months we have been selecting the cream of our feature product. If a picture met with the severe tests of star, story, production and direction which we put upon it, we placed it aside, holding it ready for the proper time to put it out. Now we are fully prepared to enter the field of specialized features with a year's supply of extra-selected star photoplays. We will release them one every four weeks. The success of our selected service booking plan, which we put into operation last March, was contributory to our decision.

"The extra-selected star photoplays are positive box office attractions which will readily lend themselves to the highest type of exploitation methods. These will not be the only features we will put out. From time to time we intend to release others, the product of our present contributing studios and outside producers. We will release no features under the Pathe name, however, that do not thoroughly satisfy us as to quality, and our plans do not contemplate a greater quantity than one Pathe feature every other week.

Will Continue to Release Outside Product.

"In addition to the classes of features which I have mentioned Pathe will also handle first class 'outside' product on regular or occasional release schedule such as the American Film Company's star series featuring Mary Miles Minter, Margarita Fisher and William Russell. These 'outside' features will be handled entirely apart and distinct from the Pathe features and should not be confused with them. As has already been announced, the American features will be handled by the American's own salesmen, operating from the various Pathe exchanges.

"The state of the market is and has been for some time such that it has been very difficult if not impossible to keep good features working continuously. Thus the obtaining of the maximum expectancy of returns on any feature has become impossible. There has been a fever haste to get business on the latest feature. In consequence those which have preceded have been almost, if not entirely forgotten. Many of the best features which have been made have been practically retired before they have played 50 per cent. of the available houses. By diminishing our feature output we can devote much more time to the marketing of each feature, to the careful study of the best exploitation methods for the exhibitor to use. Furthermore we can be certain of a much higher average of quality than is humanly possible under the one or more feature a week conditions.

"On September 22 we will release the first extra-selected photoplay, 'A Japanese Nightingale,' with Fannie Ward as the star. On October 20 will come 'The Bells,' with Frank Keenan as the star, playing the role created by the late Sir Henry Irving. Fannie Ward in 'The Narrow Path,' the A. H. Woods' stage success, will be released on November 17. On December 15 comes Bryant Washburn in 'All Wrong,' the best Washburn picture yet. Bessie Love is the star of 'Carolyn of the Corners,' to be released on January 12. On February 9 we will release Frank Keenan in a most powerful drama, for which we have not yet selected the title, but which we now know under the name of 'The Sierras Mail.'

"Another Extra-Selected Star Photoplay is Fannie Ward in 'Common Clay,' the sensational A. H. Woods' stage success which had such an extraordinary run.

"Among the Pathe Special Features we are able to announce for September 8 'Her Man,' adapted from Charles Neville Buck's well known novel 'The Battle Cry.'

Krauss' Jean Valjean is Remembered.

"On December 29 we will release the second of these Pathe Special Features, Henri Krauss, the premier actor of France, in 'A Vagabond of France.' Mr. Krauss will be remembered as the star of Pathe's famous picture, 'Les Miserables,' and is an artist who has no superior. Pathe has not released any foreign made pictures in a long while, but 'A Vagabond of France' is such a superior and special production in every way that we have no hesitancy in giving it our highest praise.

"A full year's supply of Extra-Selected Star Photoplays has already been selected, but the order of release after March 9 has not yet been determined upon.

"Needless to say we will continue to issue serials, scenics, comedies and short length subjects as in the past. 'Hands Up,' with Ruth Roland, is to be released August 18. Present indications are that it will be a wonderful success. Pearl White has started work upon a new serial which will probably be ready for release before the closing episode of 'Hands Up.' The 'Official War Review' which we are putting out in one reel each week, is already tremendously popular. The tie-up between the Post Travel series and the newspapers is working to the interests of all and is making the pictures popular wherever they play.

"The Harold Lloyd comedies, good as they have been during the past, are showing a constant and highly pleasing improvement. We will continue to release them one every other week, each in one reel. We are fortunate to have been able to secure the services of Stan Laurel between the two theatrical engagements, and the Rolin company made for us five comedies with him as the star. The first of these will be released along the first part of October. And of course our news weekly is another of our short releases which is found on the programs of a majority of the theatres of the country.

"Our plans for the coming year were completed so many weeks ago that we are now in the enviable position of being months ahead on our prints, posters and advertising matter. We expect to have our features in the exchanges a long time in advance of release. The value of this to the exchangeman and exhibitor is obvious.

"We are convinced that we are working along the right lines, and have been greatly pleased to note the enthusiasm of our exchangemen over our change in policy.

"It augurs well for Pathe business during the coming season that the last three months have been the biggest in our history."

KEITH BUYS BRONX'S ROYAL THEATRE.

Sydney S. Cohen has sold for Henry Morgenthau, former ambassador to Turkey, represented by Lackman and Goldsmith, to the B. F. Keith New York Theatres Co., the Royal theatre, at Westchester and Bergen avenues, Bronx, New York City. The building covers a plot 120 by 200 by 132 feet, and the theatre seats about 2,300. It was built at a cost of about $650,000. Additional property has been purchased to enlarge the seating capacity of the theatre.

BUSHMAN MARRIES BEVERLY BAYNE.

Following closely upon the announcement of the divorce granted to his first wife, Josephine H. Bushman, comes the news that Francis X. Bushman has married Beverly Bayne, his leading woman. The ceremony was performed in Baltimore on Monday, July 29, and the bride and bridegroom are now spending their honeymoon at Bushmanor, Riderwood, Md., the country home of Mr. Bushman.

BIDS WANTED ON THEATRE EQUIPMENT.

R. R. Smith, director of Liberty theatres, will be pleased to receive for the motion picture division bids on motion picture equipment to be installed in new Liberty theatres now building.

These bids should be submitted to R. R. Smith, War Department, Commission on Training Camp Activities, Washington, D. C.

News of Los Angeles and Vicinity

By A. H. GIEBLER

What Los Angeles Exhibitors Are Doing

Big Improvement at Tally's—Theatre Men Hold Luncheon—Shamrock Theatre has a Fire.

Improvements at Tally's Broadway.

CARPENTERS and painters have been busy for the last three weeks at Tally's Broadway theatre, making many novel and effective improvements in the house. An entirely new stage setting has been built, and with the new electrical apparatus that has ben installed, the enlarged orchestra pit, and the new chairs for the entire house that are on their way from New York, to say nothing of the special features now being booked for early showing, Tally's Broadway will soon be in a position to give increased pleasure and satisfaction to its patrons. The new Knabe Ampico grand piano just installed at this theatre, in connection with the great pipe organ, will be one of the big features of the musical program.

Theatre Men's Luncheon.

The Theatre Owners' Association gave a luncheon at the Hamburger Cafe on July 24 at noon, at which Governor Stephens, Edward Cowan, state commander of the Four-Minute Men; Marshall Stimson, Sheriff Cline, Judge Craig, Marie Dressler and David Hartford of the World Film Corporation were guests of honor. The entertainment was presided over by Frank A. MacDonald, and was one of the bi-weekly banquets at which the association, which represents the principal motion picture exhibitors of Southern California, entertains its guests.

Film Explosion at Shamrock Theatre.

When a news weekly film caught fire in the Shamrock theatre projection room, the explosion was so powerful that C. T. Sewell, operator, was forcibly expelled from the booth and rolled down the stairs before he could catch himself. The fire started an automatic sprinkler, and the worst damage was done by the water. No one was seriously injured, although when Mrs. N. L. Smith, cashier of the theatre, grabbed the day's cash receipts and cried out to the audience that there was no danger, and for the people to take their time in going out, there was almost a stampede. The fire was out by the time the fire department got to the scene, and the damages to theatre, projection machine and furniture is approximated at $3,000.

Smoke Room at Kinema.

Emil Kehrlein, Jr., manager of the Kinema theatre, has established a smoking corner for devotees of the weed among his patrons, who may hereafter sit back at ease in that part of the balcony set apart for them and see a good show while puffing away on cigar, cigarette or pipe. Handsome new chairs upholstered in dull blue alligator, and a novel lighting arrangement makes the corner very attractive.

Miller and Leonhardt in Chicago.

Fred Miller and Harry Leonhardt, proprietors of Miller's new theatre going up at Eighth and Main streets, made a hurried and very mysterious trip to Chicago recently, supposedly in connection with appurtenances for the new house.

Newsboys Noisily View "Pershing's Crusaders."

More than five hundred newsboys were guests of the Alhambra theatre and the Express-Tribune, a Los Angeles daily, in the week of July 21. When the organist, Miss Gay Weaver, played all the patriotic airs in her repertoire during the unreeling of "Pershing's Crusaders," the boys took up the chorus of each song with noise and enthusiasm, and some melody. Several of the boys were accompanied by their little sisters, and a few by their dogs, all of whom were admitted and no questions asked. The boys were guests—privileged guests at that—and everything was done by the Alhambra management and the Express-Tribune to make their enjoyment complete.

The Superba theatre is proudly and patriotically displaying a new American flag in front of the house, that is the envy of the other playhouses in the downtown district. The flag is 24 by 36 feet, and is the largest on Broadway

Fred Miller, of Miller's theatre, has returned from a trip to San Francisco.

Los Angeles Exchanges.

William Alexander, district manager for the William L. Sherry Service, has definitely arranged for the first run of the Sherry features in Los Angeles, and has gone on a trip that will cover all the West Coast exchanges. Mr. Alexander will devote considerable time to the San Francisco and Seattle branches before he returns to Los Angeles.

Louis Hyman, formerly connected with the All-Star Features, Inc., of San Francisco, has assumed management of that corporation's branch office in Los Angeles, upon the retirement of Irving M. Lesser, who has taken a position in Uncle Sam's army.

Helen Keller to Make a Novel Picture

Famous American Woman Will Produce Humanitarian Subject Carrying Message to Whole World.

HELEN KELLER, famous the country over for having overcome three of the most dreaded afflictions of the human race, blindness, dumbness and deafness, is in Los Angeles, preparing to make a great humanitarian film that will carry a message from her to the whole world.

Miss Keller is accompanied by her friend and teacher, Mrs. Annie Sullivan Macy; by the author of her forthcoming play, Dr. Francis Trevelyan Miller, historian and scientific writer; by George Foster Platt, who produced the stage version of Maeterlinck's "Blue Bird," and will direct Miss Keller in her picture; and by a number of business and professional associates.

Dr. Edward Liebfried, of New York, is the organizer and business adviser of the Helen Keller Film Corporation, and is a strong believer in Miss Keller's success. She has been tested for the screen, and it has been found that her personality and appeal, dominant features of her personal appearance, reflects well from the film.

Work on the new picture will be started with in a few days at the Robert Brunton studios.

Ford Serial Progressing.

The fifteen episode serial which Francis Ford has written and is directing is now under way, with Ford himself as the leading character, that of a detective, and a cast including Mae Gaston, Elsie Van Name, Otto Hill, Francis Feeney, Duke Worne, Pete Gerald, Jerry Ashe and John Thwaite. Much of the action of the story is laid in Egypt.

Off to War.

Ernie Shields, actor-soldier husband of Betty Schade, Universal leading woman, has been transferred from Fort McArthur, near Los Angeles, where Betty could see him every week, to an eastern cantonment.

Jack Blackwell, scenic artist at the Golden West studios in Glendale, has joined the aviation division of the army, and is in training at Arcadia. G. M. Anderson, head of the Golden West Company, assured Jack his position would be waiting for him when he returns from the war with a handful of tail feathers from the German eagle.

Al Cohn, Mary Pickford's personal representative, is about to join the army, and is winding up his business affairs before he goes.

Dr. Lloyd Mace, emergency physician at Universal City, has joined the Hospital Corps of the Allied armies, and will soon depart for France.

Richard Marshall, former treasurer of the Majestic theatre, is in training at Camp Kearney.

Fred Putnam, for years floor manager at Pantages vaudeville and motion picture playhouse, has been called to the colors, and the Pantages' service flag boasts another star.

Irving M. Lesser, manager of the Los Angeles branch of the All-Star Features, has gone to work for Uncle Sam.

Ed Durling, writer of film news for an eastern paper, has enlisted in the balloon school at Arcadia, Cal.

Eltinge Honin' for Work.

Julian Eltinge has completed his house at Silver Lake, and has furnished it with rare old furniture and tapestries which he brought at different times from abroad. He has also planted a fair sized war garden, and his classic features have become tanned and burned to an almost unrecognizable condition.

Eltinge has entered into a partnership with Fred J. Balshofer, who is expected back from New York in a few days, when the pair will begin preparations for the filming of Eltinge's stage successes, "The Fascinating Widow," "Cousin Lucy," and others. Mr. Eltinge is very anxious to begin work on his pictures, as he wishes to complete all the productions planned before his vaudeville tour begins on January 1, 1919. While he is waiting, the actor is writing his experiences from the time he started in vaudeville several years ago until now, taking in his tours through France and Germany. In the meantime he is expecting his father and mother to visit him in the near future.

Gladys Brockwell a Bride.

Another romantic wedding that links the film world with the war is that of Gladys Brockwell, Fox star, to Harry Edwards, formerly a director at Triangle, but for the last six months in training at Camp Lewis. Miss Brockwell, during a short vaction granted her from the studio, went to American Lake for a visit, and while there was persuaded to become Mrs. Edwards before Mr. Edwards' company was sent to France. The pair went to Seattle to be married, and after a few days' honeymoon Miss Brockwell came back to Los Angeles to begin work on her new picture, "The Strange Woman."

Fell Down a Canyon.

Jack Oaker, husband of Belle Bennett, Triangle star, who has been at his home in Santa Monica on sick leave from the San Pedro Submarine Base, fell off an embankment near his home on July 24, and was found in an unconscious condition by a party of automobilists who were driving in the canyon. Oaker was taken to a hospital at Venice, where the physicians said he was suffering from a concussion of the brain. No one was with him at the time of his fall. After a day or two at the hospital he recovered rapidly, and was dismissed in another few days.

Yorska Begins First Picture.

Mme. Yorska has arrived in Los Angeles, and has made known the fact that she is under a three years' contract with the Matzene Feature Film Company, and that her productions will range from comedy to tragedy and from modern to classic stories. Among stories under consideration for Mme. Yorska are two of Gertrude Atherton's novels, "The Doomed Woman" and "Tower of Ivory." Work will be started on the first picture in a few weeks at the Brunton studios.

Golden West Policy.

An announcement has been made by the officials of the Golden West Photoplay Company of their intention to limit the yearly production of film plays at the Glendale studios to eight five-reel features, starring G. M. Anderson, formerly known on the screen as Broncho Billy. This policy was adopted under the suggestion of Mr. Anderson and Jesse J. Robbins, director of productions. The first of the new Anderson features will soon be released under the title of "The Son of a Gun," and will be followed by "Red Blood and Yellow."

Studio Club Gives Tea.

Lois Weber was hostess at a tea given by the Studio Club of Hollywood last Sunday, at which two hundred guests were present. Miss Weber gave a brief talk on the work being done by the Motion Picture War Relief Association. She was assisted by her sister, who is also her secretary, and by Mildred Harris, and plans were made for a dance and entertainment to be given by the Studio Club in honor of the men stationed at the Officers' Training School at Hollywood.

Christie Comedies for August.

Acting on the belief that changes are welcome now and then in all kinds of films, Al E. Christie, director of the Christie Comedies, is trying out a number of new ideas, and a different and distinct note of originality that extends from title to tailpiece has been added to all of the Christie comedies for August.

Dorothy Dane and Bobby Vernon sound the first new note in the August 5 release, which is called "Just Plain Folks."

Ethel Lynne and Jay Belasco follow in a comedy based on acquaintance with the people next door, entitled "Know Your Neighbor," which is ready for showing on August 12.

August 19 brings Dorothy Dane and Bobby Vernon again, this time in a question to married folk in the shape of a play called "Does Your Husband Flirt?"

The release for August 26 gives Ethel Lynne a new support in the person of "Smiling" Billy Mason, in a light and airy fun vehicle entitled "You Can't Believe Everything."

Whitman Bennett in Town.

Whitman Bennett, general all-around factotum of the Paramount-Artcraft offices in New York, is in Los Angeles conferring with the local Lasky executives. It is four years since Mr. Bennett was in Los Angeles, and he found many changes when he arrived at the Lasky plant on Vine street. The converted garage where Cecil B. De Mille was making films four years ago has grown and spread out until it covers the whole block, and last week William De Mille was forced to go over on the Fairbanks lot to stage a picture because of lack of room.

Mr. Bennett will make an indefinite stay in Southern California.

Little Mary Still Out of Work.

Mary Pickfard is still receiving offers. Metro is said to have approached Little Mary with its hat in one hand and $2,000,000 in the other, all of said money to be paid for either six or eight pictures.

The First National Exhibitors have respectfully tendered an offer of $250,000 each for eight productions.

Goldwyn is supposed to be loading up a truck of simoleons and getting ready to make an offer.

It has been suggested that Charlie Murray, the well known auctioneer of the films, be put in charge of the case and auction Mary off.

Tars Entertained by Stars.

Three thousand of Uncle Sam's sailors who are being trained at the Submarine Base were entertained by a company of screen and stage stars who offered their services as a patriotic privilege on the night of July 23, with a monster performance given under the auspices of the Stage Women's War Relief, with Mrs. Lillian Brockwell and her daughter Gladys of the Fox studios as sponsors, and Herbert Heyes, of the Bessie Barriscale Company as stage manager. The show was given on the stage built up inside of the barracks by the Fox company.

Fred Stone of Lasky did some of his cleverest and nimblest dancing.

Julian Eltinge appeared in his swellest gown and his sweetest voice.

Wallace Reid was there with a number of different musical instruments.

Alice Forrest and Smiling Billy Mason put on a big fun stunt of great originality.

William Desmond, Herbert Heyes and Mildred Hollen staged a tabloid of "Mrs. Temple's Telegram."

Gladys Brockwell and William Scott staged a little farce called "Catastrophe."

Bonita, a stage comedienne, Rena Rogers, and Pete Malone, a sailor boy, sang.

Rubbernecking in Filmland

Personally Conducted by Giebler.

LADIES and gentlemen, the group of pea green buildings at the foot of the hills the gentle slopes of which we are now descending are the William S. Hart studios.

No, lady, in spite of the fact that William S., or Bad Bill Hart, as he is usually called, has made his name a household word because of his realistic depiction of many lawless characters of the wild and woolly west, none of the meanness has been soaked up by his system. In reality he is as gentle as a spring lamb.

An interesting circumstance that gives a true insight to the real self of this popular player is found in the location of his studio. The name of this thoroughfare we are now traversing, and on which the Hart plant is located, is Effie street, as you may observe by casting your eyes to yonder lamp post.

This simple fact should silence forever those who contend that bad-man parts can only be portrayed successfully by men with bad hearts. No player would have ever selected a street with the sweet and

simple name of Effie if he were not a gentle and kindly soul himself.

My friends, the buckskin shirt that covers the bosom of the desperate desperado of Dead Man's Gulch may hide a heart of the purest gold; a brain attuned to the higher and more esthetic things of life may be located immediately under the twelve-pound hat of the Half-breed Heavy; legs that would rather go to the succor of the distressed damsel of the piece than to the blasted pine tree at the foot of the hill, there to await the stage coach with foul intent, may be concealed beneath the leather pants of the lone bandit of the films.

Since Mr. Hart stages most of his pictures out-of-doors, it is seldom that he can be found at the studio. He has just returned from a location trip to the Mexican border, and by special arrangement we may watch him at work on interior stuff for a few minutes.

Step this way, please.

The sounds of canine conflict emanating from the corridor are the results of the ambition of a youthful bull pup who thinks he can lick an Airedale terrier that loafs around the place. The pup tries it every day at this hour.

On this stage, a scene is being made for Mr. Hart's next picture, which will be called "Border Wireless," the story of which has to do with German intrigue.

As you will observe, the set is very carefully built up. All Hart's sets are this way. No scenery of any kind is used. The set represents a post office, telegraph, express, railway, freight and ticket office, a combination found very often in the southwest.

The young lady behind the counter telling the man he must sign a book because he has brought in a sewing machine to be shipped somewhere, is Wanda Hawley, the leading lady of the piece. The petite person conversing with her is Gertrude Short. Charles Arling and Jimmie Mason are also in this scene.

The man with the saturnine whiskers, just out of camera range, is Eric von Ritzau, the villain, who has the part of a Hun spy. You will notice that Mr. Hart directs his own pictures.

Mr. Hart is one of the few favorites of the films who has actually lived the life he depicts on the screen. Bill was born and brought up in Dakota in her wildest and woolliest days. Chasing the grizzly bear, the buffalo, the badger and bob cat to their lair was his daily pastime.

These stirring experiences which filled his younger days enables him to put an essence of reality and truth to his films that no other player whose ideas of life of the west has been gained by reading Kingsley's "Westward Ho" and the works of the late J. F. Cooper could ever hope to attain.

Much of Bill's childhood was spent with the Sioux Indians of Dakota, and he speaks the Sioux language like a native redskin. Bill finds this very helpful at times. When he desires to metamorphose himself from an ordinary citizen into a ravening avenger, he repeats the following words: "We cha sha che cha," a phrase in Sioux meaning "He is a very bad man," and immediately he finds himself in the proper mood.

As we proceed to the next point of interest, a few words on the street nomenclature of Los Angeles will not be amiss.

We are now traveling on one of the most historic highways of the west, El Camina Real, meaning the King's Highway in English. Many of the names given to the streets by the early Spanish settlers, such as Figueroa, El Centro, Loma, Mariposa and Paloma, still remain in the older parts of town, but when new streets are made, the more poetic names of the male and female relatives of the real estate boomers are bestowed upon them.

Witness Effie, whom we have just left. No one with the soul of a poet can deny that such names as Effie, Elizabeth, Henry, Ezra, Hostetter, Gertrude and Gladys are more appealing and tickles the ear drum to a greater extent than the sonorous sounding names of Spanish origin.

We now find ourselves at the Sunset studios, the erstwhile home of the Triangle players. A number of companies are located here, including the D. W. Griffith organization.

Clara Kimball Young has just completed arrangements to make movies at this place, while poor but proud Pasadena makes up its mind whether or not she will be allowed to invade its sacred precincts. Many of the business and working people of Pasadena want the Young studio, but the artistocratic and highbrow element of the place say nay, while preachers are thundering denunciations from their pulpits against the threatened invasion.

The stage in front of us is set for Dorothy Gish, who has blossomed out as a producer on her own account. Yes, lady, Gish is a real name and not one adopted for stage purposes. The small person wearing the cap with the saucy knob on its top is Dorothy.

The man occuping a small portion of the large chair is Elmer Clifton, Miss Gish's director. The man shooting billiards in the other set is George Siegmann. This is George's last day at the studio; he has canceled his engagement with D. W. Griffith and signed up with Uncle Sam, and he will shortly go to France where he will play a part in the greatest drama the world has ever seen.

The man standing near the lady with the papers is none other than D. W. Griffith. Dave is one of our best known directors and has made some excellent movies in his day, including "The Birth of a Nation" and "Hearts of the World," and he is now turning out a series of films to be released through the Artcraft program.

Approaching Mr. Griffith from the left is Bobby Harron. Bobby, who is one of our most popular juveniles, has just had a great wrong done to him.

Some weeks ago a hirsute growth appeared on his upper lip, which, after tender care and intensive cultivation, developed into a mustache—small, it is true, but nevertheless a mustache that was plainly visible across a moderately wide street.

Immediately, whited sepulchers in the guise of friends began making scurrilous remarks about the mustache. Others took it up. It got to be the style to make jokes about Bobby's mustache. A certain newspaper writer named Price guyed him in the columns of his sheet.

Mr. Harron, being of a shrinking disposition, began to think he had done something criminal. He was hounded and badgered until he was forced to seek safety from ridicule in a safety, and laid his beautiful mustaches under the gillettine.

Little Thrills of the Week

Gloria Hope has had her dog clipped, and the poor thing acts like a girl in her first one-piece bathing suit.

Kenneth McGaffey is still smoking the one-quart pipe he bought when he went East with Wallie Reid last spring.

Bennie Zeidman complains bitterly against the custom of referring to Kansas City as an Eastern town; says it seems very near and dear to him now, and the expression "in the East" sounds so far away.

F. A. Miller, who is building one of the largest theatres in the country laid down his hammer and saw and grabbed off four days' vacation. First day was spent in making up his mind to leave the work; second day, actually vacated—off the job four hours, then dropped around to see how things were going on. Measured the depth of a sewer being dug by falling into it. Third day, caught one large fish and divided it among his neighbors. Fourth day, went back to work.

Studio Shorts

THEDA BARA and her company, in charge of J. Gordon Edwards, went to Catalina Islands last week to make scenes for a new feature.

Gladys Brockwell was hostess at the Sunday canteen held at the Mason opera house on July 21. Her assistants were Mrs. Frank Lloyd, Mrs. Mary Mann, mother of Bertha Mann, and Vera Lewis. The guests of honor were Wallace Reid and Grace Darmond, and Mrs. Wallace Reid poured tea.

Anna Mae Walthall, sister of Henry B., is playing an important role in a forthcoming Harry Carey production.

Paul Willis, playing juvenile leads in the G. M. Anderson features, is yet under military age, but he has joined the Hollywood Training School, so as to be ready when he does become old enough to join the real army.

A secret and popular vote has been cast by the members of the Los Angeles film colony to determine the leader of the grand march at the Film Players Ball at the Shrine Auditorium August 3. Stars were barred, but character actors, members of stock companies and extras were eligible.

George Melford has taken Lila Lee and a company of thirty-four Laskyites to Catalina Islands, where scenes for "Worse Than a Pirate" will be taken on the captured German raider "Agassiz," recently overtaken on the high seas by naval vessels.

Tsuro Aoki has written a child's play which, when produced, will have as its star little Mary Jane Irving, whose work in the latest Sessue Hayakawa production has earned the little actress much commendation.

Frank Elliott, formerly with the Theda Bara Fox company, has gone over to Universal.

Wellington Cross, regular stage actor, has canceled his vaudeville engagements to take part in a picture being made on the west coast.

Jack Mulhall wants to be godfather to a few divisions of Red Cross nurses.

Herbert Warren, for some time past Fatty Arbuckle's chief comedy adviser, is going back into vaudeville with his wife, Valerie Bergere.

Charles Chaplin and Mildred Harris both deny that they are engaged to be married, all rumors to the contrary notwithstanding, and despite the fact that they are frequently seen together. Both admit that they are good friends, however.

Arthur Hoyt, former casting director at Triangle, has been appointed as casting director at Universal City. Hoyt has just finished playing an important part in "The Yellow Dog."

Mae Murray has been asked by Secretary McAdoo to make a propaganda film in the interests of the Fourth Liberty Loan drive, and she has dropped all other work to make the picture for the Government.

Eddie Laemmle, besides being newly appointed assistant to Director Jack Dillon at Universal City, is also an officer at the Hollywood Officers' Training School on two nights a week.

Fay Tincher has been engaged to take part in the Billy Parson comedies.

Rollin S. Sturgeon will direct Monroe Salisbury's coming feature for the Bluebird program.

Nell Shipman, Vitagraph star, is writing a scenario to be produced by an independent concern this fall.

Mrs. Oliver Morosco and Marie Dressler

have been elected members of the board of directors of the Stage Women's War Relief.

Mary Miles Minter, her mother and sister, and William Russell came down from Santa Barbara to attend the Submarine Base carnival on July 22.

George Holt has severed his long connection with the Vitagraph Company and will rest a while before accepting any other engagement.

Mary Pickford made a farewell visit to Camp Kearney last week and took along a print of her latest Artcraft film, "Johanna Enlists," in which "her regiment" shares honors with her, to show her godsons before they all leave for France.

Sallie Polk Merritt, a young society queen of Los Angeles, appears in an important part in Dorothy Phillips' new picture, "Until We Meet Again."

Winifred Westover has returned from the American studios at Santa Barbara, where she played leading parts in two of the recent William Russell productions, "Hobbs in a Hurry" and "All the World to Nothing."

Helen Jerome Eddy was the first Los Angeles film actress to enlist with Uncle Sam. Helen is now leading woman in the stock company at Camp Kearney.

Carmel Myers is back at Universal City after a six-weeks' trip through the east and various southern army camps.

Lila "Cuddles" Lee can now be said to be a full-fledged film star. She has bought a car and has had a wreck.

Parsons Ends His Eastern Vacation

Goldwyn Comedian Stops Off in Cleveland and Gives the Young Natives a Sweet Treat.

SMILING BILL" Parsons, hero of Capitol Comedies, is on his way to his Hollywood studio to resume the work interrupted when the vacation lure called him East several weeks ago. Upon his arrival on the West coast he will at once begin his thirteenth comedy for Goldwyn distribution. Before he came East he completed enough subjects to carry his releases to October 7.

Though the portly comedian made the cross-country trip primarily for pleasure, he found time for business. And in Cleveland, on his way back, he combined business and pleasure and found fun and profit. Two personal appearances at the Stillman theatre there served to introduce him to several thousand motion picture fans who had never seen him in the flesh and luncheons and other entertainments made his stay doubly pleasant.

Parsons passed the morning of his day in Cleveland in the offices of Goldwyn's branch, where H. A. Bandy, the manager, introduced him to a score of exhibitors. At noon there was a luncheon at the Hollenden Hotel, attended by representatives of all the local newspapers and half a dozen theatre owners and managers. At 3 o'clock the comedian appeared at the Stillman before a full house and was warmly received.

The real fun for Bill came later in the afternoon, however. Having loaded the tonneau of his automobile with small boxes of candy, Parsons and his party visited the Jewish Orphans Home, where his appearance, duly heralded, totally upset the routine of that institution and gave 300 youngsters a joyous hour. Bill made a speech advising all the little boys and girls to be good orphans. He said he had wanted all his boyhood to be an orphan but had never had any luck.

The comedian's next stop was at St. Joseph's Orphans' Home, where there was another enthusiastic reception. Each child there, upon being presented to the comedian, made a pretty little curtsey and walked off with a box of candy. Then all of them sang hymns and Bill said he had had a great time.

At both places motion pictures were taken by the cameraman of the Cleveland Plain-Dealer's Screen Magazine. These were later shown in scores of theatres in Cleveland and throughout northern Ohio.

Commodore Kirby, of the Cleveland Yacht Club, invited Parsons to dine with him at the club in the evening. Another movie was made at the club of the comedian being welcomed by the commodore and a bunch of his "beauties." Bill got the best looking one for a dance partner and passed the evening initiating her into the mysteries of California steps, leaving off only long enough to be whisked again to the Stillman, where, despite the rain, another packed house greeted him.

George Davis Hooks Up with Lesser

General Manager of Mid West Hearts of the World Company Formerly Was Manager of Alcazar.

A PROMINENT film visitor to New York during the past week was George H. Davis, general manager of the Mid West Hearts of the World Company. Mr. Davis for the past twenty years has been prominently identified with amusement enterprises in the West and was recently business manager of the Alcazar theatre in San Francisco. He has, however, disposed of his other interests to become associated with Sol L. Lesser in handling the twenty-two states for which Mr. Lesser secured rights to "Hearts of the World."

The executives of the Mid West Hearts of the World Company consist of Mr. Davis and Mr. Lesser, and an office will be opened in Chicago with Mr. Davis in charge, from which territory consisting of Wisconsin, Minnesota, North Dakota, South Dakota, Iowa, Nebraska, Missouri, Kansas, Arkansas, Oklahoma and Texas, will be handled.

The remainder of the territory, consisting of the states of California, Oregon, Washington, Idaho, Nevada, Utah, Wyoming, Colorado, Montana, Arizona and New Mexico, will be handled from San Francisco by Mr. Lesser as president of All Star Feature Distributors, Inc.

The present plans call for the placing of twenty companies in each of these territories, each company carrying complete equipment for the presentation of this production, including orchestras averaging twenty pieces. In the San Francisco office Mr. Lesser will have charge of contracts for showings, while John A. Brehany is in charge of the organization of the road companies. In the Chicago office H. O. Martin, formerly handling special productions for Selig, Clune, and other producers, will be in charge of contracts, while Fred McLellan, at one time manager of Luna Park, is in charge of organization.

Under an arrangement with Mr. Lesser, Mike Rosenberg of the De Luxe Feature Films, Seattle, one of Mr. Lesser's associates in State Right Distributors, Inc., is associated in the handling of "Hearts of the World" for Washington, Oregon, Idaho and Montana.

General to Observe O. Henry Birthday

On Author's Fifty-fifth Anniversary Distributing Company Will Release Sixty-fourth Adaptation.

GENERAL FILM is planning to observe the fifty-fifth anniversary of the birth of William Sydney Porter (O. Henry) on September 2 by releasing the sixty-fourth screen version of the noted author's inimitable stories. While the name of the story to be filmed for this purpose has not been announced, it is expected that it will be one of the strongest and most popular of the several hundred short stories written by O. Henry.

This will be the second film observance of O. Henry's birthday anniversary. Last September General Film Company issued the several four-reel O. Henry subjects which marked the most ambitious step yet taken in the work of creating a living library of the author. The best of the stories for two-reel production are now filmed as Broadway Star Features for General Film Company.

No other writer, living or dead, has ever been honored by having such an extraordinary large number of his stories picturized, and plans for the coming month will set this figure at a much higher notch, it is announced.

"The screen versions of the O. Henry stories have more than duplicated the huge success enjoyed by these stories in their original form," said a General Film official. "The number of O. Henry fans, already numbered in the millions before the first picture was photographed, has been increased by many millions, in fact, the army of O. Henry film fans is many times larger than the original army of O. Henry admirers. This fact is indicated by the tremendous increase in the sale of O. Henry's books since the first story was filmed. Nearly 3,000,000 copies of his books have been sold to date, and there seems to be no prospect of a let up in the demand. More than one million copies of his books were sold in England in one season.

FOX BUYS "THE ROAD TO BERLIN."

The announcement is made that William Fox has purchased "The Road to Berlin," by Gladys Wright-Ukers, for production by William Farnum. Work probably will begin after the completion of the Zane Grey books which have just been bought by William Fox. Mr. Farnum completed one Zane Grey book, "Riders of the Purple Sage," which will be released in September, and is now at work on another, "The Rainbow Trail," also scheduled for early release. The two other Grey novels which he will film are "The Lone Star Ranger" and "The Last of the Duanes."

Chicago News Letter

by Jas. S. McQuade

Commission Ousts Major Funkhouser

After Trial of Five Weeks the Merit Board Finds Him Guilty on Brief Survey of Testimony.

THE hearing of the Funkhouser trial ended Monday afternoon, July 30, having occupied just about five weeks. The city civil service commission board ruled at the conclusion of the trial that no oral arguments would be heard on the evidence placed in the record. This ruling was strongly opposed by counsel for the defense. The board then took the case under advisement.

The ruling of the board was given out Wednesday night, less than forty-eight hours after the trial ended. It found the major guilty of the charges brought by Acting Chief of Police Alcock and ordered that he be discharged from the office of second deputy superintendent of police and from the service of the city of Chicago. The two aids of the former second deputy were also found guilty of the charges brought against them and were ordered discharged.

Steps were taken immediately by counsel for the discharged officials to file an appeal in the Circuit Court. It was announced that Major Funkhouser and his aids will take the case to the Supreme Court, if necessary.

Major Funkhouser, up to the time of writing, has refused to give an opinion on the decision other than that, "It was inevitable. I was surprised at the suddeness of the decision, but the verdict against me and my two co-workers was not the least surprising."

Shelby M. Singleton, secretary of the Citizens' Association of Chicago, says that the ousting of the major and his aids is a misfortune to the city. "The major and his men have been a thorn in the side of the vice interests in the city," he gave out. "If it should be disclosed that the major was displaced so that no check on vice activities could be kept the voters should hold Major Thompson responsible."

Miss Harriet Vittum, of the Northwestern University Settlement, had the following to say: "The commission spent five weeks taking evidence and then passed on it in a few minutes. I don't see how anyone could go over this mass of testimony in the short time given it by the commission."

Following are several paragraphs from a lengthly editorial in the Tribune, in the issue of August 2, under the heading, "Politics, Police and Funkhouser":

The dismissal of Major Funkhouser from his position as second deputy superintendent of police by the ruling of the civil service commission lacks every quality which would command public confidence. The commission found the charges against the deputy superintendent and his aids, Borland and Thoney, sustained by evidence which did not change at all the opinion of many men and women, qualified by training and experience to judge, that Mr. Funkhouser has handled the very difficult problems of his office with consistent courage, fidelity, and good purpose.

We are certain that the observing and thinking people of the city feel with regard to the Funkhouser case that political and police stratagem have been successful in removing a man against whom the real charge was that he did too well something that was not really wanted done.

The case against Mr. Funkhouser is regarded as an attack upon him and, by the ruling of the commission, a successful one. The case had all the atmosphere and color of political processes which we optimistically and probably foolishly assumed were parts of outgrown methods. It has a grotesque lack of plausibility, and yet it insists on every aspect in which it is presented that an effort was made to get a man whose activities were embarrassing, that this effort went forward against the expressions of public opinion and in disregard of them placidly and determinedly to its object.

The successful attempt to get Major Funkhouser and remove him from activities in which he has been commended and which are needed for moral security and decency not only has every appearance of an assault upon the protection upon which the city has been depending but it has the suggestion that in municipal affairs we have gone back to methods against which there was much planning and much fighting twenty and thirty years ago.

Our municipal progress seems to have been a retrogression. The Funkhouser case has this appearance. We do not believe that the ruling of the civil service commission was justified by the truth of the situation, however much color of justification may have been contrived in evidence.

The News of the same date had an editorial headed, "Getting Rid of Major Funkhouser," from which these excerpts have been taken:

As to the charges against the major and his aids, some who have studied the testimony hold that the prosecution failed to establish either inefficiency, neglect of duty or insubordination. It is lamentably true that Major Funkhouser's downfall is thought by various workers in the cause of civic decency to be due to orders from the ruthless and audacious political machine that rules Chicago. Major Funkhouser's real offense, it is widely believed, was independence of the city hall politicians, a determination to enforce the law and fight professional vice to the best of his ability.

Such an official is undesirable and troublesome to a spoils machine at all times and particularly on the eve of an important primary election.

Lease Ground for Randolph Theatre

Jones, Linick & Schaefer Are Building a Beautiful "Loop" House Where Top Notch Pictures Only Will Be Shown.

THE firm of Jones, Linick & Schaefer has secured a long-term lease on the new building at 14-16 West Randolph street, where the El Mar Cafeteria had a short-lived existence. The location is one of the best on Chicago's "White Way," being only a few doors from State street and about as many from the Colonial Theatre.

This valuable lease gives this old established firm a fine opportunity to build a modern theatre for moving pictures within the "Loop," one that is destined to become a landmark in Chicago as well known as the Orpheum on State street.

The new theatre will be known as the Randolph. Work has already been started on the structure, the well-known architect Henry L. Newhouse being intrusted with the designing of the plans and their carrying out.

As the present foundations were laid for a ten-story building not quite a year ago, much time will be saved in completing the Randolph, and it is expected that it will be in readiness for opening some time in November. Architect Newhouse has been given carte blanche in the construction, interior scheme and decorations, so that the Randolph will doubtless be—what its owners intend it to be—the leading and the most beautiful moving picture theatre in the "Loop."

Jones, Linick & Schaefer have been waiting long for just such an opportunity, as it will give them a "Loop" theatre, where high class moving pictures can be shown exclusively. At the present writing the seating capacity of the Randolph cannot be definitely given, but it is expected that it will be 1,000 seats, more or less.

Healy, Wizard of South Halsted Street

Texan Turns Five-Cent, Rundown Theatre in Cheap Neighborhood into Successful Business Venture.

THERE is always a new way to shelve the older order of things if we could only get the insight, or vision, just as R. A. Healy, owner of the Monogram Theatre, 3520 South Halsted street, Chicago, happily convinced his friends and neighbors recently.

Mr. Healy hails from Texas, and he came all the way to Chicago to make a success as an exhibitor. Strange to say he elected to settle on South Halsted street, where cheap picture theatres and still cheaper pictures abound. No one before Healy arrived ever thought of charging over five cents in the vicinity of the Monogram. That theatre, when he bought it, had the real poverty atmosphere—a glaring, flaring lobby display outside and old, "rainy," backnumber pictures inside. But Texas Healy's talisman changed all that, and his neighbors are still rubbing their eyes to find out whether they are dreaming or not.

Mr. Healy's first move was the purchase of a five thousand-dollar organ for his house of 432 seats. Then he rented the best pictures he could secure, clothed his lobby with attractive, artistic posters and ran up the admission from 5 cents to 10 and 15 cents. Result: He has been showing to capacity, as a rule, ever since, because his patrons know that he is giving them their money's worth right at home, saving them the extra expense of going to the "Loop"!

Andrew Karzas Shows Novel Film.

Andrew Karzas, managing director of the Woodlawn Theatre Company, gave his patrons a novel treat last week by running off "The Honor Roll," a short film of about 700 feet, which shows the soldiers from the Seventh Ward

now fighting in France, also enlisted men from that district now training at military camps. The film was made from still photographs of the men which had been obtained from relatives. The moving picture showed the men in natural size, the name and present address of each being shown in connection. Mr. Karzas states that the film gave much pleasure to the relatives and friends of the boys on the first three days of last week.

Silee Film Exchange Is New Name.

The Greiver & Herz Film Exchange, with headquarters in the Consumers' Building, was reorganized last week when Lee Herze, the junior member of the firm, purchased the stock held by S. B. Greiver, president of the concern. Mr. Herz, who has succeeded the retiring president, announces that the former policy of the exchange will remain unchanged, under the new title, Silee Film Exchange. President Herz announces he will give out in the near future some important news regarding new features which will be produced by his organization and the policy of expansion started under the old firm name of Greiver & Herz.

Remarkable Success of Griffith Picture.

"Hearts of the World" at the Colonial continues its remarkable success without any signs of failing interest. To the contrary, indeed, the long lines of eager people waiting on Randolph street for a chance to get to the box office afford daily wonderment not only to out-of-town visitors, but to old-time residents of the city as well. It is a great tribute to the master director of moving pictures.

Mutual Buys "Little Orphant Annie."

"Little Orphant Annie," a five-reel Selig feature, has been purchased by the Mutual Film Corporation and will be released in the near future. The story is based on James Whitcomb Riley's poem and one of the poet's famous short stories, the adaptation being made by Colin Campbell, who directed the production. Director Campbell has created a fine film version which is worthy of being ranked as a classic.

George Kleine Has New Italian Feature.

George Kleine recently appointed Wallie Decker, a publicity man in this city, to take his new Italian picture, "Italy Behind the Lines," to Washington, where it will be given a special initial showing before President Wilson, Government officials, the Italian Ambassador and other prominent people. This fine picture, in seven reels, will be a revelation to Americans. It shows the marvelous industrial war activities which are now being carried on in Italy—from the manufacture of monster field guns, war planes, motor trucks, tanks, etc., to the making from gigantic iron ingots of the barbed wire used on the border of No Man's Land. I had a mere glance at sections of this picture and was not only deeply interested, but positively amazed. It will be released in the near future.

Attractions at Orchestra Hall.

Elsie Ferguson in "The Danger Mark" was a big drawing feature at Orchestra Hall for the week beginning July 28. She is one of the great favorites of the screen and on this occasion succeeded in enhancing her fine reputation as a silent drama actress.

Douglas Fairbanks will dominate the screen at this house during the week of August 4 in "Bound in Morocco."

Griffith's much heralded and eagerly awaited feature, "The Great Love," is announced at this house for an indefinite run, beginning Sunday, August 11.

Buys Captain Warwick's Last Picture Before Enlisting.

The Unity Photoplay Company, this city, has purchased the state rights for Illinois and Wisconsin to "The Accidental Honeymoon." In this picture Captain Robert Warwick made his last appearance as leading man before enlisting. Captain Warwick is now serving on General Pershing's intelligence bureau staff in France.

"The Geezer of Berlin" at Casino.

"The Geezer of Berlin" (Universal-Jewel) was shown at the Casino, on West Madison street, in the "Loop," last week, and drew fine business. "Really, everybody ought to see it," writes Kitty Kelly in the Herald-Examiner. "It isn't perfect, but the weak points can be forgiven for the sake of the flashes of genius that prevail—and it is jolly good fun."

Aid for Salvation Army Workers Near Front.

The big pageant recently shown at the Armour estate, Lake Forest, in aid of the women workers of the Salvation Army near the battle front in France, was given a grand reproduction at the Auditorium, Saturday evening, July 27, in support of the same worthy cause. The spacious building was filled to overflowing and most of Chicago's best known people were present. The handsome sum of $18,000 was netted, and every penny of it will be turned over to the Salvation Army's devoted men and women who minister in a wonderful way to the needs and comfort of the brave boys at the front.

Goldwyn Vice-President Visits City.

Harold Bolster, vice-president of Goldwyn, arrived in the city from New York, Wednesday, July 24, and after stopping over for a few hours departed for Detroit.

Timely Programs at Strand and Rivoli

British War Features Overshadow Dramatic Subjects as War Starts Fifth Year.

THE fourth anniversary of the entrance into Europe's world conflict of Great Britain and dependencies was marked by special entertainments at two of the leading moving picture houses of New York starting Sunday, August 4, with notable performances. The composite effect of watching one right after the other would make any man of vision cherish hopes of still more splendid things to come in motion-picture presentation than have been dreamed of in our philosophy. Fascinating were the studies and stories by themselves, but the whole effect, shaped to reality, colored to romance, adorned by music, transporting us from commonplace to where the wonders of contemporaneous history are passing in review, was a high form of mental stimulus.

What artists of other days longed to paint on canvas, the vanished secrets of Michael Angelo's utmost intention, the alembic of a scholars' revery, of a poet's fancy, of a psychologist's refined insight, a new glamour of history and legend, all these were grouped in this complex, but, beyond the direct pleasure afforded by the fine exhibition of well-chosen subjects, was the latent suggestion of still more impressive and beautiful possibilities of this New Art. We know its witchery, but we are not completely under its spell.

The leading features were: Strand—an official government presentation of "Four Years For Freedom"; Rivoli—an official government presentation of "Britain's Far-Flung Battle Line," both watched with intense interest and frequently applauded. It is not a reporter's business to discriminate unfairly, to even show partiality from reasons of friendship, and, most fortunately, it need not be done in this case. The great sources of delight were the same in both cases, and exactly so with the dull spots, the latter largely due to the camera men, gentlemen quite capable of photographing well subjects which could just as well remain unphotographed.

The best part of these pictures give us comprehensive views, those taken from the air, or those permitting a large scope survey of great masses of troops in movement. There is a lot of this in both, enough to more than counterbalance some very bad picture composition at close range. Audiences are as eager for those and they are avid of beauty in the regular subjects.

"Springtime a la Carte," an O. Henry story, and the artistic presentation of Saint Saens "Dance Machre" at the Rivoli; and the overture "Sounds From England" and Goldwyn's "Friend Husband," at the Strand, are in evidence. These and the vocal solos contributed largely to the variety and charm of artistic presentation.

These magnificent special days show that we are not losing our way in presentation. We are not groping around with night closing in upon us. We are progressing steadily toward higher and more satisfying results in this form of entertainment. Live managers are glimpsing new and more glorious performances from afar, not struggling in vain, but getting nearer and nearer ideal conditions.

Managers Rothapel and Edel deserve thanks from exhibitors as well as from the general public for the splendid efforts they are making to preserve the dignity and raise the quality of screen exhibition. HARRISON.

ADVERTISERS SEE "ITALY'S FLAMING FRONT."

Following the luncheon and meeting of the Associated Motion Picture Advertisers last Thursday at Rector's the members adjourned to Miles' Projection Room to witness the screening of "Italy's Flaming Front."

Private Joseph P. Reddy, formerly motion picture editor of the Morning Telegraph and now of the provisional ordnance detachment, located at Camp Raritan, Metuchen, N. J., was also present at the luncheon and screening, and was so impressed with the spectacular features of "Italy's Flaming Front" that he secured the permission of the First National Exhibitors' Circuit to show one of the three-reel episodes at an entertainment given by the members of his detachment on Friday evening, August 2, at New Brunswick.

"Triple Trouble" Genuine Says Spoor

Manufacturer Denies Essanay-Chaplin Film Is Either a Rehash or a Reissue but Is a New Film.

By George K. Spoor, President Essanay Company.

FOR the protection of exhibitors planning to run "Triple Trouble," the new Chaplin film, and who may have read the statement that Chaplin never made a picture entitled "Triple Trouble," I wish to state that the film is new in its entirety, just as advertised, and is not a rehash,, nor a reissue under a new title. There need be no doubt whatever on this matter.

It is true that Charlie Chaplin did not make a film for us, labeled with the title, "Triple Trouble," but we did make this film with Charlie Chaplin and no part of it has ever been shown on the screen before. The facts are that at the time of making the picture it went under the working title of "Life." Essanay is in the habit of reviewing its titles just as well as its pictures, before releasing them. Frequently a title is changed when we believe we have a stronger one, as well as are scenes in the picture itself.

This was the case in "Triple Trouble," Essanay considering it a better and more suitable title for the picture than "Life," which in fact was merely a tentative title. No change was made after release.

Essanay has many Chaplin films and it has never attempted to change any title after releasing the picture under another name. It has reissued Chaplin pictures, and has always stated that they were reissues, and all these reissues were released under the same title as originally. It has also put out two Chaplin reviews, which it plainly stated in its advertising were made up of other Chaplin films.

In "Triple Trouble," however, Essanay is presenting an entirely new film as it has stated. It is a continuous story made with Charlie Chaplin, and held by Essanay until the present time, and is not a rehash, nor a reissue of other pictures already issued. This film now is in all the George Kleine releasing offices and exhibitors are invited to look at it. I take it that exhibitors are fairly familiar with Chaplin films and it is very easy for them to judge for themselves.

Theatre Men to Aid Mitchel Memorial

Stage and Screen Committee Raises $3,600 Toward Monument to Honor Late Mayor.

EVERY member of the theatrical and motion picture industry in New York will have an opportunity of contributing to a John Purroy Mitchel memorial fund as a result of a meeting held in the office of E. F. Albee, when Marcus Loew was made chairman of a committee to form the Theatrical and Motion Picture Division. Thirty-six hundred dollars was raised among the men who attended the initial meeting.

Extensive plans are being laid by Mr. Loew to obtain subscriptions, large and small, from every one connected with the motion picture and theatre in New York in every capacity. All the film studios will be canvassed, as well as every theatre, in and near the city.

The late mayor of New York, who died so nobly and dramatically in the service of his country, at various times displayed a friendship for and an interest in theatres and motion pictures, which was of vast benefit to everyone concerned in these industries. It is therefore entirely fitting that the joint industries should do something to properly perpetuate his memory for future generations.

CIFRE IS NOW SUPPLY COMPANY CHIEF.

Joseph S. Cifre is now in charge of the main office of the Boston Motion Picture Supply Company, 197-205 Pleasant street, Boston, distributors for Simplex machines in Connecticut, Massachusetts and Rhode Island, taking the place of William C. Francke, who recently resigned.

Mr. Cifre, who is known to the majority of New England exhibitors as "Little Joe," has an unusually wide acquaintance among the managers of motion picture theatres down east. His extensive personal knowledge of theatres in that locality is the result of numerous tours he has made as chief operator of the more important features sent out as road attractions.

In addition to his knowledge of operating he is a practical electrician, having at one time owned a prosperous electrical business at Revere Beach, Mass. He is president of Local No. 182, which is the largest in New England, having 150 active members. Mr. Cifre is now serving his second term as president of that organization.

Diaz Now With Fox's Export Office

Circulation Manager of Cine-Mundial Takes Post of Latin-American Department Management of Organization.

SIMULTANEOUSLY with the departure for Cuba and Central America of Abraham Carlos, general manager of the export interests of the Fox Film Corporation, and the departure of Aquileo Calvo for the management of the Fox exchanges in the Antilles, Mexico, and Central America, is coupled the announcement that Nicholas Diaz joined the Fox Film organization August 5 as manager of the Spanish and Portuguese department of the export section of the corporation.

The new post occupied by Mr. Diaz gives convincing illustration of the thorough comprehension of the film export exploitation the Fox Film Company enjoys. It marks a new and advanced era in the ranks of American film manufacturers.

Nicholas Diaz.

The acquisition of Mr. Diaz gives evidence of even a more thorough policy for Fox export from now on. The institution of one man to take charge of one division of the export market is a departure in film circles, for the Fox organization is covering the various markets that use different commercial tongues with similar thoroughness. Looking at it from another angle, it furthermore reveals the importance of the Spanish and Portuguese speaking markets for film manufacturers.

That Mr. Diaz should have been the selection for the management of this branch of the department is thoroughly patent to all who know the ability and aggressiveness of this young man. He leaves the circulation management of Cine-Mundial to assume his new post. During his three years with this Spanish and Portuguese export edition of the Moving Picture World Mr. Diaz contributed his share toward the unqualified success that Cine-Mundial has scored.

The new Fox department head is a native of Bogota, Colombia. He came to this country some four years ago, and has since specialized in motion pictures.

Industry Girds Up for Loan Campaign

Chairman Zukor Receiving Many Promises of Support From League Officials and Notable Screen Stars.

EVIDENCE that the motion picture industry is marshalling its forces with rapidity and enthusiasm with the single and united purpose of doing its full share in putting the Fourth Liberty Loan over the top continues to multiply in the daily correspondence received by Adolph Zukor, chairman of the National Association's committee appointed to co-operate with the Treasury Department in furthering the publicity campaign of the loan.

Quite the most satisfying and significant feature of last week's developments was a telegram received by Mr. Zukor from Peter J. Schaefer, president of the Motion Picture Exhibitors' League of America. Mr. Schaefer wired from Chicago, pledging the complete co-operation of the League and stating that the members could be depended upon to forget all minor differences and work as one great machine at the command of Chairman Zukor should he call upon them.

Supplementing Mr. Zukor's telegram came a letter from Sydney S. Cohen, president of the New York State Motion Picture Exhibitors' League, placing his services and those of his organization at the disposal of the committee.

Frank R. Wilson, director of publicity for the Fourth Liberty Loan, has advised Chairman Zukor that he has received letters from numerous stars accepting the privilege of giving their services in the making of pictures. Among them Mr. Wilson mentioned Charles Ray, Mme. Alla Nazimova, Elsie Ferguson and Mr. and Mrs. Sidney Drew.

Robbins Is Factor in Fox Exchanges

Assistant General Managers of Corporation Is Responsible for Sales Development Program.

ONE of the important factors in the activities of the Fox Film Corporation during the season of 1918-19 will be Herman Robbins, assistant general manager of the corporation. Mr. Robbins is in general charge of all the Fox exchanges in the United States, and upon him will largely fall the sales development program of the corporation in the coming year.

In the Fox home office Mr. Robbins has supervision over the contract, booking and development departments and repairs and supplies.

Herman Robbins.

Mr. Robbins, in the formulation of the Fox policy for the coming year, has been a source of immeasurable help through his suggestions and counsel. During his connection with the Fox Film Corporation he has shown a thorough grasp of all the many intricate questions which arise in the distribution of the immense amount of film which the Fox corporation issues. Shrewd, resourceful, and the possessor of a keen executive mind, he has been a powerful proof of William Fox's policy of choosing only men of big affairs as executives.

In having general supervision over the Fox exchanges throughout the United States Mr. Robbins has made a host of friends in the trade. Moreover, many of the splendid service aids now in force in Fox exchanges are the direct result of his insight into the needs and desires of exhibitors and his unremitting efforts to push the Fox organization to the front. Service is one of Mr. Robbins' pet hobbies; in fact, he fully believes service ranks almost as high in selling film as the worth of the film itself. He sees to it that Fox exchanges follow this policy.

Rochester Firm to Work No Miracles

Powers Film Products Company Is Now in Operation "In a Quiet, Steady Manner."

ONE of the newest ventures in the motion picture industry, the Powers Film Products Company, organized about two months ago, is now in operation in the buildings formerly housing the Fireproof Film Company at Ridgeway avenue and Marigold street, but so far as could be learned by diligent inquiry at the offices of the company no attempt is to be made by the firm to do any of the wonderful things it was said to have in view when the corporation was organized.

At the time of the transaction in which the Powers-Cameron Company took over the large plant of the defunct Fireproof Film Company remarkable stories were afloat about the plans of the company, which were expected to "revolutionize" the motion picture industry. Miracles were to be performed, among them the producing of a film that would record the voice as well as the actions of the performers. This film was termed a "stereoscopic-talking picture."

Whence all the information concerning the new company came from is a mystery, for according to officials of the company the wonderful plans did not originate with the Powers Film Products Company, nor would they hazard a guess as to who had so industriously spread the story of their prospective miracles.

"Wild stuff," commented one official. "We are going to do nothing unusual. We are manufacturing no film except such as has been on the market for years. Other firms, including the one that occupied this plant before us, tried to do the unusual and failed. We are going into the business in a quiet, steady manner and will not try to rush things. The market for motion picture film is unlimited and we could easily get any number of large orders.

"When we first moved into this building it was said that everything was in first class shape to begin work at once. The fact was that we expected to find only the four walls of the building, and we have thus far been fixing things up and only started shipping recently. We employ at present only seventeen workers, but of course that number will increase as we get things started."

It was hinted that the new firm was to be the manufacturing end of the Universal Film Company, but it was said that it had no special connection with any other companies. Patrick A. Powers is said to be ready to back the concern with a large share of his wealth.

Dolores Cassinelli Is Back on Screen

DOLORES CASSINELLI is one of those piquant Italian beauties endowed with an interesting screen personality prominent in every picture in which she appears. After having left the silent drama for two years to take up concert work and to further develop her excellent soprano voice, Miss Cassinelli returned to the screen in the role of the princess in "The Million Dollar Dollies," and is about to be seen in "Lafayette, We Come!" in which she is co-starred with E. K. Lincoln.

Dolores Cassinelli.

Born in Genoa, Italy, July 4, 1894, she early developed an ambition to become a great dramatic or operatic star. First applying herself to her studies and equipping herself with a musical as well as literary education, she first attracted attention by her appearance in some of the more famous Essanay productions of bygone days. By the time she had completed a three year contract with Essanay, she had been the leading player in such popular films as "When Soul Meets Soul," "Do Dreams Come True?" "A Girl and a Man," "The Greek Singer" and many others, and appearing with such favorites as Bryant Washburn, Captain E. H. Calvert, Ruth Stonehouse, Francis X. Bushman, and others.

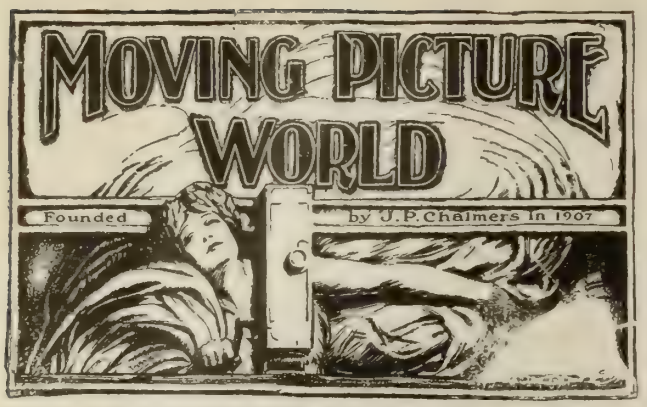
Miss Cassinelli is an expert linguist, speaking Italian, her native tongue and her favorite language, very fluently, while her knowledge of French, Spanish and English is enough to make any one marvel. She loves everything that is beautiful and artistic, but music has the first call in her affections, for like all of her race she is passionately fond of music.

Her return to the screen has been welcomed by fans the world over who still bear her allegiance, and it is an assured fact that Miss Cassinelli will more than make good.

LEAVING FILMS FOR UNITED STATES SERVICE.

Richard R. Neill and Rollo Lloyd, two players appearing in support of Harold Lockwood in Metro's screen production of "Pals First," a screen version of the stage success, dramatized by Lee Wilson Dodd from Francis Perry Elliott's novel, will be lost to the films shortly after the conclusion of their work in this picture.

Mr. Neill announces that he is going to an officers' training camp on September 15, while all arrangements have been made for Mr. Lloyd to go to Camp Zachary Taylor, at Louisville, Ky., as soon as his engagement is over. There he will take charge of the arrangements for the entertainment of the men at the post. The rank of first lieutenant goes with Mr. Lloyd's position.



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Saturday, August 17, 1918

Facts and Comments

SUFFICIENT warning has been given American manufacturers of the great trade war which will follow inevitably the clash of arms that is now convulsing the world. Public prints of every description are pointing out continually the necessity of preparation for that battle. It will be America's opportunity, and no small portion of that opportunity will fall to the makers of motion pictures who have, in this country, developed their art to the highest state of efficiency. Information has come to us from unquestioned sources of the efforts now being made by German capital to control various lines of industry, especially the motion picture business, when peace shall have been secured. Already in such neutral countries which tolerate German trade, or with which Germans have communication, the fight for control is in progress. That such plans should succeed is intolerable, but it will be the particular province of motion picture men of America to accomplish their defeat. The question is "How?"

*

As the production of motion pictures now stands, America is making ninety per cent. of the world's output. Everywhere American pictures are in demand; they are in fact preferred to those of any other source of production. Export conditions, consequent to the necessities of war, are making the distribution of our product somewhat difficult, but with the rapidly increasing tonnage of carrying ships this condition will not last always, so that there is every inducement for the starting of the strongest kind of propaganda in behalf of foreign trade; every reason why there should be a redoubling of every present effort to popularize our products among foreign peoples.

* * *

WHAT plans are you making in your state, Mr. Theatre Owner, to meet adverse legislation? Strong movements are under way to enforce Sunday closing laws and to impose censorship upon pictures. These are questions that must be handled locally. It will be up to the state organizations of theatre owners to fight these movements out with the legislators of such states where proposals to place such laws upon the statute books are made. Now is the time to begin the fight; don't wait until bills are introduced; begin with the elections and put men in office who have sufficient breadth of vision to consider the great mass of the people instead of the few sectarians. Begin in your own towns by getting together and finding out where your lawmakers stand. Organize your forces and be ready for the fight when it comes.

* * *

A GREAT deal of piffle has been printed in trade papers about service to the exhibitor, meaning advice as to how to place his business before his patrons in the way that will spell profit in the largest letters. Concrete examples have been cited and "exhibitor helps" have been published, but all such are limited in their application and many of them do not apply. The MOVING PICTURE WORLD has for several years printed in its department "Advertising for Exhibitors" what might be truly termed a correspondence school of theatre advertising, calculated to train any man of intelligence in the best methods of promoting theatre patronage, regardless of the size of the house or of the town in which it is located. Careful study of the principles laid down in that department, which are always amply illustrated by concrete examples, will teach any budding publicity man or busy manager how to handle his program and his house, under any and all conditions. Try it.

* * *

A CONSIDERABLE falling off in the number of pictures produced by American makers is noted by the National Board of Review. It is about twenty-five per cent., calculated upon last year's production. Off hand it would be difficult to say what the cause for shrinkage in product is beyond that cause which is apparent—the curtailment of the foreign market because of war. But while the number of subjects as reviewed by the board are less there may still be an increase in number of prints through reissues of old subjects which would not come under the scrutiny of the board. Intimation that Government tax measures is to blame for the falling off is hardly right. Our opinion would be that the difficulty of getting new stories would come nearer the truth. Of course there

is the falling off of independent production usually marketed on the state right plan which is due to still another cause. Altogether the shrinkage does not indicate a serious condition of the trade.

Comedies of Married Life

By Louis Reeves Harrison.

GOING back to the time Griffith was putting on one-reel skits for the Biograph Company, when "Biograph Day" meant a packed house for the exhibitor, irrespective of stars and big names to lure the unwary, many of us can recall with pleasure screen glimpses of a relation now seldom used, that of modern husband and wife, in its tragi-comic and infinite variety. Some of these were De Maupassant gems.

"Marriage is not an institute of nature," said Napoleon.

He meant marriage as arranged by man.

Griffith was not depicting tragic matrimonial disasters, but sources of misunderstanding and scenes of reconciliation and readjustment. Among them were few of the stock situations, such as the triangle arising from a husband's neglect, or preoccupation with work, and few were melodramatic from past sins rising up to obstruct future happiness—they were mostly domestic comedies, and they took.

The subject is more alive now than it was then.

We may wish to preserve the ideal of sacredness set up by the church, or the pledge of security it furnishes society, but the machinery is old and the wheels have been creaking loudly for some time. Something has gone wrong with the works. Motion pictures need not point out the remedy, but they can present the amusing facts for grown-up delight.

Romance leading to marriage creates an ideal existence.

For that reason it goes no further than the embrace of lovers.

We often wonder what is going to happen when these dear young creatures leave a steady diet of cake and get down to bread and butter, and we have our doubts, as Thackeray did, when he wrote a sequel to Scott's "Ivanhoe." Our attitude of conservatism toward the present form of marriage has long been undergoing a change, until there is now a mental attitude in audiences which is little short of open revolt against the restrictions and regulations of days gone by. Whether that revolt is justified or not, it has brought about a condition of receptivity which gives assurance of success to domestic comedies.

The stage has just given us brilliant illustration in "Why Marry."

This comedy, a daring one, resorts to no morbid emotional appeal, supposed to be essential for dramatic success—it is almost purely intellectual. It is of the kind supposed to be over people's heads, but it astonishes the wise and arouses the stupid. It boldly faces and deals with existing conditions—it is redundantly alive. In view of the supreme importance of marriage to society as constituted at this moment, the wonder is that these bright and interesting aspects have not been given long ago on both stage and screen.

Both mediums as now used are weak in the same spot.

They reflect life as it is supposed to be, not as it really is.

They omit that psychology of man and woman which is obvious to all men and women of full growth in an audience, yet which requires high art to picture in a story. In illustration is Balzac's description of a wife who is about to fall *out* of love with *her husband.*

"She will throw paving stones at your head to drive away the flies that light on it. She will tell you in the evening of the things that have been said about you, and will ask an explanation of acts which you never committed, and of words which you never said. She professes to have justified you for faults of which you are innocent. The deafening rattle which your wife shakes will follow you everywhere with its obtrusive din. Your darling will stun you, will torture you, meanwhile arming herself by making you feel only the thorns of married life. She will be dull when you are merry, and will make you detest her merriment when you are moody. Very few men have force of mind not to succumb to this preliminary comedy. Most of them become irritated and fall into irreparable mistakes."

She is after alimony.

Rich material for this sort of story lies less in the situation than in the traits of human character revealed. It furnishes a perpetual delight to the audience to see people of the screen story amusingly at odds in the great Comedie Humaine.

Globe-Trotting Films

By Robert C. McElravy.

I know not where His islands lift
Their fronded palms in air.

ONE individual greatly discommoded in these days of submarines and general restrictions in ocean travel is the inveterate globe-trotter, that ubiquitous gentleman who used to come back to us from foreign shores, with a plentiful supply of labels upon his suitcase and a fund of stories on his lips about his visits in foreign lands.

But the public is not entirely the loser in this matter, for the films have taken up travel topics where the globe-trotter left off. Through the medium of the screen millions of people are becoming more and more familiar with world geography. The travel film holds its own with the best forms of moving picture entertainment. It may be found in most wisely selected programs today.

The travel film has had a more or less scattered and disconnected exploitation until the last year or two. But certain producers, recognizing the strong interest of the public in these informing screen subjects, are now going about things in a better way. That recent study of South American countries and cities was a step in the right direction; the travelogues depicting our own West, and the Canadian series, have been well worth while. Innumerable others may be traced by carefully examining the educational department of the Moving Picture World during the past few years. Films of this sort have a permanent value and may be used by the exhibitor at any time to advantage.

Just now a new series of travel pictures is being released. They were photographed under the personal supervision of Clyde E. Elliott, and the opening numbers are of particular interest to American audiences. One of them depicts the Island of St. Thomas, recently acquired by this country from Denmark, at a cost of $25,000,000. Others deal with the French and British islands in the West Indies, including Barbados, Trinidad and Martinique.

Such is the limited acquaintance of the average American with his own country, that these islands, which lie at the very gateway to the Panama Canal, seem like foreign shores to him. We know in a dim sort of way that they have a certain picturesque beauty, that they are inhabited

by natives of sober, industrious habits, and that palm trees grow upon these isles. Persons who have read one of Mrs. Atherton's brilliant novels, "The Conqueror," will remember that Alexander Hamilton was born on one of the islands of the West Indies, and will no doubt recall her description of one of the violent hurricanes that occasionally sweep these isles. But of the West Indies and the whole region in and about the Caribbean Sea we are strangely uninformed.

While these island subjects only lead the new travel series, which we understand will cover many other parts of the world as well, it is particularly gratifying to have something of a definite nature on the West Indies at this time. The New York Times and perhaps other newspapers have been urging that our Government purchase more of these islands, if possible, the suggestion being made that an American Mediterranean might be established there.

If the screen can aid in such an undertaking, by giving the people a better acquaintance with the islands themselves, it will be another credit mark for the films. The best way to win the friendship and esteem of your neighbors is to pay some attention to them. In this connection we have a feeling that some day the screen is going to perform valuable service between this country and Mexico. Who knows as yet the full possibilities of the screen as a diplomatic medium?

Weak Spots in Construction

By Edward Weitzel.

THREE of the pictures shown recently, in one week, were classed as good examples of screen attractions. The accepted term "photoplay" is purposely not applied to them. One scenario was made from a successful stage play; another from a popular novel. The last scenario was also founded on a published story. All three pictures were finely acted and produced, the leading roles being filled by stars of acknowledged ability.

The first two pictures had weak spots in their construction. The screen version of the stage play, a polite farce, failed to follow the original and never depart from the comic spirit that should rule every moment of the story. A divorce incident, which is hurried over by a brief mention in the stage play is shown in full on the screen, and a serious note is struck that is out of harmony with the author's intent.

In the first picture, taken from a popular novel, the error of construction consists in working up the main theme for the first half of the scenario and then turning off on to a side track and carrying forward a motive that is not nearly so strong as the other, and slacking the dramatic tension.

The third picture frankly follows the novel form. The principal character is supposed to be relating his adventures, and all the subtitles are put in the first person, past tense.

Screen technic will one day recognize that the photoplay and the photonovel are separate and distinct forms of telling a story; and that the screen drama is a more arbitrary but much more effective manner of swaying the emotions.

Contrary to the accepted theory, the popular verdict on a picture is not the one that should always influence the author or the man who produces his story. Many a spectator leaves a theater with the conviction that he has been well entertained. The popular verdict on the picture he has just seen would read, "very good." Expert knowledge often reveals the discomforting truth that, had the possibilities of the story been fully realized, the entire body of spectators would have been in a frame of mind to exclaim, "Great, a wonderful picture!"

Fifth Class Declares It Is Essential

General Division of National Association Turns Out Nearly a Hundred Strong at Promotion Luncheon.

FOR the first time since its organization the General Division (No. 5) of the N. A. M. P. I. "got together" at a luncheon given Wednesday, July 31, at the Astor for the purpose of declaring that it should no longer be content to pose as the "fifth wheel" of the organization. The east ballroom was the mecca for representatives of the various motion picture interests that are assembled in in the fifth division, ninety-three luncheon guests representing more than the entire paid membership of the class.

John C. Flinn, director of advertising and publicity for Famous Players-Lasky, chairman of the division, acted as toastmaster, and addresses were made by William A. Brady, president of the N. A. M. P. I.; Paul Gulick, secretary of the fifth division, and Walter W. Irwin, whose mission was to present the patriotic issues that the "fifth wheelers" might be expected to forward. Mr. Brady put his usual "personality" into his remarks, and while he did not take time to become thoroughly "warmed up," he as usual said something well worth hearing and said it in his accustomed convincing manner.

Toastmaster Flinn, Mr. Gulick and the other speakers declared that the fifth division should by every right become the most important, numerous and influential branch of the association, indicating that its opportunities for great usefulness were practically unrestricted. Mr. Flinn announced that a campaign for membership would begin at once along plans to be outlined and forwarded by directors of the fifth division.

Thomas G. Wiley, Paul Gulick and James L. Hoff constituted the committee of arrangements for the luncheon proper, and those who paid two dollars for the meal got value received and a lot of good fellowship thrown in for extra measure. It was frequently remarked by those in attendance that the luncheons, having started, should be continued as frequently as might seem advisable for the purpose of "getting together" in friendly session, to get acquainted and to sustain interest in the fifth division. Here is a list of those who shoved their knees under the tables, ate their full and enjoyed the brief and snappy schedule of speeches:

John C. Flinn, Jerome Beatty, A. M. Bostford, Herbert S. Clark, C. C. Burr, P. H. Stilson, Morrie Ryskind, George Strader, Julian M. Solomon, Jr., Louis Guimond, Charles F. Carter, Louis Bruce, Charles E. Moyer of Famous Players-Lasky Corporation; B. Koppelman, Excelsior Illustrating Company; J. K. Adams, advertising; Vivian Moses, Select Pictures Corporation; Fred Elliott, executive secretary of N. A. M. P. I.; Harry Danto, Moe Streimer, Charles Goetz, Fred Lichtman, J. L. Gorman, Mr. McNevin, Mr. Nathan, of Famous Players-Lasky, New York Exchange; Thomas G. Wiley, United Theatre Equipment Company; Millard Johnson, Australasia Films; James Beecroft; C. J. Verhalen, T. O. Eltonhead, Exhibitors' Trade Review; H. A. Hallett, Morning Telegraph; C. Moffett; Fred Beecroft, Motion Picture News; Al Karpen, Paul Gulick, Universal; R. M. Vandivert, Dramatic Mirror; Julius A. Lewis, L. F. Cohn; James L. Hoff, Sam Spedon, Moving Picture World; D. S. Perrin, Goldwyn Pictures; John Ward, Leslie Mason, H. S. Fuld, Oscar Cooper, Exhibitors' Trade Review; Mr. Urbach, J. Metzger, Jewel Productions; Will C. Smith, Edward Earl, G. W. Landon, Nicholas Power Company, Inc.; Paul A. Cromelin, Inter-Ocean; Bert Adler, Robert Welsh, Motion Picture News; Merritt Crawford, Exhibitors' Herald-Motography; A. MacArthur, Moving Picture World; Jack Eaton, Town and Country Films; Sidney Reynolds; A. O. Dillenbeck, G. P. Metzger, Hanff-Metzger, Inc.; Al Cromier, Exhibitors' Trade Review; Paul Lazarus, W. W. Irwin, Vitagraph; Mr. Alicoate, Wid.'s; Mr. Hellmrich, Allan Rock, Press Service Bureau; Reginald Warde, Exporter; Barney C. Eggers, Hugo Meyer; Al Tuchman, Joe Brandt, Universal; Harry Levey, Ben Goetz, Erbograph; J. F. Chalmers, George Blaisdell, James Milligan, Walter K. Hill, Moving Picture World; H. H. Buxbaum, Famous Players-Lasky; A. E. Pickard, P. A. Parsons, Harry Lewis, Pathe; Dickson Watts, W. M. Bates, Robert Priest; C. L. Yearsley, Charles W. Barrell, First National; John Heaney, Daniel Micalove, Triangle; Gabriel Hess, Goldwyn Films, and last, but decidedly not least, William A. Brady, President of the N. A. M. P. I.

FOUR GENERATIONS TO SEE WORLD PICTURE.

The famous comedy standby of the theatre, "Eight Bells," will have a pre-release at Norwich, Conn., the home of the Byrne Brothers, the famous family of actors and acrobats who have all their lives been identified with this remarkable breadwinner. Out of compliment to John Byrne, the eldest of "Brothers Byrne," Norwich is to have the distinction of first seeing it on the screen prior to its general release on World program. Four generations of the family will be present.

Grinds the Crank on Chaplin's Antics

Roland Totheroh Responsible for the Fine Camera Work of the Million-Dollar Comedies.

THE millions of Charlie Chaplin film fans all over the world, when they sit back in the luxurious opera chairs of the picture theatres showing Chaplain pictures, enjoying the antics of the great entertainer, seldom, if ever, give a thought to any one but the inimitable Charlie.

Roland (Rolly) Totheroh, Head Cameraman for Charlie Chaplin.

There is, however, one other man deserving of consideration, and he is the man behind the camera, who steadily, day by day, month by month and, in the case of Chaplin, year by year, grinds out the laughs that go round the world.

Ten years ago a young man sat at a drawing board in the art department of a San Francisco newspaper. He was a cartoonist, and had made caricatures and "strips" that had made many persons laugh. But he wanted a wider scope than the columns of a city newspaper, so he threw away the India ink and the artist's brush and proceeded to learn all he could learn about a motion picture camera. That cartoonist was Roland Totheroh, today Charlie Chaplin's cameraman, a position he has held steadily since 1915, when the comedian started his contract with Mutual.

Flashing back to 1910, Mr. Totheroh, or "Rolly," as he is familiarly known throughout the industry, applied to G. M. Anderson and was given a position in the camera department of the Essanay West Coast studios at Niles, California, where he had soon mastered the intricacies of every camera made.

When the Essanay West Coast studio closed Charlie Chaplin went east, and "Rolly," as he says, played a hunch, came to Los Angeles, and as soon as Charlie Chaplin returned with the Mutual contract in his pocket "Rolly" asked for the job of cameraman—and got it.

Comedy photography requires greater skill than that of ordinary drama, for in drama poor photography can always be tinted, which covers a multitude of sins; but a comedy must be "there"—clean-cut, sharp; in other words, not fair, pretty good, but it has got to be right, and that is the kind "Rolly" makes.

General to Release Red Cross Film

It Will Show Parade of American Veterans in Paris on the Fourth of July.

THE first laurel-crowned United States fighters are shown in a film just brought to this country by the American Red Cross. This picture presents a review of American veterans fresh from their triumphs north of the Marne. After its premiere in New York at the Rivoli theatre the film will be distributed throughout the United States for the American Red Cross by General Film Company. The production is the work of the pictures division of the American Red Cross.

The principal scenes depicted in the Red Cross film are from the international Fourth of July celebration in Paris, in which battle-scarred United States troops parade in the dedication of the new Avenue du President Wilson, formerly the Avenue du Trocadero, to the Strassbourg monument in the Place de la Concorde, where impressive patriotic ceremonies took place.

These troops had participated in America's first powerful blow against the German enemy north of Chateau Thierry, when a sensational advance was made against the enemy forces. How the women of Paris flung bouquets at the feet of the tall, wiry marching men is shown, besides many other incidents of the day .

The Red Cross film has been edited and titled by S. L. Rothapfel and his staff. Acting as distributors for the American Red Cross General Film Company will at once place copies of the picture in every city of the United States.

Lieutenant Cromelin Is Heard From

Son of Paul H. Cromelin of Inter-Ocean Film Corporation Tells of Fighting the Boche—Now in Hospital.

IN a letter to his mother, Lieutenant John A. Cromelin of the Twelfth Field Artillery and son of Paul H. Cromelin, president of the Inter-Ocean Film Corporation of New York, gives an account of the fighting on June 11, at which time he was wounded five times by machine gun fire. Though the young man wrote that he was not badly hurt, his wounds put him in the hospital at Vichy, from which point his letter was written on July 15. The letter reads in part as follows:

"I had been detailed as artillery liaison officer to the marines," he says. "On the night of June 11, while the attack was in progress, I was in company with a corporal, when we stepped into a German machine gun that had sneaked behind our advancing line. They opened fire at ten feet. The corporal was not hit, but three bullets got me in one arm, side by side, and two others went through my right leg. The corporal helped me, and we ran about a quarter of a mile, dropping down about every fifty feet when a flare would go up. It was a very dark night, and that prevented the German gun crew from following our course.

"The corporal helped to dress my wounds when we thought we had got safely away from the machine gun, and then we went on to a dressing station. Three days later I arrived at Vichy."

Enclosed with the letter were some notes made hastily during the busy days of the attack. Lieutenant Cromelin told of meeting a French flying officer who had been shot down three times in three days without injury to himself and little damage to his machine.

"The Americans showed the Boches that they were a darned sight better bunch of fighting men," he said. "I take off my hat to the doughboy, especially to the marine doughboy."

While regretting his son's injuries and hoping that they were no more serious than the boy reported, Mr. Cromelin is justly proud of his work. "I doubt if there are many officers outside of those who have had the advantage of a West Point training who are better equipped for service than my boy," said Mr. Cromelin. "In the first place he had three years in the officers training corps of the University of London, up to 1914, while he was attending school there. He was in England when the war started and wanted to get in then, but I prevailed upon him to return to the United States, when he continued his education at Princeton. He attended three camps of instruction at Plattsburg and received a second lieutenant's commission in the regular army. Again I prevailed upon him to return to Princeton and finish his education, which he did, resigning from the army. When the United States got into the war he tried to revive his commission, but was unable to do so and joined the officers' training camp at Fort Meyer, Va., from which he was assigned to the Twelfth Artillery, regulars, which went overseas in January. His class in the University of London which went into the war at the beginning has been practically wiped out."

Lieutenant Cromelin is but twenty-two years of age, but is six foot two inches tall and built in proportion.

HAWLEY FIRST NATIONAL MANAGER IN DALLAS.

Announcement is made of the appointment of Douglas Hawley, formerly news editor of the Dallas Times-Herald, as manager of the Dallas Exchange of the First National Exhibitors' circuit of Texas, E. H. Hulsey, president. Hawley is a well known and capable Texas newspaper man, and his friends predict for him an equal success in his new line of effort.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Three Travel Subjects, Two Military, One Scientific, One Industrial and One Topical.

Reviewed by Margaret I. MacDonald.

"The White Wilderness" (Mutual-Outing-Chester).

FOLLOWING in the footsteps of previous numbers of the Outing-Chester series "The White Wilderness" is excellent in quality of photography and subject matter. As the title suggests the picture abounds in snow scenes, and opens on a party making its way through the snow-clad forest to the foot of Mount Washington. The ascent of the mountain presents scenes of interest, which while not particularly thrilling, possess the quality found with the mysteries of snow-filled mountain passes and icy slopes. The particular feature of the picture covers the sports in which the party indulge after they arrive at the Tip Top house, including an amusing snowshoe run to Lake Placid, where curling is indulged in, and also skiing, skating, sledding and tobogganing. The real thrill of the reel occurs when we take a ride down a toboggan slide with the camera man.

"The Bay of Biscay" (Beacon).

The Bay of Biscay, which is partially bounded by France and Spain, presents many scenes of beauty along its shores. The Bidassoi river, separating France from Spain, is shown, and also Pheasant Island, on which the boundary line splits and where the Treaty of the Pyrenees was signed. Fuentorrabia, San Sebastian, the Chateau Polignac, the home of Pierre Loti, St. Jean de Luz, Biarritz, the rock of the Virgin, and beautiful surf scenes along the shores of the bay, are among the most interesting sights. The picture was exhibited at the Rialto theatre, New York City.

"Venezuela" (Pathe-Post Film).

An exceptionally entertaining travel number, showing the picturesque life of the natives of Venezuela, S. A. The manner of life is very unusual, owing to the oddity of customs, homes and surroundings. The making of pottery, close-ups of native women and children, and goat raising are special features.

"Official War Review No. 6" (Pathe).

The closing feature of this number is one of the best. It pictures an Allied attack on the West Front. The men are seen going over the top, with tanks also in action; later the dead, wounded and prisoners are shown. Other features of this number include views of the British fleet, the Prince of Wales in Italy and American soldiers in France.

"Our Dumb Friends in the War" (French Pictorial Service).

This series of views exhibited at the Strand theatre during the week of July 21 introduces in an entertaining and informational manner the various kinds of animals that are being used in the war. These include the horse, which is shown in the course of training; the dog, the camel, the mule and the burro. Cattle and sheep being shipped to the Allies are also shown.

"From Jelly to Bullfrog" (Universal).

In the 83d release of the Screen Magazine is an interesting treatise on the development of the bullfrog. The pictures were taken at the New York Zoological Park. After showing the jelly-like substance containing the eggs of the frog, the hatching of the eggs is shown, then the development from pollywog to full-fledged tadpole. Finally the transformation into the bullfrog—the process of months reduced to seconds by the camera.

"Railroad Ties from Uncle Sam's Forests" (Universal).

The felling of trees in the national forests and their conversion into railroad ties is shown in the 83d release of the Screen Magazine. The scenes of the picture were taken in the Wasatch National Forest, Utah. The trees that we see being cut are Lodgepole pine. The scoring of the log for the flat face of the tie, the stripping of the bark, the sawing into tie lengths and the sledding of them to the dry beds of a stream to wait for the spring freshets to float them to the shipping point is shown.

When Is a Weed Not a Weed" (Paramount-Bray).

In the 132d release of the Pictograph will be found an interesting series of illustrations of weeds having nutritive values. It teaches the spectator that nature has provided us with food of a palatable sort without the aid of garden tools and artificial cultivation. It points out the fact that potatoes and tomatoes were at one time classified as weeds, and that the leaf of the dandelion after it has passed the salad stage can be cooked and eaten after the fashion of spinach.

Life and Habits of the Humming Bird

Bray Studios, Inc., Secure Through W. L. Finley Remarkable Study of Shyest Bird.

WE are indebted for one of the most remarkable and interesting of bird studies to W. L. Finley of the Oregon Fish and Game Commission, who photographed it, and to the Bray Studios, Inc., who present it in the 132d release of the Paramount-Bray Pictograph. This study takes us into the confidence of the daintiest creature, the humming bird.

Because of its unusually rapid flight and its secretive habits and shyness, the humming bird is extremely hard to get; and Mr. Finley spent many days of patient waiting and resorted to many ingenious tricks to secure the pictures. As a result he was enabled to obtain a complete record on film of the life and habits of this tiny bird, probably the first record of the kind ever obtained.

After discovering a nest, the photographer set up his camera and then each day stood by waiting for developments. Shortly he discovered that two pearly eggs the size of small beans had been laid and that the male immediately flew off that his gorgeous coloring might not attract enemies to the nest.

A few days later two tiny babies appeared, which the mother guarded with the greatest care, only leaving the nest to obtain food for them. The food she swallowed and the twins drew it already digested from her bill. After nineteen days the first of the babies was ready for a trial flight and off it went to be followed in another day by its little sister and then the mate once more appeared to occupy the tiny home with his little wife until another year and another family had come and gone.

"The Finger of Justice" Is Approved

Washington's Superintendent of Police Comments Strongly in Favor of Anti-Vice Picture.—Seattle Echoes Sentiment.

ON July 21 "The Finger of Justice," Rev. Paul Smith's production, founded on the anti-vice campaign of San Francisco, opened at Poli's theatre, Washington, D. C., after having been reviewed by Major Raymond Pullman, superintendent of police, and president of the National Police Chiefs' Association, and others, among whom were public officials and individuals of national reputation. Major Pullman's comment after having seen the picture was as follows: "I cannot understand why anyone would oppose this picture unless he has an interest in commercialized vice. Everyone in Washington ought to see it. While this is now a clean city, any relaxation of vigilance by the police department would result in a return of the vicious conditions of the old days of the 'Division.' If it were my picture I would show it everywhere. The picture is certainly

not immoral and is one of the best constructed pictures I have ever seen."

It opened in Seattle, Wash., on the same date. Major Ole Hanson's comment after having viewed the picture is also interesting. He says: "I am willing that the country at large should know that we of the great Northwest do not fear the expose of vice and political conditions."

Literary Antiquities Recorded in Film

Paramount-Bray Pictograph Presents Historical Records of Ancient Civilization.

LOCKED behind fireproof doors in the New York Public Library is a collection of priceless literary antiquities which is the envy of every great museum in the world. This wonderful collection heretofore reserved for the few to whom the building in which it is displayed is accessible has been photographed by the Bray Studios, Inc., and will be given to the millions of theatregoers as a part of the 133d release of Paramount-Bray Pictograph.

The ruins of great cities, long centuries ago the dwelling place of peoples whose history was unknown, have been unearthed and from them have been taken the written records from which science has been able to learn of the life and peoples who lived long before the dawn of history.

From ancient Babylon a baked clay cone on which some scribe 4500 years ago had written of his king has been brought to the newest of the world's countries; a copy of the historic Chaldean tablet telling of the Flood and discovered during excavations in the Euphrates Valley, is another priceless record. A copy of the Koran, the bible of the Mohammedans, hand-lettered on vellum and dating back to the tenth century, lies next to the historic Pentateuch Roll containing the books of Exodus and Leviticus and actually used by the last colony of Jews at Kaifong Fu, in the fifteenth century.

Items of Interest.

"Hearts and Jerseys," in which the Jersey cow is eulogized, was exhibited at the Broadway theatre, New York City, on Tuesday morning, July 30. It was presented under the auspices of the American Jersey Cattle Club. M. D. Dunn, president of the National Dairy Council, delivered a lecture immediately preceding the exhibition of the picture.

* * *

One of the most interesting and recent of Red Cross pictures is in one reel and is entitled "The Making of a Nurse."

William S. Hart Invites Suggestions

As Producer Rather Than Player He Asks Exhibitors to Write Him Constructive Criticism.

STEPPING out of his personality as the foremost delineator of Western characters who has ever come to the drama, silent or spoken, William S. Hart, in an interview at his studio in Hollywood, Cal., addressed the exhibitors of the United States as the executive head of the producing organization which is making pictures of himself, and placed the policy of his company before the theatre managers. The purpose of Mr. Hart's interview was to urge the co-operation of the exhibitors with the producers in an endeavor to make motion pictures reach a destination beyond that attained by any other factor in the progress of industry. Before presenting his views Mr. Hart emphasized the fact that he was talking as a producer, not as a player.

"I hesitate in addressing the exhibitors," said Mr. Hart, "for the reason that my motives may be misunderstood. Because of the public prominence of my career as an actor it is difficult for anyone, even an exhibitor, to consider me in any other capacity. When I speak from my desk I speak as a producer; I speak with the interests of our productions and the advancement of the industry in mind, but I speak with some hesitation nevertheless, fearing that it may be thought that I am endeavoring to arouse the interest of the exhibitors in William S. Hart in person and to aid him individually, rather than to obtain their co-operation in making Hart pictures valuable assets to their theatre programs—to assist them in making money and making them through our pictures, because they present quality production. I urge the exhibitors who read this, therefore, to appreciate the fact that it is the producer of Hart pictures, an executive of the William S. Hart Productions, Inc., who is addressing them and not a self-interested star.

"When a year ago I was able to form the William S. Hart Productions, Inc., with a contract for eight pictures a year for two years, to be released through Artcraft, the agreement was drawn so that I was an executive in my own company. This was not done for me to be a figurehead with my name on the stationery merely for advertising purposes. It was done so that I could actually have the management of my own productions. And, after the completion of my first year under this arrangement, the success with which I have met has compensated me for all the years I struggled gaining recognition on the stage and for the hardships that I suffered forming my career. I have gradually developed the various departments of my studio so that I control them all in the manner in which they can be of most value to the exhibitor, the man who depends upon my productions for his living.

"I make each of these statements with a direct motive. That motive is to let the exhibitor know that, as a producer, I am entirely within his reach, welcoming letters, suggestions, reprovals, and co-operation of any kind. I want the theatre man to know that by communicating with me he can reach the producer, the manager, the director and the star with one word—and that word will be welcome."

LOUISE GLAUM IN SEVEN LOEW HOUSES.

Seven Loew houses in New York will exhibit, first run, the Louise Glaum series of Paralta Plays, announces the W. W. Hodkinson Corporation, distributors. "Wedlock," the first Glaum-Paralta picture to play the contract, was shown at the Broadway, 116th street, New York, Circle, Forty-second street, Eighty-sixth street and West End theatres.

Hodkinson Recruits Seasoned Salesmen

Corporation Organizes Field Forces for Exploitation of Paralta, Plaza and Douglass Natural Color Pictures.

THE W. W. Hodkinson Corporation is putting into effect its new field forces whereby Paralta, Plaza and Douglass Natural Color pictures now forming a part of Hodkinson Service will be represented by their own salesmen operating through the exchanges of the General Film Company. During the past two weeks W. W. Hodkinson has been recruiting, through the medium of trade press advertising, seasoned film men who know the faults of the industry and are in sympathy with the Hodkinson plan of service and the slogan of a fair deal to the exhibitor.

Each exchange will be represented by a Hodkinson salesman. The entire United States has been divided, for the present, into three sections, the salesmen representatives in each section being under the supervision of a division manager. John A. Stevenson will control the southern division and P. N. Brinch the western. C. E. Shurtleff, though continuing his duties as general sales manager, will cover the eastern division until a manager is appointed.

P. N. Brinch, who left New York last week, will install picked salesmen representatives in the west, his division covering all the territory west of Omaha and Minneapolis. Mr. Brinch's film experience covers a period of ten years. After three years with Pathe he first became associated with Mr. Hodkinson with the General Film Company and later with Triangle, where he made a reputation as special representative. When Mr. Hodkinson incorporated his own company Mr. Brinch joined him as sales manager.

John A. Stevenson, whose division takes in the territories reached by the Atlanta, New Orleans, Dallas, Cincinnati, Kansas City and St. Louis branch offices, was general sales manager for Paramount, leaving that concern when Mr. Hodkinson withdrew as president. He has been special representative for the Hodkinson Corporation since its inception.

C. E. Shurtleff will make a short tour of the east to get the salesmen representatives installed, returning to the home office to continue his duties as general sales manager. W. A. Bach will retain his capacity as assistant general sales manager.

The first of the salesmen representatives to take up his duties of giving personal service to Hodkinson customers is Arthur S. Abeles, who will handle the territory covered by the New York branch office. Mr. Abeles was previously with Pathe for four years, acting first as New York branch manager and later as special representative.

Other Hodkinson representatives have been appointed as follows: C. W. Perry will be located at Detroit. Mr. Perry was a Pathe salesman for three years and later manager of the Pathe Detroit office. Joe Levey, in charge of the Omaha office, after long experience with Fox and Select, went into the state right business for himself. Hoyt G. Morrow, who will have charge of the Dallas territory, has served many years in a managerial capacity for both theatres and exchanges, his latest associations being Dallas manager for Artcraft and First National Exhibitors' Circuit

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Ruff Stuff.

EVIDENTLY Ralph Ruffner can hustle in any old town. Lately he moved down to the Rialto, Butte, Montana, to take charge of that house and his first attraction of importance was "My Four Years in Germany." It is interesting to note Ruff's listing of the display he used. It runs:

200 window cards
6 choice locations for neatly framed 22x28s.
3,000 small heralds.
15,000 large heralds.
25 twenty-four-sheet stands.
Special decoration for the building.
Slides.
Campaigns in two newspapers.
Letter from the mayor.

The large heralds were those supplied by the company. The campaign is best told in his own words. He writes:

The amount of traffic hereabouts brought tears of gratification to my peepers and it was responsible for about 95 per cent. of the inspiration to put up some go-gettum stuff as advance on "My Four Years in Germany." Four days ahead of the show we opened on the building front with the lower line in the photo: "Ambassador Gerard's 'My Four Years in Germany' Sunday." Then the day of the show we stepped out with the top line in red, "To Hell with the Kaiser, see," etc. This, with the large cut-out letters in blue, formed a "stand" a hundred feet long. The total cost of this ad was around $75. We used heavy advance in all the papers, put out 15,000 heralds with the aid of the Boy Scouts, with the same result as in all other parts of the United States—terrific business. I am told it was the best-advertised picture attraction Butte has had. The heralds and their distribution cost $135. Not a solitary line of endeavor was overlooked in creating a rabid desire to see the picture. Naturally, it is an attraction that lends itself to aggressive work, and though we might have done just as great a business with less expenditure, still, this is hot weather time and our experience was worth much to us in pointing out the necessity of taking no chances. And we didn't. There are many side attractions open at this season to lure the potential patron away from indoors, and if the picture-show man relaxes for one little day his efforts to market his wares, he'll find that relaxation costs a great deal more than a big photoplay production. One thing we did that was different from the procedure on the Coast in handling this particular show was that we relied greatly on our advance copy, only opening on Sunday with four full, instead of the customary page. The four full I mention carried the most copy I have ever put into an ad. Probably somebody read it all. I did—it was like a strange child—he didn't look familiar. There was a good opportunity to have a little fun at Butte's expense and gain a laugh from the town people at an important point in the story of "My Four Years," and this we did. You will recall the scene where the Kaiser and his staff are seated at a large table and Zimmerman is telling what they are going to do with the United States after they take it; that they will give Texas to Mexico, California to Japan, and the balance they'll keep for themseleves. Immediately following this comes the title, "Like crooks dividing so much loot," followed by a very clever fade-in showing each man at his place, though now dressed in the melodramatic attire of the underworld denizen. Here we introduced four feet of title which we had printed here, reading "——— and we'll give BUTTE, MONTANA, back to the Indians." As a surprise it was complete! and it won a big hand and plenty of laughter at every performance. One hardly expects to hear the Kaiser and his staff tell what they are going to do with one's own town, does one? I have nothing but the best of compliments for the producers of "My Four Years in Germany," and the excellent cast which interpreted it. The Butte people who saw it were enthusiastic in their praise. Upon my arrival here, when I found this production booked, my first thought was of the splendid line of advertising possibilities; of the wonderful black and white stills which would undoubtedly accompany it—fine copy to work from—stuff the advertising department of the producers could not help but availing them-

Four Columns Full, Using Four Cuts and the House Signature.

Rialto Theater, Bute, Montana. The New Home of Ralph Ruffner.

TODAY IS THE LAST CHANCE TO SEE GERARD'S "MY FOUR YEARS IN GERMANY"
AT THE RIALTO THEATER; THE MOST REMARKABLE PICTURE EVER SHOWN IN BUTTE

A Press Notice 8½ Inches Deep Across Five Columns.

selves of. My expectations were 100 per cent. pure net. . . . Then came the BLOW! The cheesiest line of stuff I have ever seen issued with a big picture. *Shameful* doesn't even come within the compass of my opinion. The 8x10s supplied this territory—I wish you could see them. Notwithstanding the fact the picture is earning big dividends throughout the country, no part of the material accompanying it—at least in this territory—is responsible. The production is replete with possibilities, as I said before, but the advertising gotten out by the eastern men fails to avail itself or to reflect, as it should, these possibilities. A better line of stuff will bring the owners an easy million more as against what they will earn traveling as they are. A showman never picked out nor had anything to do with the selection of the material which found its way here and rested on the top of our safe until the show left town.

This is the first complaint we have had from exhibitors on the supply of advertising aids on this picture, and it may be that the condition is purely local with the exchange serving Ruff, but Ruff knows what he is entitled to and evidently he did not get it. The four fulls he speaks of are shown here. The lettering is not quite as good as a somewhat similar one for the Liberty, Portland, used in the issue of July 13. There the lettering was more distinct because the letters were more widely spaced, but this was Butte's introduction to the idea, and most persons probably thought it good, having no standard of comparison. It is good, for that matter, but not quite as good as the other. Considerable use was made of the solid blacks and whites, as used by Gordon F. Fullerton at a sister house in Seattle, and some of the other cuts carry the Fullerton brand-mark of an arrow piercing 100 per cent., for the house's exchange cuts. One or two of these black cuts were used in the press work, the illustration showing one across five columns, hooked up to the mayor's letter of approval, in which he regrets that the city cannot afford to send all of its citizens to see the picture. Another illustration shows the Rialto with the Gerard advertising in place on the front. Ruff, too, uses To Hell with the Kaiser for a catchline as so many others have done. By the time the film of that title comes along the novelty will be all worn off.

Here's a Good Model.

Here's a capital example of combination type and pen-lettering in an advertisement of the Dayton theater, Dayton, Ohio. It will be noted that the lettering down to "First time shown outside New York City" is all hand work, while the remainder is straight type work. The display

THE DAYTON THEATRE
presents:
GRACE VALENTINE
IN OLIVER MOROSCO'S MOST BRILLIANT DRAMATIC SUCCESS
THE UNCHASTENED WOMAN
First time shown outside of New York City
A Fascinating Study of Curious Womanhood. A Remarkable Character Creation, Brilliant and Sensational.
A PARAMOUNT PICTURE
THE SON OF DEMOCRACY
EIGHTH EPISODE
A BILLIE RHODES COMEDY
AND
THE DAYTON TOPICAL WEEKLY
A WONDERFUL ORCHESTRA AND THE COOLEST THEATRE.
MATINEES 10c, 15c. EVENINGS, 10c, 15c, 25c.
SPECIAL SUMMER MATINEES. ALL SEATS, 10.
EXCEPT SATURDAY AND SUNDAY.
TWO HOURS OF WONDERFUL PICTURES IN COOL COMFORT.
Today, Monday, Tuesday, Wednesday
The DAYTON
MAIN NEAR SECOND
PHOTOPLAYS OF DISTINCTION

A Three Nines, Which is a Happy Combination of Hand-Lettering and Type Set Into a Notch, Getting the Good Effects of Both Without Undue Expense.

face for the one reel titles is rather too pronounced. It would give a better general effect to work these in a smaller face or else a lighter letter. In spite of their size these have too nearly the color value of the main feature, and there is a little too much announcement in all caps at the bottom. It grows monotonous. But in general the display is unusually good and worth taking for a model.

Realistic.

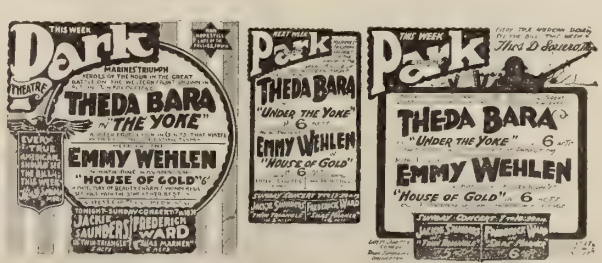
About the only objection to be offered on this display of the Strand, Minneapolis, is that it is so convincing that people will have to think twice before they realize that it is the advertisement for a picture

MINNEAPOLIS
3 DAYS ONLY
STARTING THUR. MAY 30
K.T. CIRCUS
"The Biggest Show on Earth"
featuring
Enid Bennett
World's Greatest Lion Tamer
They eat out of her hand
Also the most marvelous
aggregation of miraculous monstrosities ever accumulated within the confines of a single canvas covering, comprising a heterogeneous assortment of daredevil demonstrators of incomparable feats upon the flying trapeze and involving an elaborate and unprecedented display of ferocious mammals, reptiles and saurians gathered from the four quarters of the terrestrial sphere by intrepid and fearless hunters.
-AND SANTREY
THE LIVING SKELETON WITH THE SILVERY PIPES-AND-
Richard Long
ALBINO-HAIRED PURVEYOR OF ANGELIC MELODIES-AND-
"Shanty" House
AMERICA'S FOREMOST CALLIOPIST
Show grounds 7TH. ST. between NIC. and HENN.
Better known as-
THE Strand THEATRE
DOORS OPEN AT 11 A.M.
ALL SEATS 20 CENTS
FIRST AND ONLY MAMMOTH TENT SHOWS TO VISIT MINNEAPOLIS THIS SEASON

A Three Tens From the Strand, Minneapolis, Cleverly Suggesting a Circus Announcement for a Circus Play.

theater. The art work is by John L. Johnson, and the text by C. G. Branham, the manager. The suggestion of the circus is unusually well sustained, and the laugh the announcement will bring will fix the show and date in the reader's mind. It is novel and unique.

Three Drawings.

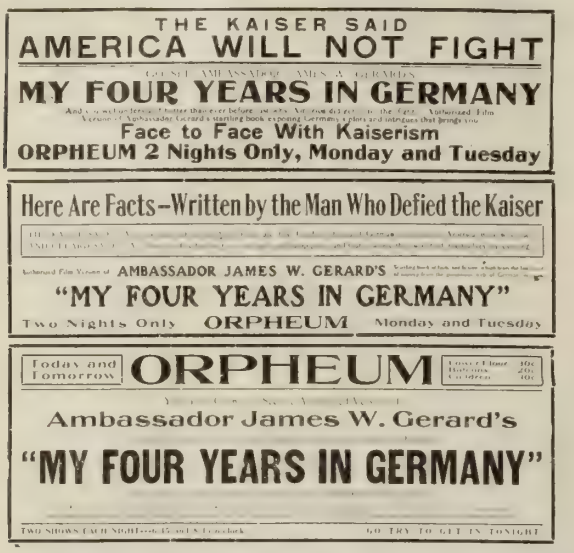
Thomas D. Soriero, of the Park, Boston, sends in the drawings reproduced here to show what he can do. It will be noticed that all

Three Drawn Designs Used For a Single Program. The Larger Ones Are Four and One-half Inches Deep Across Two Columns, the Middle Design Being a Single Four.

three drawings are for the same program, the smaller one being used probably in the Saturday afternoon papers while the larger ones are run in the Sunday issue. They are better displayed than most drawn designs, but we question the value of all hand-lettering as against the mortised cut with inserted type. The regularity of the type letter is so much in favor of legibility that the artistic angle of the drawn design is negligible. It will be noticed that in the display at the left the artist has shortened the title to get a display in the space at command. This is unfortunate, since "The Yoke" is the title of a pseudo-sensational novel of ten years ago, and may be remembered by many who will wonder why Mr. Soriero should urge that "every true American should see the bill this week" to puzzle over the worries of an English

maiden lady with a troubled mind. We like the individuality that the signed statement gives the advertisement, but it does not hook up with the title. We like the drawn design as an attractor, but we think that it is better to notch or mortise the cut to permit the major portion of the announcement to be set in type. Pen work will permit "distinctive" lettering, but it will detract from the description.

Steve, Too.

Steve Farrar, of the Casino, Eldorado, and the Orpheum, Harrisburg, Ill., is another who is not lost in admiration of the press matter supplied for "My Four Years in Germany," but his trouble differs from Ruffner's in that he didn't get anything to speak of. No cuts are supplied with this production, mats alone being offered, and the papers


THE KAISER SAID
AMERICA WILL NOT FIGHT
MY FOUR YEARS IN GERMANY
Face to Face With Kaiserism
ORPHEUM 2 Nights Only, Monday and Tuesday
Here Are Facts—Written by the Man Who Defied the Kaiser
AMBASSADOR JAMES W. GERARD'S
"MY FOUR YEARS IN GERMANY"
Two Nights Only ORPHEUM Monday and Tuesday
Today and Tomorrow
ORPHEUM
Ambassador James W. Gerard's
"MY FOUR YEARS IN GERMANY"

Two Cross Page, Four-Inch Spaces and One Five Inches Deep for "My Four Years in Germany," Showing What Can Be Done Without Cuts.

in Steve's town have no casting boxes because they do not stereotype. It never occurred to an intelligent exchange manager to have a few cuts cast for the use of the small town man who pays a (to him) high rental and who needs cuts in order to get the business. Steve says he has no real kick coming because he did $24 better than he did with "Over the Top," but that is not the idea. A picture with a high rental should carry cuts as well as mats, or, at least, the exchanges should have these cast up. The cut shows the three cross-page advertisements. They are not striking as the "Over the Top" Campaign, but it is good work for all-type. He also used the "I'm a friend of the Kaiser" complimentary tickets, which seem to be supplied by the renters. He also took a two sixes warning friends of the Kaiser to stay away from the house and used Ruffner's "Try to get in" slogan.

Changed Again.

The Hill, Newark, has changed its program style again. Now the four-pager has been replaced by a colored strip about 4 by 9 inches, printed on one side with the program, and on the other with general stuff about pictures and the Hill pictures in particular. An eight point face is used for the latter, and it is set in two columns instead of across the page, making it much easier to read. We think that this side works harder than the formal program, because it is chatting and readable, and makes publicity for the house, as well as the film. Johnny Mack still takes the public into his confidence with an editorial, but he still signs it "Your manager" instead of with his own name, which would have a still stronger effect. Give your house a personality, and in a community make that personality your own.

Uses a Duplicator.

The Third Street theater, Easton, Pa., seems to have gone over to the use of a duplicator machine for its program work, and sends out a form letter each week on the program. Using a device that gives a clean, sharp impression, they get a good result, and we think that it will pull as much business as would a program. The program is run off on the company's letter heads, which is rather an expensive stock for advertising. We think it would give just as good an effect to use a cut heading and cheaper paper. Cuts can be curved for the machines having a cylinder and used just as they are for flat-bed work. Since no effort is made to give the announcement the appearance of a letter, we think that this would save the cost of printed letter heads with no loss in effect. By the way, if you get a duplicator, get one that works from type, and get the elite typewriter type instead of the regular pica. You can tell more to the page.

Jusso.

L. W. Barclay, of the Grand Amusement Co., Johnstown, Pa., pays his compliments to the press agent body when he remarks:

> I lay no claims to being an advertising expert, nor a competent critic. But after seven years in the newspaper, chamber of commerce and press agent games, I must admit that I can dig up eighteen-dollar-a-week newspaper men who could put out better stuff than these alleged advertising men are handing us. And the worst of it is that every nickel spent on these fellows' salaries and on the junk they hand us increases our film rental without getting us a damned thing.

That's just the idea. The pressmen are supposed to be giving the exhibitor service. And because he is supposed to be giving service, his salary is added to the cost of the release, and the exhibitor is buying a dead horse that he does not care to use. And to cite a horrible example he remarks that the pressman who in his ready-made advertisement starts it off, "The Palace—The Harbor of Sweet Content," should be on some woman's magazine writing household hints. It's worse than that. Just to prove he knows something, Mr. Barclay sends in some of his own work. One of the advertisements is unusually good save for two points. The day is not dated and the hours of performance are not stated. Apart from that, this display is unusually good. The house, star and play get the big lines in their relative order,

NEMO
Three Days Only, Starting
MONDAY
NORMA TALMADGE
—SECRET—
STORM COUNTRY
An Old Favorite
NORMA TALMADGE
Star of "Poppy," "De Luxe Annie" and other successes, in a picturization of Grace Miller White's novel
"The Secret of the Storm Country"
A COMEDY and the ANIMATED WEEKLY
A melodramatic success that affords Miss Talmadge one of her greatest roles. A romantic story that runs the gamut of human emotions.
SPECIAL MUSIC by the Nemo Orchestra
Adults 15c
Children 10c

A Three Tens From the Nemo, Johnstown, Pa., that Gives the Proper Value to House, Star and Play Names.

the star, below her name, is identified by means of recent successes, and the play itself is described adequately yet without excess. The cut of a lot of people standing around does not mean anything in particular, but it serves as an attractor about as well as a tint block would have done, and that is about the best you can expect of the average scene cut. We think this an unusually good disposition of the space.

Interesting Just Now.

The Empire, Montgomery, Ala., gets a half page in a Sunday issue of the newspapers for its ice-cooled, air-washed system of ventilation, and it makes good reading for the picture fans, but we think that it would have excited more comment had it been explained that this system is the same as that used for the houses of Congress in Washington, instead of announcing it as a new, and therefore presumably untried, device. It is our understanding that the system was devised by E. F. Albee when Keith's theater, Boston, was built, and the system of forcing the air under the seats through the seat standards and grills was later adopted for the Capitol building. But the main point is that along with the opening of the summer is the time to talk about your cooling and ventilating system.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Contributor of Advertising to Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building
Chicago, Ill.

Wright and Callender Building
Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT is an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second set of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

Settling the Mazda Question.

This department has asked for a conference with the governing officials of the various lamp companies putting out Mazda lamps for projection, as is already known. This conference is now in process of being called, as is also known. Following is the letter I sent to S. E. Doane, Chief Engineer National Lamp Works, Nela Park, Cleveland, O.:

> In compliance with our conversation recently, I will try and set forth herein, as nearly as I may, my views as to what may be expected to be accomplished at the meeting to be held by the representatives of the National, Westinghouse and Edison Lamp Works and myself.
>
> In the first place, as set forth in a recent editorial in the Projection Department of the Moving Picture World, the claims of the various makers of Mazda Projection lamps are, to a considerable degree, conflicting, and it is to be hoped these claims can and will be harmonized at the meeting, or at least for certain apparatus and recommend these claims to their companies for adoption. Second, it is to be hoped that we may be able to fix upon some basis of what might be termed "maximum permissible claims" for Mazda Projection lamps, of 600 and 750 watt capacity at least. Third, it is to be hoped we will be able to fix upon some basis of comparison with the projection arc lamp, since nine theatre men out of ten will ask, "How will the Mazda compare with the arc I am now using?"
>
> Personally, I incline to the view that arc lamp amperage is the best servant we can employ in the latter comparison, but that is a matter for discussion when we meet. In any event, I am certain the meeting will more than justify its having been held.

Accompanying this letter was the following, designed to set forth, in as concise form as possible, the main points to be considered:

> In seeking to displace an electric arc for projection work the first thing the average theatre owner wants to know is, "How will the new light compare with that I am now using?" If the salesman makes extravagant claims, which cannot be backed up with actual performance, then there will be a sale made at the expense of a dissatisfied customer, also usually a customer who will seek to "get even" for the wrong done him by "knocking" the Mazda at every opportunity.
>
> Another very serious danger we encounter in the endeavor to supplant a too-powerful arc (by "too-powerful" I mean too powerful to be properly supplanted by the Mazda) is the fact that modern photoplays require a very strong light in order to bring out the more delicate shadings in photography. If a light of too low value is used there will be loss of beauty. In other words, there will be possibilities in the film which will be lost because the light is not powerful enough to bring them out. To fail to take cognizance of this phase of the matter is to do grave injustice to the business as a whole, as well as to the patrons of those theatres which are using a sufficiently powerful light to employ the entire photographic shading of the film for the screen. For this reason it is important that some standard of light requirement be set up, and this, it seems to me, can only be done by screen measurement, foot candle measurement, I mean. Of this I am not quite certain, however. It may be necessary to set the standard in total light strength at the film. (In thinking the matter over later, it has occurred to me that the latter proposal is impractical because of variation in screen surface and size.) It may even be that we cannot set up any standard of this kind at all. But from the standpoint of the industry and the theatre manager this latter is of great importance.
>
> To sum up, there are, it seems to me, two main questions: (A) What maximum claim can be made, and substantiated, as between the arc and the Mazda for projection? (B) What light strength is really necessary in order to do justice to the film itself? The first is, of course, the BIG thing for the meeting to consider, that and the harmonizing of claims between the different manufacturers for what are essentially the same, identical goods.

Upon receipt of the foregoing, Chief Engineer Doane sent out a letter addressed to the proper officials of the three companies involved which reads in part as follows:

> Mr. Rogers (Assistant Gen. Mgr. Edison Lamp Works) and I had a preliminary, entirely informal meeting with Mr. Richardson at luncheon at the Vanderbilt Hotel in N. Y. C., June 20. It develops that Mr. Richardson has almost solely in mind the claims which the salesman makes to the motion picture theatres when he asks us to standardize. I asked Mr. Richardson to submit a statement of just what he has in mind. He sums it up as follows: (see my letter and accompanying summary to Mr. Doane.)
>
> We are making a number of experiments at Cleveland, and Harrison is doing the same thing, with the idea of formulating a series of statements as to what the various lamps will do. Mr. Richardson does not seem to care whether we standardize the 20 or 30, or both, or any reasonable number of lamps. His attitude was entirely reasonable, but he did make the point that we must tell the motion picture men what our lamp will do, preferably in terms of the arc lamp which it displaces, and that when one salesman says the 20 ampere lamp will do this and thus, every other salesman should say the same thing. Mr. Gillett of the Motion Picture News has written, suggesting that Mr. Cory, his expert, could be of assistance to us. I have told him we shall be glad of any assistance which can be rendered us by any one.

All this is set forth to show you that this department is not asleep on the Mazda lamp proposition, but very much awake doing its best to look after your interests, which, in the end, are the true interests of the Mazda lamp manufacturers. If Mr. Cory can assist in reaching a satisfactory conclusion in this matter, his assistance will, of course, be welcome. He had the same privilege of setting the matter in motion that I had, and the fact that I have set it in motion does not in the least debar anyone who has ideas of *real practical value* to offer.

I am very sure the coming meeting, which will probably be held in this month (July) will be productive of results of much and lasting value to all concerned.

Three Condenser System Experiment.

Our old friends, Joseph H. M. Smith, Fort Worth, Texas, sends in the following:

> Getting two new Power's 6-Bs, with new lamphouse; I am provided with an experiment lamphouse. Am using a three-lens condenser combination, which has increased my screen illumination by from 15 to 25 per cent. Using 25 amperes, I am getting approximately 7,000 c. p., as against 5,500 with the two-lens combination, which is an increase of about 1,500 c. p. The combination is as follows: A plano convex arc lens, with flat side toward arc; a plano convex next, also with flat side toward the light source, and then a bi-convex. This combination permits me to operate my arc at 2⅜ inches from surface of lens, with my front condenser exactly 13¼ inches from aperture. True, there is a loss of from 4 to 8 per cent. between air and glass at each surface, especially if the surfaces be not perfectly polished. Another thing to be considered is that thick lenses absorb more light than do thin ones. Condensers in 90 per cent. of cases are strained, especially in the short focal length sets, whereas the three-lens combination permits the use of comparatively long focal length lenses, with comparatively little spherical aberration. Of course I shall expect to be jumped on for advocating three lenses, but the time is coming when four lenses will be used; three in lamphouse and one at aperture.

Brother Smith sent several drawings, but they are hardly necessary, I think, since, as I understand him, his whole idea hinges on bringing the arc close to the lens without resorting to short focal length lenses; also the lessening of spherical aberration. This matter I think I shall leave in the hands of brother Griffiths, and such others as care to

tackle it, with the notation that the three-lens combination is an old idea, but one with which there has been but comparatively little experimenting done, insofar as applies to the projection of motion pictures in this country. Unless I am in error some foreign countries, particularly Germany, use the three-lens condenser almost exclusively. I am not posted as to its relative advantages, but am inclined to question there being sufficient gain to offset the added cost, remembering that we are now bringing the arc as close to the lens as heat and flame will permit, without the use of excessively short focal length lenses. Spherical aberration in condenser is claimed by some to be a positive benefit.

By the way, what has become of our old friends Armstrong, of Ashland, Wisconsin, and James, formerly of Camden, New Jersey, who used to take great interest in these matters. In fact it was James who first started the light ray dope and "got us going" on that subject. As to brother Smith, we welcome him back after a long silence. He is all the more welcome in that we can now read his letters without the aid of a map, guide and an interpreter. Smith used, I think, to write his letters with a garden rake. Glad you have lost the rake—or reformed.

He Has Trouble.

J. H. Varnum, Midland, Michigan, writes thusly:

> This is my first offence, though have been reading your—beg pardon, "our" department for almost three years, and in so doing have learned many things. (Ought to be ashamed of yourself for not introducing yourself sooner, brother. You know this department depends on its friends—and enemies, if it still has 'em—for success as much as it does on its editor.—Ed.) This little 6,000 population town depends mainly for its existence on a large chemical works now making gasses for friend Government. There are two theaters in town, of which the Monarch, where I work, is largest and best. Wages at the "plant" are fairly high, hence the show business flourishes. We run one matinee and two night shows daily. Am running two Power's projectors, using about 35 volts, 60 amperes, 60 cycle current, with ¾-inch White A. C. Special carbons. Picture 14 feet at 85 feet. All my trouble is with right hand machine. Firstly, there is considerable condenser breakage. New arc lens seldom runs more than three reels before it snaps. This is caused by the flame hitting it. Tried to remedy it by moving lamphouse forward, but merely succeeded in getting a ghost. Second, the takeup tension wont work when I loosen it, and when I tighten it the film makes a grinding sound just as it passes into the lower magazine. Machine is a new 6-B. Am much in favor of the left hand machine you speak of. Will you give me correct condenser combination for my condition.

Your last request answers your "firstly." You have wrong condenser combination, with arc too close to lens, else flame would not strike same. If you are using 60 amperes A. C. you should have two 6½-inch plano convex lenses set not to exceed 1/16 of an inch apart. In meniscus bi-convex you should have a 6½ next the arc and an 8½ ahead—a 6½-inch meniscus and an 8½-inch bi-convex. If this does not keep the flame from the lens (it ought to) then try a little longer focal length lens ahead. As to the takeup tension it is difficult to locate the trouble with accuracy if the projector is, as you say, a new one. If the sound is just where the film enters the magazine examine the fire valve carefully. From your description I am inclined to think that for some reason the lower reel does not go over into place as it should, and that the film rubs heavily on one side in consequence. This you can easily determine for yourself by seeing if the reel centers with the fire valve, or by watching it when running, opening the lower magazine door temporarily for the purpose.

Film Damage.

Clarence Webb, Kenosha, Wisconsin, has film trouble as follows:

> Enclosed find two clippings from a Mutual Screen Telegram. In one side of each is a ridge, or curl. Film is supposed to be first run, hence brand new. It came too late to allow of an examination before projection. Noticed damage after projection. It started about 25 feet from beginning, and ended about 10 feet from end of film. Only one or two subtitles showed the damage, and almost all scenes were as per samples. Following this we projected another first run, which showed no damage whatever. Have looked high and low for the trouble, if it is in my machines, but cannot find it. Have two 1916 Simplex models. Can you tell me what could cause such a damage?

No, I cannot. The damage consists of a sort of double crease. It is as though one doubled the film back on itself toward the non-emulsion side along the inner edge of the sprocket holes on one side, and then doubled it back the other way along the opposite side of the same row of holes. Of course, the film would spring back nearly into shape, but the crease is there, or rather the two of them. I very much doubt that it was done on a projector, and surely a machine would not damage just a part of one film that way. The film was on the sprockets properly since there is no damage from sprocket teeth. Can anyone suggest the probable cause?

Proceedings Society Motion Picture Engineers Now Ready.

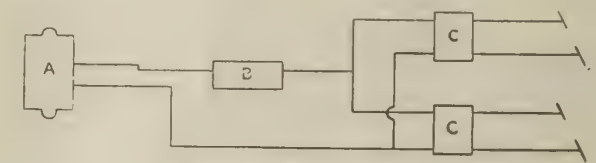
The proceedings of the Society of Motion Picture Engineers, meeting of April 8-9, 1918, are now ready for distribution, and may be had by remitting the sum of 25 cents to C. Francis Jenkins, president, 712 Eleventh street N. W., Washington, D. C. It is a 69-page, paper-bound booklet, and is well worth its small price. It is particularly of interest to projectionists by reason of the excellent papers on incandescent projection lamps, the same being by A. R. Dennington and by L. C. Porter and W. M. States. These papers should be in the hands of every projectionist who wishes to be up to date. They are well illustrated and written in understandable language. There is an article on condensers by C. Francis Jenkins, with which the average projectionist is apt to take serious issue on many points. There is an article on projection lenses, by Alfred S. Cory, which will doubtless be of interest to such projectionists as may be trained opticians. There is an interesting article on the portable projector, by Alexander F. Victor, president Victor Anamatograph Company, and an article by the editor of this department, addressed mostly to the society itself. That is about all which will interest the projectionist, I think, but I strongly advise its purchase by projectionists, if only for the two articles on the Mazda projection lamp. It is there the real value lies.

Cut-Over Switch.

Messrs. Hay & Nicholas, Fairmont, Minnesota, says:

> We are appealing to you to tell us how to fix up a cut-over switch for using two projectors. Have a G. E. 60 cycle, 7½ h. p., three-phase, 220 volt motor belted to a 60 volt, 50 ampere generator which we have used for one machine. Have obtained wonderful results with it, but having lately installed a second projector find lot of trouble striking second arc while first is burning. Have copy of third edition of Handbook and have studied it, but don't get quite what we need. For instance, it speaks of necessity for resistance in such cases, but does not say how much. That is one thing which puzzles us. Another thing is we have volt meters, ammeters, and field rheostats and do not wish to go to expense of buying panel board having these things if it can be avoided. We particularly would like information as to amount of resistance necessary and diagram of cut-over switch wiring.

Resistance such as would enable you to burn both arcs at once would be a job for an electrical designer who had full knowledge of the characteristics of the dynamo you have. I think it would be too costly for a single installation. Your best plan would be to write the maker, giving serial number of the dynamo and all other information contained on name plate thereof, telling them exactly what it is you wish to accomplish, viz.: To arrange to strike a second arc (give arc amperage) to burn for not more than three minutes with the first arc burning and not affected by the second one. If the dynamo will stand that amount of overload they can best tell you just what is needed for the purpose with the generator you have. You may, however, get very fair results, after a little practice, by wiring your arcs in multiple, as many do, and "stealing the current" from one to the other. This is accomplished without any special wiring or cut-over switches. Just wire up your two machines in the usual way, except that you use only one rheostat branching off to the two lamps between the rheostat and the lamps. Now when you have one lamp burning and strike the other the first will automatically go out. With practice fairly good results may be had, but it necessitates the burning in of craters while there is no show on, since the two arcs cannot be operated together. Many use this plan and have excellent success, though it is not one I would advise, since it is a sort of make-shift at best. Attached diagram illustrates. I am assuming that you use some resistance even with a 60 volt dynamo. If not (special generator built for such work requires none) the wiring is the same, except that the resistance is left out altogether. No necessity for you purchasing panel board or other instruments. Connect ammeter and volt meter in anywhere between generator and resistance.



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Music for the Picture

Conducted by GEORGE W. BEYNON

Notice.

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are inclosed. Special replies by mail on matter which cannot be answered in this column, $1.

China Fits Pictures.

The J. P. Seeburg Piano Co. is in receipt of a very interesting paper from China. It is called The Review, and is published by the Empire Theater of Tientsin, China.

There is a special article concerning the installation in the Empire Theater of Tientsin, of one of the Style "V" Seeburg Organ Orchestras. The first automatic organ, we believe, used in the Orient motion picture houses.

Among other things, the article says:

> Special attention is also being paid to our musical programmes and in line with all the largest picture houses in America and elsewhere, we have made arrangements to install one of the famous Seeburg Organ Orchestras.
>
> Who can over estimate the value of a perfect musical accompaniment to a moving picture? The Seeburg instrument not only gives us a piano, but an organ, together with the resources and traps of an orchestra. There is nothing that suggests the mechanical. It is an instrument that has the human touch and the human soul, found, we believe, in no other instrument—possessing the quality of tone shading and personal expression which have made this instrument the choice of the proprietors of America's best motion picture theaters.

America is naturally the leader in all that pertains to pictures, and their musical accompaniments, but it is intensely gratifying to note that the right idea is spreading to such far-away lands as China. Inasmuch as music is a universal language, the time has come when all producers should insist upon a proper musical presentation of their pictures in other countries. Manufacturers of musical instruments should enter these distant and fertile fields with a view to good business and a spreading of musical art. Publishers of music have an opportunity of enlarging their scope of selling operations and even leaders in America should not overlook the opportunities presented in the Orient.

Orchestra of Allen Theater, Toronto, Canada.

Our Toronto correspondent informs us that the Allen Theater has perfected a splendid musical organization under the leadership of Luigi Romanelli, and is leading the way in picture settings throughout the Dominion. The members of this orchestra consist of English, Belgian and Italian artists and is a unique combination of wood and brass, including 3 violins, 1 flute, 1 clarinet, 1 bass, 2 French horns and organ, piano and drummer.

The absence of trumpet and trombone is extremely pleasing, for we have continually maintained in our columns that the brassy effect eminating from these instruments serves to detract from the picture. Mr. Romanelli, who was for many years director of the Strand Theater orchestra of Toronto, possibly the first musical director in Canada, has remarkable initiative ability and his choice of his orchestral instrumentations shows his keen insight into the picture game. He is an accomplished violinist himself, and frequently gives violin solos that are appreciated.

His practice is to play with his orchestra rather than merely lead it. Upon this point we must take issue with Director Romanelli. It requires all the brains and the talent of the best musicians coupled with a thorough knowledge of picture fitting to obtain the best results in directing. When he is forced to play also, he cannot give his whole attention to his orchestra and his picture, and thus the general result suffers.

Our best wishes go out to Brother Romanelli and his orchestra.

Musical Suggestion Synopsis.

GIRL PHILIPPA, THE (Vitagraph—Eight Reels)—Theme—Moderato. Suggest "May Dreams"—Borch, "Sunbeams"—Heliar, "Tendre A'Mour"—Clements.

The character of this picture is intensely dramatic and deals with the present war situation in Europe. Open with a misterioso and agitato followed by the theme. You will then need some dramatic music, followed by lighter stuff. You will require hurrys, agitatos, and furiosos. Particularly note the battle effects, such as shots and explosions, motorcycle, automobile and train. A few light numbers can be used to advantage as contrast to the big stuff. Do not use more than one theme if you have a small combination. Cue sheets can be obtained from the Vitagraph Exchange.

GOLDEN WALL, THE (World—Five Reels)—Theme—Valse Lento. Suggest "Sleeping Rose"—Borch, "At Last"—Constance, "Golden Hearted Daisies"—Williams.

This is a society drama taking place upon an American estate. The music mainly will consist of light stuff, especially for the first three reels. Afterwards dramatic music will fit the climax of the feature. There is nothing particularly difficult about setting the music for this picture and long numbers will be found most adaptable. Cue sheets can be obtained from the World Exchange.

HER BODY IN BOND (Universal—Five Reels)—Theme—Moderato. Suggest "If it Should Be You"—Schroeder, "Elysian Dreams"—Deppen, or "Eleanor"—Deppen.

The first reel of this feature can be lightly set with long numbers. Commencing the second there is room for some pathetic music needed. It should be short and the light stuff continued until the third reel. Dramatic tension and pathetics are needed for this reel and three numbers should finish the reel. You will need a fox trot to open the fourth reel and continue with light stuff until the fifth, which will require heavy dramatic music. An agitato will also be of service in the last reel and close with the theme. Cue sheets can be obtained from the Universal Exchange.

HIGHEST BIDDER, THE (Vitagraph—Five Reels)—Theme—Moderato. Suggest "Roses and Memories"—Spector, "Told at Twilight"—Heurter, or "Land of Dreams"—Driffil.

The character of this picture is an emotional drama with the scene of action laid in a little village. There will be room for much pastorale stuff and little place for Photo-Play Series. The music will be light and vivacious, in the main opening with a touch of sadness. Cue sheets can be obtained from the Vitagraph Exchange.

JOAN OF THE WOODS (World—Five Reels)—Theme—Andante. Suggest "Silent Sorrows"—Borch, "Visions"—Tschaikowski, "Pleading"—Woods.

The character of this picture is an emotional drama with scenes laid in the North woods and later in a large city. Open with the Theme and follow with heavy dramatic music leading into an agitato. Light stuff follows for a reel, when the action develops dramatic values. The only effects are telephone bell, door bell and water, and under ordinary conditions it would be better to disregard them. Close with the Theme. Cue sheets can be obtained from the World Film Exchange.

LOVE WATCHES (Vitagraph—Five Reels)—Theme—Allegretto. Suggest "Garden of Love"—Ascher, "Idilio"—Lack, or "Love in Arcady"—Wood.

This is a comedy-drama with an atmosphere which is distinctly French. You will need some pastorales, serenades, a minuet and some light classical dance music. Light operatic selections could be used with excellent results. Cue sheets can be obtained from the Vitagraph Exchange.

MIDNIGHT MADNESS (Bluebird—Five Reels)—Theme—Moderato. Suggest "My Castle in the Air"—Kern, "In Poppyland"—Albers, "Starlight"—Culueta.

Open with a rather heavy misterioso followed by a dramatic tension leading into the Theme. You will then require a hurry, followed by a bright intermezzo and a couple of dramatics. You will need a fox trot, a waltz, and two marches besides some dramatic tensions. This will play the picture, closing with the Theme. Cue sheets can be obtained from the Universal Exchange.

SAFETY CURTAIN, THE (Select—Six Reels)—Theme—Andante Appassionato. Suggest Andante Appassionato—Castillo, "Awakening of Spring"—Bach, "A Little Song"—Erdody.

Here you will need music contrasting in atmosphere, England and India. The story is intensely dramatic and requires heavy music throughout. You will need some pathetics, dramatics and oriental selections. Note explosions in the second reel, storm scenes towards the end. Cue sheets can be obtained from the Select Exchange.

YELLOW TICKET, THE (Pathe—Five Reels)—Theme—Andante and Russian. Suggest "Russian Romance"—Friml, Serenade—Tschaikowski, or "Moments Musical"—Moskowski.

This is a dramatic story wholly in the atmosphere of Russia, dealing with the intrigues of the secret service and the police. It is intensely pathetic in some parts and requires some considerable music. Open with the Theme, followed by a plaintiff Russian folk song. You will then need a slow dramatic working up into an agitato and returning again to the dramatic. Following this there should be a slow pathetic, a light intermezzo, heavy dramatic and an agitato, followed by a pathetic after Anna stabs the Baron. Close with the Theme. Cue sheets can be obtained from the Pathe Exchange.

Rambles 'Round Filmtown

With WALTER K. HILL.

When You're Down and Out Take Six Bottles of This.

HAVING promised to withhold the name of the writer we give the following letter received by a well known film publicist from an erstwhile W. K. ditto, as the low down on how to cheer up and get stuff off your chest—especially in the scenario line.

"If anyone ever asks you for a recipe for writing stories for the screen just slip 'em this stuff that's about to follow, will yer? viz.:

"First you must go far away, in fact so gosh-dinged far that you can't even afford to wire anyone you know for money. Then, if you are inclined toward writing, just have a good time until you reach a most discouraging financial state.

"Don't stop at the ditch stuff, but get way down near the gutter. You know what I mean. Get to the place where the landlord gives you notice to have the 'greens' at a certain time, on a certain day, or you will be ostracized; more commonly known as dispossessed.

"Wait till you get to the minute when you're hungry as a mouse that's been caught in a trap by its tail and sees a piece of cheese on the other side of the room! Get to the place where your typewriter, as a medium of exchange, looks as good as a string of pearls.

"Get to the place where the steam on a restaurant window looks like a banquet and you find yourself mean enough to steal the crumbs from the pigeons in the park! When you get to that place and you haven't got a story in your noodle, then, b'gosh, you'll never be worth a darn as a writer, and you might just as well carry the typewriter to one of those 'Five-to-two' places and pay no attention to the interest on the ticket.

"But, if you've ever written anything in your life, you'll let that typewriter be the means of kicking you right out of that condition, and you'll write stuff that will make people in the film industry—especially the scenario editors—ask you where you've been. You'll tell them stories you've intended to write for a long time, and they'll take options on plot you haven't even written yet.

"They'll ask you for stuff, request that you **hurry home** and write some more, and are prepared to pay you for them before they are even finished! Then you begin to wonder who you are, where you've been, and who that other fellow was that used to travel around using your name and what has become of him, and why it was they never would take his stuff even though he s the same fellow he was before he became the fellow he is now.

"It's just as though someone slipped up the shade and allowed the sun to come in, and you never saw so much sun in all your life! You wonder how long this thing is going to continue before the porter awakens you and informs you the train has arrived at your station.

"You recall those unfortunates who have to take drugs to get the sensation you're getting. The only difference is you're getting paid for your sensation and they're paying to get it.

"Some men have to get a broken nose before they realize they can fight, others have to get knocked out entirely. Perhaps you're no different.

"Maybe you have to jump from the ditch into the gutter before you can climb to the top of the Washington Monument. In other words you have to meet Mister Adversity.

"If even Old Adversity can't help you, then you'll never be worth a damn! It's all in the sticking to it. You want to stick until you reach the borders of Hell, then get an asbestos suit and go through it.

"You've got to get hungry to do your best work. Edgar Allan Poe wrote 'The Raven' because he was hungry. He ate just as soon as he finished it, too!"

—w s s—

Mary MacLaren kneads "Bread" in her last picture. If we remember correctly, it was "Shoes" that she needed in her first.

—w s s—

George Walsh spoke before 3,000 of the boys at Camp Upton at the K. of C. Hall Sunday, July 28, where his picture, "The Yankee Way," was being shown. The boys refused to permit him to leave until he promised to stage a boxing match for them.

—w s s—

What Would Become of Art If—

Bill Hart should lose his revolvers;

Harry Carey should run out of "makings";

Annette Kellermann should lose her shape;

Kittie Gordon should scald her back;

Francis X. Bushman should grow whiskers;

Roscoe Arbuckle should get thin;

Theda Bara should play Little Eva;

And Ethel Barrymore should lose her handkerchief?

—w s s—

Serials Prove Good for Hot Weather.—Motion Picture News Headline.

Especially if you add berries in season, and sliced peaches for instance, for more steady diet.

—w s s—

Trading with the Enemy?

"Dorothy Green, who lately returned to the screen via the World Film, left with her company Friday night for Marblehead, Mass., to film exteriors for her picture, 'Pirate's Gold'," says N. T. Granlund.

Pirate's gold on the Massachusetts coast is represented in the contents of stone-barges.

There it was the famous saying, "They asked for gold and were given a cargo of stone," originated.

—w s s—

Possibly in honor of Metro's new star the Winter Garden chorus boys have named their dressing room after Bert Lytell's first release—"No Man's Land."

—w s s—

Fire Burns "The Kaiser" to Jewel's Regret.—Motion Picture News Headline.

Few of us would share the regret if the real thing happened.

—w s s—

Frank Mayo's Gardner Resumes.

Speaking of education, Mayo's gardner said: "Too much gorgaphy lernin' has turned many a young feller from bein' a good farm hand in to cigret smokin' dude."

Commenting on a neighbor's wife noted for gossiping he said: "She's jes' lik' all wimin'. Talkin' about other folks is Gard Almity's way of defendin' a man from these she hens pekin' on him."

"Don' it beat hell how evry things rigged up to beat the farmer. Wheat goes to two dollars a bushel and some cents and then shoes goes to seven dollars a pair and farm hands want wot's left," was his concluding remark.

So saying he became a film salesman.

What "The Movies" Did to a Jap.

"It is summer I know.

"It is jolly summer.

"Sea is charming us.

"Mountain is calling us.

"We shall go.

"A fine spirited fellow! Dear Douglas!

"I am very fond of your cheerful picture.

"I am one of the admirers for your fine picture.

"I have never overlooked your cheerful picture till today."

—w s s—

What Does a Woman Need Most?—Moving Picture World Headline.

Now, if we had that third page we could fill it easily listing the essentials.

—w s s—

"Oh! What a Day," Jester Comedy, in 2 Parts.

Forenoon and afternoon, of course.

—w s s—

Advancing in Close Formation.

Tom North, from the Pacific Coast, remarks: "In a recent edition of The Billboard I found that the old time agent has advanced considerably, or else he has stood still; for among the ads one reads as follows:

"'Wanted for 1918 season, real advance agent that can billpost; prefer one that can run a Ford and speak French; Manager for side show that can make opening in French.'

"These two men must evidently work together, because if the agent brings in those that understand French, it is absolutely necessary that the 'spieler' talk to them in French."

—w s s—

A reporter without a note book!

Who ever heard of a reporter in real life **with** a note book?

Who ever heard of one **without** one in a play on screen or on the stage?

Answer: Nobody.

—w s s—

William Fox Launches Fall Drive.—Motion Picture News Headline.

Add this to his Jewish Charities, Knights of Columbus and Red Cross drives.

—w s s—

Conniving with the Enemy?

Mr. Goldman stated that one of the purposes of his trip to this country was to take back to the island moving pictures showing the sinking of the Carolina, which recently fell victim to a U-boat.—Morning Telegraph.

—w s s—

William Fox Purchases "The Road to Berlin."—Motion Picture News Headline.

There's a real patriot. He wants to be first in.

—w s s—

Accelerating Strategic Retreats.

"My education is now complete," says Allan Rock. "I have just learned after numerous inquiries what the insignia 'V' on the sleeves of some of our warriors represents.

"Some of the replies to my question were—'Over Sea Service'—'Veteran'—The last and correct interpretation was furnished by Sam Herbert.

He replied: 'Vat! don't you know? It means 'Vounded.'"

P. S.—The Yanks carried Seringes and washed away the Germans. Now they are trying to pull the Kalk away from Cologne.

P. P. S.—Don't forget "Lafayette, We Come!" (Pershing '17).

—w s s—

Knocking Organization?

Introducing Peter J. Schaefer, through its columns, to Frank Rembusch, the Motion Picture News said:

"We'd like to bring you together—that's all—to the end of exhibitor organization."

—w s s—

Lightless Nights Again Put in Order.—Motion Picture News Headline.

Decidedly out of order, it would seem

The Epics of Epictetus; or, an Epitome of Ego.

INSPIRED by reading the admissions of publicity promoters," says a P. A. who uses only one side of the paper, submits clear carbon copies or first-run mimeographing, and never raves in upper case, "as appearing in the World's publicity number may I suggest" (see heading):

We will now go to dine at the Astor.

I wish to be fired with greatness.

You will tell me how wonderful I am.

Talk loud so that your voice may rise above the symphony of the soup as it slides down the esophagus of the magnates and their satellites.

As you talk to me of me it is like the joy of Paradise.

I close my eyes and my fancy takes wings in a dream of the land of the lotus.

You tell me that I am the arbiter of all things both above and below.

I admit it.

May I venture to say that there would be no alphabet if there were no "I."

It is truth itself when you suggest that I alone can point the way to success.

You have the brains of Solomon when you insist that I put words of wisdom into the mouths of men, women, and movie stars, to say nothing of the grey matter I have credited to presidents and promoters of film organization?

I must confess there are things in my philosophy that are neither of God, Gott, nor mere man. My heart flutters with excitement as I listen to the cadence of my speech.

It is like the muffled muttering of the love sick dove as it struts on its perch and sees neither the sun nor moon, nor even the constellation of Taurus Magnus.

Why I even furnish radiance to Canis, the dog star, who shines resplendent in the far distant Southern sphere.

Know you not that my thoughts radiated through ages even before there was a world?

My ego suggested things that were to pass even before the most imaginative had a nebulous thought that I would ever arrive on this mundane sphere.

Sing on, sweet friend, I love the thrill of thy notes as they do an arapeggio of my virtues.

—w s s—

"Her Own Way" Nears Its Final Stages.—Motion Picture News Headline.

Susan B. Anthony amendment must be coming to pass.

—w s s—

Killing a Speed Killer.

Johnnie Hines declares the Government may tax gasoline as high as it wishes for all he cares. He will not drive his "sheet iron Elizabeth" any further, as a result of his experience with Jersey justice.

"A car that runs away, tries to bump a ferry house into the river and gets me fined ten dollars," says the World Pictures actor, "is too closely related to a nitroglycerine factory for the peace and comfort of a hard working movie actor. I'm cured."

—w s s—

Efficiency, Goldwyn's First Watchword.—Motion Picture News Headline.

Bet Ingersoll will be jealous.

—w s s—

There'll Be a Hop Time in Old Town.

Jacob Ruppert has called a meeting of motion picture magnates. They will assemble, on Mr. Ruppert's invitation, in Hell Gate Brewery.

Long way to go, but plenty to quench thirst.

—w s s—

Ince Prepares "False Faces."—Motion Picture News Headline.

Demonstrating in school of make-up?

—w s s—

Nat Rothstein, pitcher for the Big U ball club, was credited by the trade press with a "generous delivery."

These advertising directors are a liberal lot.

Rambles 'Round Filmtown

Oh, You Mabel Normand!!

A shimmering screen of pearls.
Pale moonlight shifting on seafoam.
Essence of sublimity in a world of woe.
Forget-me-nots in a devil's hand.
A Pandora's box of dreams.
Gray mist sheening a wondrous sunset.
Star dust.
Stealthy tear drops on the snow of life.
A barge of sweet faith on a storm-tossed ocean of doubt.
Silver-tongued bells chiming in a graveyard of hopes.
Sun-flickered shadows.
Memory beams in silence-land.
Nicholas Maes in a musing mood.
Flitting sunbeams on a desert of black.
Heart tones of a Stradivarius.
Colisteral green aisles in a hollowed forest home.
A shower of gold dust on the river of night.
A flower-decked raft banked on the waiting shores.
The "Jewel Song."
A pearl cached in a mound of onyx.
A curtain of rain falling on a bed of jeweled roses.

—Myrtle Gebhart, in Chicago Herald.

—w s s—

Talking Titles.

"What Will Father Say?"—Mutual.
"To Hell With the Kaiser."—Metro.

—w s s—

"Fatty" Values Publicity.

As though the fact that Mabel Normand, "Fatty"Arbuckle's leading woman, was to appear at the Traffic Court before Magistrate House had not been advertised, more than 105 accused speeders crowded the court room.—Evening Telegram.

—w s s—

Shining Star's Shining Star.

Slackers, "work-or-fight" evaders, and all other law-breakers in Queens County are preparing to flee the confines of this bustling commonwealth following the announcement from Sheriff Daniel J. Mitchell's office that Norma Talmadge, the Select Pictures star, has been created a deputy. Miss Talmadge received her appointment from Sheriff Mitchell August 1 and is now wearing a neat silver shield on her bathing suit.

Miss Talmadge's appointment—and the silver shield—carry with them full and unrestrained authority to make arrests, quell riots and enforce the peace in general. The actress is now summering at Bayside and will keep in frequent telephonic communication with the sheriff's office, and in case her services are needed she is prepared to don her shield at a moment's notice.

—w s s—

Civilization Item.

Clara Kimball Young follows "The Savage Woman" with "The Man Tamer" in logical sequence.

—w s s—

Mrs. Blackton with Motor Corps.

Mrs. J. Stuart Blackton, who recently returned from California, where she had joined Commodore Blackton during the filming of his series of Paramount features, is now listed with the Women's Motor Corps of America operating here in New York.

Having long driven her own car, Mrs. Blackton is particularly fitted for this branch of war service. Just now she is having a session in mechanical practice, taking machines apart and putting them together again.

Mrs. Blackton will be in training for several weeks to complete a first aid course at St. Luke's Hospital and the prescribed mechanical course. Then, after taking examinations in both branches, she will be entitled to the uniform of the corps.

Proving "The Movies" Essential.

Clear from the trenches in France comes an echo of Triangle pictures which are "doing their bit" toward cheering the soldier boys in their leisure moments. The writer, Bogart Rogers, is a Hollywood boy who has grown up in the "motion picture capital." He is a lieutenant in the Royal Canadian Aviation Corps.

To him the Triangle pictures, which are being furnished free from the London exchange, are like a letter from home, and he watches for familiar "locations" and faces he has seen in southern California before becoming an air fighter. Lieut. Rogers' letter says in part:

"A bunch of us flew over to the trench theatre the other evening, and it reminded me of the good old Mason theatre in Los Angeles after the theatre is out. Each aviator was calling for his tender before taking to his plane for his homeward flight just like the auto starter calling out his numbers.

"We saw a very good Triangle picture—Old Bill Desmond as a college boy. It was taken mostly in Los Angeles, and many of the "locations" were like meeting old friends from home. There was also a Triangle comedy shown.

"The Expeditionary Force Canteen Cinema Supply uses Triangle films almost exclusively, and they are scoring a hit with the boys here. When I nonchalantly remark that I saw this or that Triangle star at such and such a place in Los Angeles the other boys are green with envy."

—w s s—

Chimpanzee Comedies Ready for Release Soon.—Motion Picture News Headline.

Watch out for some monkey business.

—w s s—

Dorothy Dane of the Christie Comedy Company is patronizing the Red Cross Sales Shop "coming and going" as it were. First, Dorothy makes articles for the Shop to sell, and then she goes down and does her shopping there. And occasionally she acts as saleswoman.

And Occasionally She Acts.

—w s s—

Dustin Farnum, the actor, and Zane Grey, the author, are vacationing together this summer at Catalina Island, California. As they are both extraordinary story tellers, something prodigious in the annals of fish literature ought to be forthcoming.

—w s s—

Impressive Possibilities.

Under the direction of Mack Sennett, that master of comedy, who first saw her possibilities in a bathing suit.—Peter Milne in Motion Picture News.

—w s s—

The Industry's Favorite Sport.

A unique deciding factor was called into practice last week when two Chicago managers played a game of chess to decide the first run of a picture.—Variety.

—w s s—

Spicing the Movies with Tears.

Nothing is more effective than these touching old ballads. They become the spice with which to flavor the musical interpretation of the picture, reaching the hearts of the listeners and bringing the tears to their eyes.—Moving Picture World.

—w s s—

R. B. McIntyre, casting director at the World studio at Fort Lee, has received letters from Bert Webb, cameraman; Billy Hamilton, assistant director; Clarence Elmer, assistant director, and George Cowl, director, announcing their safe arrival with American expeditionary forces in France.

—w s s—

This stuff would be vastly more interesting if **you,** more or less gentle reader, would contribute an occasional "nifty." Kick in. Why not?

THE RAMBLER.

Hiller & Wilk Start Their Third Year

State Right Men Declare for Better Attractions for Maker and Exhibitor Through Open Market.

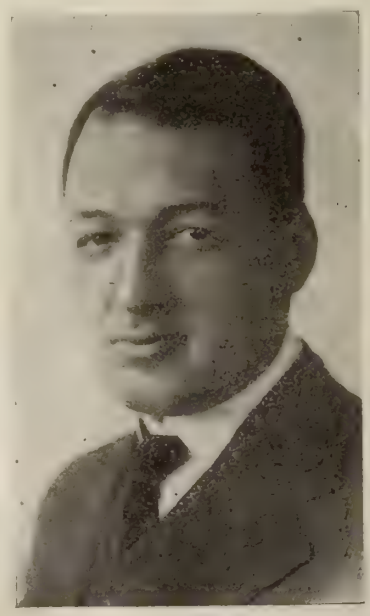
TO MOST of us August 1 was rent day—but to Hiller & Wilk that date marked an event in their business lives. On August 1, 1916, this firm of independent film merchandisers began business in the Longacre Building. Their initial stock in trade was ideas and enterprise, and they have spent two eventful years in the process of increasing their commercial effectiveness by adding more ideas and speeding up on enterprise. A few days before Hiller & Wilk started upon their third year a representative of the World called upon Mr. Wilk to ask him "how about it?"

L. L. Hiller.

"We started out with the determination to handle big productions along new lines," said Mr. Wilk, "and we believe that we have accomplished our purpose. We had to revise our plans somewhat, with the first few attractions we handled, but when we convinced William A. Brady that we could make more money out of 'The Whip' by our method than any other really big production had ever netted we were in a position to prove that our theories were sound. And prove it we did.

"'The Whip' put us on the map, and we put 'The Whip' across as big productions had never been exploited before. It was a simultaneous operation, mutual in effect and profitable for everybody concerned. The state rights market used to be the dumping ground for any old film that was produced and could be got rid of in no other way. After producers had tried every other method of distribution for whatever they had on hand, they dumped it on to the open market.

"We believe that our entry into the field has brought about a change in the state rights system. To 'get across' on the independent market a production must now be better than the best of 'program' products. No longer can manufacturers dump their junk into the field and dispose of it to independent buyers. Features must now have the 'stuff' in them to make a real attraction before buyers will even 'take a look.'



Jacob Wilk.

Manufacturers Waking Up to Open Booking Possibilities.

"Changes in the past two years prove that manufacturers are awakening to the possibilities of open booking. Some of the leading producers are organizing separate corporations for the purpose of promoting features that are capable of making more money for showmen (and the manufacturer) as independent attractions. There are several disguises, but the real big features are 'state-righted' by firms who have always advocated the program just the same."

Taking a strictly personal view of the situation Mr. Wilk expressed the belief that his firm has been largely instrumental in opening this new field for exploitation of really big productions. "As a result of our promotion of 'The Whip'," said Mr. Wilk, "producers were introduced to the possibilities of making more money out of better-class productions, and exhibitors were convinced that there was increased revenue in showing to their patrons the best pictures that may possibly be secured from whatever source they may come."

"We have tried to build up a reputation for handling the best," said Mr. Wilk, "and we have missed opportunities to make a lot of 'quick money' by turning down features that did not conform to our standard of ideas. What we have tried to do is win the confidence of the showmen we deal with, to have them come back to us for more and then to supply them only when the standard of the attraction meets our own tests.

"We have been two years building along established lines and we are going into the third year convinced that we have established our reputation just as we had hoped to establish it through fair dealing," said Mr. Wilk, in concluding the interview.

Exhibitors Sign Up for Star Series

Managers in Many Large Cities Contract for Solid Bookings of Goldwyn's Fifty Productions.

EXHIBITOR approval of Goldwyn's Star Series booking policy is found in the signing, under solid bookings, for all fifty Goldwyn productions, of many of the great theatres in the larger cities of the United States.

Repeating its New York, Philadelphia and Chicago achievements of obtaining solid bookings from the most important exhibitors of each city, Goldwyn has now closed similar contracts for Boston, Minneapolis, St. Paul, Denver, San Francisco, Toledo, Youngstown and more than a score of the larger cities in the past few days.

In Boston Jacob Lourie's Modern and Beacon theatres will be the first screen home of Goldwyn productions.

Ruben and Finkelstein's entire chain of Minneapolis and St. Paul houses will present in those big Northwestern cities all of the Goldwyn productions.

M. L. Markowitz's Strand Theatre on Market street, San Francisco, has signed for all Goldwyn productions for first run in the city at the Golden Gate.

In Denver S. L. Baxter, the exhibitor veteran of the Rocky Mountain region, has signed for all Goldwyn productions at his Isis Theatre, this being his second year as a Goldwyn exhibitor-customer.

Toledo's two biggest houses, the Temple and Alhambra, divide the Goldwyn productions, giving the company the city's two finest first runs. H. C. Horater, managing director of the Alhambra, has booked four star series and Edward A. Zorn of the Temple has booked three series.

C. W. Deibel, general manager of the new $500,000 Liberty Theatre, Youngstown, Ohio, has cast the die and made his house "the home of Goldwyn Pictures in Youngstown."

J. E. Tompkins, has booked Goldwyn solid for his Liberty Theatre, Colorado Springs, Colo.

Geraldine Farrar's first production, "The Turn of the Wheel"; Mabel Normands' first Star Series production, "Peck's Bad Girl"; Tom Moore in "Just For To-night," Madge Kennedy in "The Kingdom of Youth" and Mae Marsh in "Hidden Fires" are all completed and within a few days will be shipped for advance showings under the supervision of the various Goldwyn managers to the twenty offices of North America.

PATHE NOT IN GENERAL MARKET FOR SCRIPTS.

The scenario department of Pathe is not now in the market for motion picture plays for the reason that the company is overstocked at this time. However, the scenario editor is always ready to consider ideas for Pathe serials. These ideas should be submitted in synopsis form, not to exceed 5,000 words, giving a clear and comprehensive yet brief resume of the action and plot. Serials exploiting a woman star are preferred.

These ideas must be out of the ordinary and not along conventional lines. Do not submit manuscripts intended for the American Film Company to Pathe. A number of authors are evidently laboring under misapprehension, believing that Pathe is purchasing such plays. The scenarios intended for the American company are to be directed to their offices in Chicago.

Film Offerings at New York Theatres

Programs for Week of August 4 at Some of the More Prominent Local Picture Houses.

WAR pictures showing activities on Britain's battle fronts feature the new offerings at Broadway theatres. The Rivoli tops its bill with "Britain's Far Flung Battle Line," and eliminates the customary five-reel dramatic offering. The Strand features "Four Years for Freedom," official pictures of General Allenby's entry into Jerusalem. There is a Goldwyn feature, as well.

RIVOLI.—"Britain's Far Flung Battle Line, presented by The Official Government Pictures, Inc., W. K. Vanderbilt, president, shows England's fighting forces of land, sea and air on seven different fronts. Official Red Cross films show the historic Fourth of July Parade in Paris. O. Henry's "Springtime a la Carte" and Alfred Henry Lewis' story, "The Winning of the Mocking Bird," complete the bill.

STRAND.—"Four Years for Freedom" is an official Government picture reflecting the campaign in the Holy Land, with General Allenby's entry into Jerusalem. Madge Kennedy, in "Friend Husband," is the dramatic feature. Harrison Brockbank, in "Barrack Room Ballads," and Cory Tracy, soprano, offer specialties.

RIALTO.—Pauline Frederick, in "Fedora," is the feature. There are showings of the Fourth of July Parade in Paris, War Reviews, scenics, and specialties by Anna Rosner, soprano, and duets by Lorrie Grimaldi and A. Fornari.

EIGHTY-FIRST STREET.—Jack Livingston, in "The Price of Applause," and Mae Marsh, in the "Glorious Adventure," will divide the week into halves. Vaudeville is also featured in the entertainment here.

FORTY-FOURTH STREET.—David Wark Griffith's "Hearts of the World" continues its engagement from a start made April 4.

GEORGE M. COHAN'S.—"America's Answer."

Lichtman Lands Many Big Signatures

Returns From Trip to Four Cities with Paramount-Artcraft Contracts Approximating $1,000,000.

AL LICHTMAN, general manager of distribution of the Famous Players-Lasky Corporation, returned last week from a business trip to Minneapolis, Chicago, Milwaukee and Buffalo, and although he was gone considerably less than a week he came back with booking contracts in his pocket aggregating approximately $1,000,000, which he made in the cities named.

"My brief trip," said Mr. Lichtman upon his return, "measuring its results not merely by dollars and cents but by the manifestations of good-will, satisfaction and an eagerness to book Paramount and Artcraft pictures which I met with everywhere, has convinced me, beyond all question of the optimism with which exhibitors are viewing the new year's photoplay productions released by the Famous Players-Lasky Corporation."

While in Chicago Mr. Lichtman and District Manager Max Goldstine closed with the firm of Ascher Brothers one of the biggest booking contracts ever negotiated in the Middle West. This contract covers service embracing the entire output of Paramount and Artcraft pictures for the year 1918-19, for fourteen Chicago theatres controlled by this firm.

Contracts were also made with Lubliner & Trinz for twelve houses in their circuit; Balaban & Katz for two Chicago houses; Reuben & Finkelstein of Minneapolis and St. Paul; Saxe Brothers and Newman & Landan of Milwaukee; Shea's Hippodrome of Buffalo.

Will It Be Movies In, Baseball Out?

John C. Flinn, Publicity Director for Famous Players-Lasky, Is Working Hard on a "Yes" Answer.

BASEBALL, professionally and in leagues, departs this sporting life, until after the war, on Labor Day. Two days later, if at all, the World's Series will be started—and that'll be about all for professional baseball until the Kaiser gets his final knockout. John C. Flinn, director of publicity and advertising for Famous Players-Lasky, being a far-seeing individual, began a movement to convert the space generally used for baseball report, in a measure, at least, to the use of publicity for motion pictures, just as soon as Provost Marshal Crowder had extended the "work or fight" order to professional ball-tossers.

Mr. Flinn sent the following telegram to sixty of the leading newspapers in the larger cities of the United States: "What are you going to do to fill baseball's place in your news columns? Do you realize that motion pictures are the national amusement? With half the motion picture news you gave baseball you can actually add circulation. Baseball never advertised while motion pictures are a constant and increasing source of revenue. Baseball sold papers to men. Motion picture news sells papers to everybody. We can help you make motion pictures take the place baseball has vacated. For the information of our publicity service please wire, collect, your plans for using motion picture news to increase revenue and to hold circulation and reader interest. Thanks."

The movement is in the interest of exhibitors everywhere. Mr. Flinn cannot "put it over" all alone. Individual exhibitors, in big towns and small, who have their own best interest at heart, will contribute their own suggestions to the newspapers, with a view to having more news matter carried in conjunction with their advertising. Of course, all of the space that usually goes to baseball may not be converted to the use of pictures—but every little bit helps.

Universal Heads Burn All Bridges

Together With the Highways, Which They Consume With New Machines a La Spurlos Versenkt.

JUMPING into your automobile, not knowing where you are going and leaving no address except the license number of your car seems to be the popular form of vacationing effected by Universal officials this season. R. H. Cochrane started the ball a-rolling by buying a new machine and setting sail over a month ago with no particular destination in view and all means of communication cut off. Joe Brandt, also in an automobile, and with movements equally camouflaged, started out two weeks ago. Hal Hodes, who handles publicity for the Big U, after an extended course of lessons at a correspondence school in the best method to drive a flivver, invested in one of the latest models in Tin Lizzies and followed Mr. Cochrane's example.

Joe Brandt, however, is the first of the tourists to return to the office. He reports a delightful tour of ten days, in which he covered the route leading him through Kingston, Albany, Saratoga, Lake George, Schroon Lake, Lake Lucerne and back through the Delaware Water Gap and a large part of Pennsylvania. With renewed energy and quickened eye and a coat of tan which would do justice to a fisherman he is now at his wonted task of keeping Universal exchangemen on the jump.

Fennyvessey Is Now a Buck Private

Rochester Manager Quits Exempt Job as Liberty Theatre Booker to Pull Machine Gun Trigger.

A STORY of patriotism is told in the enlistment of Paul Fennyvessey of this city in the National Army, at a time when he held under the Commission on Training Camp Activities an appointment that was paying him a lot more than the boys in khaki get. It would have been possible for Mr. Fennyvessey to avoid service in the National Army, under his classification in Class 5 as a necessary employee of the government, but he preferred to waive this and get into service as a buck private.

Mr. Fennyvessey, who was probably the youngest theatre manager in Rochester, had charge of the Strand, one of the theatres controlled by A. A. Fennyvessey, of that city. The experience of the younger Fennyvessey in the moving picture business as a theatre manager and film salesman made it easy for him to obtain an appointment as manager of a picture theatre under the Commission on Training Camp Activities.

For several months Mr. Fennyvessey was stationed in Texas, and had just been given the job of booking both films and plays for a string of five Liberty Theatres, in addition to managing one, when his order number was reached in the draft. He immediately said good-bye to his Liberty Theatre at Camp Bowie, Fort Worth, and is now attached to the 335th Machine Gun Battalion, Eighty-seventh Division, Camp Dix, New Jersey, and will be glad to hear from all of his old friends.

BEST FILMS AT MINIMUM COST.

The War Department, Commission on Training Camp Activities, operating the Liberty theatres, has secured from the following picture makers the privilege of using any of their pictures at such a minimum cost as will barely cover rewinding and shipping of films: Paramount, Artcraft, Fox, Goldwyn, Metro, Mutual, Triangle.

Roosevelt Backs Anti-Yellow Dogism

In Characteristic Letter He Says It Is No One Man's War But the American People's.

IN making a reality of the campaign against yellow dogism, which forms the basis of Henry Irving Dodge's interesting story of present-day life, "The Yellow Dog," has attracted the attention and called forth the personal praise of Theodore Roosevelt and has been assured the support of the American Defense Society.

In a letter addressed to Charles J. Giegerich, who is in charge of the nation-wide campaign to form anti-yellow dog clubs and organize the "boy power" of America, Mr. Roosevelt, commending the undertaking, says:

July 18, 1918.

My dear Mr. Giegerich:

I wish you all good luck in your effort to start the anti-yellow dog clubs. It is the duty of the American people to put this war through to a finish. It is our duty to insist upon a hundred per cent. Americanism in this land and to tolerate no divided allegiance. It is our duty to back up the Government in extending the draft, in encouraging and insisting upon the speeding up of our war-plane program, our field-gun program and every other industry connected with the war, and to back it up in sending the greatest possible number of our soldiers abroad until we get an army on the fighting line bigger than the combined lines of France and England.

It is our duty to stand by every public servant who efficiently, fearlessly and patriotically does his duty along these lines. It is no less our duty to fearlessly oppose any public servant who fails in any point to perform such duty. This isn't any one man's war, and it isn't any Government organization's war; it's the war of the American people. It's their duty to insist that all their servants carry it on with the highest efficiency.

With all good wishes,

Faithfully yours,

THEODORE ROOSEVELT.

Charles J. Giegerich, Deputy, Anti-Yellow Dog Club, 730 Seventh Avenue.

The American Defense Society, in assuring its co-operation and support, takes occasion to praise the author of "The Yellow Dog" for having written a story of interesting, humorous fiction that delivers in its lines "An effective blow against the agents of German propaganda."

In almost every city where anti-yellow dog clubs have been started the mayor and chief of police are co-operating in the campaign, and when the film version of "The Yellow Dog" is released the campaign against German-made undercurrents of unrest will receive added stimulus.

Exhibitors Commend New Fox Policy

Announcement of 1918-19 Plans Arouses Interest of Showmen in Large and Small Towns.

COMMENDATION of the William Fox policy for 1918-19 is contained in numerous letters from exhibitors which the Fox Film Corporation has received since its announcement last week. Exhibitors, says a statement by the Fox corporation, are unanimous in their statements that the arrangements of releases of Fox pictures during the year beginning September 1 will be a great assistance to theatre owners.

Greater flexibility in the choice of stars is one thing noted in the exhibitors' statements. By the arrangement to show a number of big, timely pictures, twenty-six Standard Pictures, twenty-six Victory Pictures and twenty-six Excel Pictures, besides the usual number of Fox-Lehrman Sunshine Comedies and Mutt and Jeff Animated Cartoons, every section of the country, it is expected, will have little difficulty in exhibiting the pictures which are most popular in that particular locality.

Pleasure was expressed over the fact that Miss Bara will appear in "When a Woman Sins" early in the fall and also in "The She-Devil."

In regard to the announcement that William Farnum will have four Standard Pictures based on Zane Grey novels there has been many approving letters.

Much interest was shown in the trade by the announcement of a number of big timely pictures which William Fox has made, among them "The Prussian Cur" and "Why America Will Win."

Considerable mystery surrounds the announcement of the Fox production, "Why I Would Not Marry." The nature of the film, who the star will be and all other facts regarding the picture are guarded with jealous secrecy. In fact, the only statement regarding this picture which has come from the Fox office is that it is "the story of a most beautiful woman in the world, and her problem."

Approval has been the greeting of the new Victory Pictures. Apt in their title and embracing three foremost stars, Victory Pictures have already scored with exhibitors, if letters from theatre managers are any criterion. Warm praise has been received for Gladys Brockwell, Tom Mix and George Walsh.

In this connection several exhibitors, the Fox office states, have written in commending the William Fox policy of buying only the best stories for his pictures during the coming year.

The Excel Pictures announcement also has made a hit with exhibitors. The growing popularity of Jane and Katherine Lee, Virginia Pearson, Peggy Hyland and Jewel Carmen has been reflected in the box-office response.

Do You Know Drama When You See It?

If You Do You'll Recognize It Here—If It Doesn't Stir Your Blood Go See a Doctor.

By Guy Hubbart.

THE recruiting officer in a medium-sized city turned a volunteer down because he was physically unfit to fight in the trenches. The young man was anxious to fight; he was anxious to get at the dirty Boche and his swaggering officers first-hand; but his chest was too shallow; his heart was weak; his feet were flat. He was rejected unconditionally. This is what he said when he got back behind the men's furnishing counter—his regular job:

"Oh, I am not fit to fight, eh! Well, I **will** fight. My feet may be flat and my heart weak, but my head isn't flat, my brain isn't weak. I'll fight the damned Kaiser and his crew of Potsdam butchers and baby killers. I'll fight him with something sharper than a sword, something the Teutonic philosophy cannot comprehend. I'll fight him with ideas."

The young man with the flat chest did fight. He organized a War Savings Stamp Club in his store and under his direction it sold $36,000 worth of stamps in six weeks. His boss helped him; his customers helped him. He is selling stamps yet and selling his regular merchandise—collars, neckties and shirts.

But he hasn't allowed his regular job to interfere with his fighting. No, sir; not at all!

Do you know what that $36,000 will do toward winning the war? Ask any ordnance man. He'll tell you and then you'll know why the Kaiser fears ideas more than he does guns. He knows he can't fight ideas. He is at the head of an army of cattle. Cattle must be driven. They can't fight like this flat-chested clerk.

You men at the head of concerns manned by salespeople with ideas, are you helping them fight? You are if you have a War Savings Stamp department where stamps are sold every day.

Tell this story to your associates. It will help them and you fight, and remember every dollar helps the gunner and the mop-up man over there.

Loew Makes Big Contract for Features

Signs Up for Sixty Paramount and Artcraft Productions for Each of Twenty-two Houses.

WHAT is perhaps the largest single booking contract ever made in the history of the motion picture industry has just been consummated by Marcus Loew with the Famous Players-Lasky Corporation. This contract calls for sixty Paramount and Artcraft feature productions for each of twenty-two theatres in New York and its vicinity. In addition thirty-six short subjects have been booked for the year in each house. The total sum involved is said to be in the neighborhood of $400,000.

The productions contracted for, each for one week's run in each theatre, are as follows: Two featuring Enrico Caruso, three with Fred Stone, three with George M. Cohan, eight with William S. Hart, eight with Douglas Fairbanks, eight with Charles Ray, two with Mary Pickford, four with John Barrymore, eight with Wallace Reid, five D. W. Griffith productions, nine Paramount and Artcraft special productions, ten Paramount-Arbuckle comedies and twenty-six Paramount-Mack Sennett comedies.

War Board Meets Film Men's Requests

Not Policy or Intent of Government to Impose Needless Restrictions on Manufacturers, Says Chairman.

VANCE C. McCORMICK, chairman of the War Trade Board, has written the following self-explanatory letter to William A. Brady, president of the National Association of the Motion Picture Industry:

"The requests and suggestions for a modification of the regulations governing the exportation of motion picture film, submitted on behalf of the industry in your letter of July 19, in a memorandum of July 12, by Paul Cromelin and in personal conferences with representatives of the industry have received earnest consideration. It is not the policy nor intent of the board to impose unnecessary or needlessly hampering restrictions upon any branch of American export business or without good reason to check the flow of our export trade, the maintenance of which is of importance for war reasons. This consideration applies particularly to the export of motion picture film since the educational effect of film of a suitable character is of recognized value.

"After consultation with the Committee on Public Information the board has found it possible to meet your wishes to the extent of dispensing with the requirement of film destined for Great Britain and its Dominions and colonies and for France and Italy be consigned to a representative designated by the War Trade Board and that the special agreement (Supplemental Form X-20) be signed for such shipments. As was explained by Mr. Conger to the delegation which called upon him, it was not thought at the time when the general regulations covering exports to all countries were drafted that these features would work in the slightest degree as restrictions upon exports of film to the countries in question. The proposed agreement was so obviously a matter of form for countries whence all enemy film or enemy influence upon motion picture houses has long since been banished that a special set of regulations to complicate the procedure was not thought necessary.

"The board will require upon film exported to these Allied countries only a guarantee against re-export, to prevent American film from finding its way by circuitous routes into neutral countries to which the regulations of Form X-20 still apply.

"It does not, however, appear possible to dispense with the requirement that exports of film to neutral countries be covered by an agreement prohibiting sale to houses under enemy influence or control or exhibiting enemy film. Not only does the general policy of the Trading with the Enemy Act apply to dealings with houses thus employed in the enemy propaganda, but the success which has already been attained in combating enemy film popaganda in European neutral countries, particularly in Scandinavia, by the application of such restrictions quite justifies a continuance of this policy.

"The board still has under consideration the question of a revision of the regulations regarding the export of raw stock and the changes in the phraseology of the supplemental form suggested by you. Our representatives abroad have also been instructed to act upon applications for permission for re-export, in cases where such re-export appears unobjectionable, without referring the matter to Washington for decision.

"It was not the intention of the board in its regulations (paragraph G of the agreement) to interfere with the usual cuts and changes in film, but only to provide against changes which would alter the significance of a film in a malevolent way. Exporters need fear no difficulties from the application of this clause to ordinary cuts and changes, particularly as we propose to change the wording to read 'substantially the same form.'"

Metro's Kaiser Picture Going Strong

Home Office Reports Breaking of Attendance Records in Many Theatres Throughout Country.

ATTENDANCE records of theatres throughout the country are being repeatedly shattered by Screen Classics, Inc.'s seven part super-feature, "To Hell With the Kaiser," according to telegrams and letters from exhibitors and exchange managers to the offices of Metro, which is distributing this screen revelation of Prussia's plans to bring the world under its heel.

Indefinite runs of "To Hell With the Kaiser" are now going on in more than a score of the largest cities in the East, the North, and the South, while in the West many extended projections are already under way and others in some of the finest and most exclusive theatres in the country will be made immediately.

Two of the western cities which have been taken by storm are Los Angeles and Kansas City, Mo. In Kansas City it opened at Convention Hall, one of the largest auditoriums in the world. More than 25,000 saw the first two performances, and as many others kept the police active trying to get past the various entrances to the big theatre. Other cities are having similar experiences.

Tucker Now to Direct Anita Stewart

Terms of Contract Said to Allow Well Known Director Fullest Scope to Turn Out Real Box Office Attractions.

CONSIDERABLE interest attaches to the announcement that Louis B. Mayer has completed arrangements with George Loane Tucker, whereby the latter will direct Anita Stewart in her new series of de-luxe productions to be distributed by the First National Exhibitors' Circuit.

George Loane Tucker is generally acknowledged by both English and American film critics to stand at the head of his profession. While a native American, Mr. Tucker spent several of his most productive years in Great Britain, where he filmed "The Prisoner of Zenda" and "Rupert of Hentzau" by Anthony Hope; "The Middleman," well known to American audiences through the annual legitimate tours of E. S. Willard; "The Christian" and "The Manxman" by Hall Caine, and "The Hypocrites" by Henry Arthur Jones.

George Loane Tucker.

Mr. Tucker was in England at the outbreak of the war associated with the London Film Company, and during the following six months devoted his time entirely to the making of the picture to aid Allied war aims and assist in recruiting.

Upon his return to America, about a year ago, Mr. Tucker became associated with the Goldwyn organization, and turned out three of the best productions recently released by that company. These were "Dodging a Million," "The Cinderella Man" and "Joan of Plattsburg."

"I prepare my own working scripts," Mr. Tucker stated in the course of a recent interview, "and am happy to say that I have never yet had trouble with an author over my manner of handling this work. It is always my aim to retain the spirit of an author's conception and not 'adapt' it out of all semblance to the original. In this connection it is gratifying to state that there will be no 'time limit' on the pictures I will make, starring Miss Stewart. Every production will be the best of which we are capable, regardless of the number of days or weeks required to make it so."

Robertson-Cole Makes Big Foreign Deal

Acquires "Tarzan of the Apes" and Its Sequel for Large Slices of Territory—Other Sales.

ONE of the biggest foreign rights deals of the year was consummated last week when the Robertson-Cole Company took over the rights for "Tarzan of the Apes," together with its sequel, "The Romance of Tarzan," from the National Film Corporation of America for Great Britain and its colonies, exclusive of Canada and Australia. The consideration involved is said to be $75,000.

The Robertson-Cole company has also closed with the North American Motion Picture Corporation of Buenos Ayres and New York for the distribution of the Robertson-Cole productions in Argentina, Paraguay and Uraguay. Another deal just closed is the sale to the Co-operative Company of "The Cast-Off," "The Fingers of Justice," "Raffles," "Men" and "The Eagles' Eye" for Chile, Peru, Bolivia and Ecuador.

Due to the increase in its business in the last few months the Robertson-Cole has again been forced to expand its offices and has leased several rooms adjoining its headquarters at 1600 Broadway.

CANADIAN EXCHANGES CUT OUT OLD FILM.

Several Canadian exchanges have discarded a quantity of ancient films which had been lying in their vaults because of the collection of a special war tax from exhibitors in the shape of a 15 cent per reel a day assessment whenever a picture is in use. With such a tax there was no demand for old pictures.

Manufacturers' Advance Notes

Scene from "The Silent Woman" (Metro).

Story of North Woods Is Metro's "Silent Woman"

THE title of Edith Storey's forthcoming Metro feature production is "The Silent Woman." It was previously known as "Shadow and Substance." "The Silent Woman" is a romance of the North woods. Nan McDonald is a clerk in a Hudson Bay trading post. She is affectionately called "the angel of the lumberjacks."

This five-act feature was directed by Herbert Blache, adapted by June Mathis and Katharine Kavanaugh from Lois Zellner's original story. George K. Hollister was the cameraman. The strong cast surrounding Miss Storey includes Frank Mills in the role of John Lowery, her husband.

Joseph Kilgour has the part of the villain. Baby Ivy Ward has the appealing role of little Billy. Lilie Leslie makes her first appearance with Metro in the part of Mary Lowery. T. Tamamoto, one of the best known Japanese actors in the theatrical profession, is included in the cast. Other well known people are George Stevens, Augusta Perry, Harry Linson, Ben Walker, and John Cohill.

The subject will be released in Metro's All-Star Series August 26.

Three General Films Popular.

New York bookings on three current General Film features, "Her Moment," "The Hypocrites," and the Oakdale Productions, indicate in a measure the popularity attained by these subjects, says a General announcement issued this week. Following special Loew bookings the Anna Luther and Elizabeth Risdon features, and "The Locked Heart," the first of the Oakdales, were booked for important engagements in the three large David Picker theatres.

"The Burden of Proof" Nearly Complete.

MARION DAVIES' second Select production, "The Burden of Proof," in which she is being directed by Julius Steger, was practically finished last week. Miss Davies' role is a dramatic one. A number of important scenes representing phases of official life in Washington and of exclusive society in Newport were shot by Andre Barlartier which will undoubtedly enhance the pictorial side of the photoplay.

An unusual opportunity to wear some stunning evening gowns is afforded Miss Davies during the course of the picture, while the other feminine members of the company are not far behind.

Good Bookings for Kenyon Picture.

In addition to the first run bookings in New York, William L. Sherry reports a good demand for "The Street of Seven Stars," the first picture produced by De Luxe Pictures, Inc., with Doris Kenyon at the head of her own company. John D. Soriero, manager of the Park theatre in Boston, has booked the picture for the week of August 12 to be followed by bookings in all of the important houses in the Hub.

Another booking is in the entire circuit of Ascher Brothers—Lubliner & Trinz houses in Chicago. The combination controls the third largest booking in the country.

Lillian Walker's First Is "Embarrassment of Riches"

THE title of the first of the series of eight "happy pictures," as they have been termed, in which Lillian Walker is to be starred is "The Embarrassment of Riches." The subject is nearing completion at the Thanhauser studio in New Rochelle, and announcement of the release date is promised in the immediate future. The second picture has been selected.

Miss Walker's first story is a most happy choice with which to start her series of pictures. Louis K. Anspacker is the author. The play enjoyed a prosperous two seasons' run in New York, and it is predicted by those qualified to know that as a motion picture it will prove even a bigger hit than it did on the legitimate stage. It is full of picture punches, with a novel treatment that is different and a great human appeal.

Contrary to the usual reservation of directors in accepting a play or book, Edward Dillon, who has been engaged as supervising director of the Lillian Walker Productions, went on record in advance of its production in declaring it to be a story that could not miss fire.

With the announcement of the releasing arrangements for the Lillian Walker series will probably come also the details of the organization of the new producing combination, of which the Lillian Walker Pictures Corporation is one of the units. This has for its purpose the production of pictures for distribution on a co-partnership basis. The pictures produced by the Lillian Walker Corporation will be but one of several star series to be presented by the new combination. It is known that the output of three additional stars have already been contracted for, and it is said the new organization will include several producing firms which have heretofore been classed as independents.

Lester Park, the president and general manager of the Lillian Walker Pictures Corporation, is said to be closely identified with the producing combine.

Mr. Park has been active for more than a year in furthering a closer relationship between exhibitor and producer, and the new combination, as well as his own releasing arrangements, are expected to reflect his activities in this direction.

Gail Kane's Release for September Is Love Story

GAIL KANE'S new production, "Love's Law," for release by Mutual September 1, is a love story with a new angle. Those who have been favored with advance showings of "Love's Law" are of the opinion that it is one of the best plays Joseph Poland has turned out, and certainly one of the most satisfactory vehicles ever afforded Miss Kane. J. Clarkson Miller, who wrote the scenario, is also enthusiastic about the completed picture.

Supporting Miss Kane in the cast aside from her leading man, Courtenay Foote, are Reed Hamilton, Frederick Jones, Mathilde Baring, and Emile LaCroix. Francis J. Grandon is directing Miss Kane, who will produce eight feature plays for Mutual release.

Violet Mersereau Again a Universal Bluebird Star

AFTER a period of several months' inactivity the Bluebird has opened its studio at Coytesville again. The occupant will be Violet Mersereau, who has contributed some of the most popular photoplays to its two years' roster. Miss Mersereau started work at the studio one week after her return from the ball at Boston, having purchased a variegated wardrobe which she will require in this Bluebird photoplay, which is being made under the provisional title of "Together."

O. A. C. Lund has been engaged to direct Miss Mersereau, and will have entire charge not only of the production but of the studio as well. He has chosen a story written by R. Wolheim which was published as a magazine story under the title of "The Lone Dit." Anticipating that very few people would know what a "dit" was, he decided to call the story "Together." Incidentally it may be explained that a dit is a crook, and that Miss Mersereau in the new production will play a dual role, that of a young society woman and her twin brother who has not followed the straight and narrow path. Mr. Lund has already engaged Chester Barnett and Barney Randall to support Miss Mersereau.

Mrs. Castle Dances in Pathe Film.

Every one likes to see Mrs. Castle trip the light fantastic, but every one does not like to pay from $2 to $5 to see this queen of all dances display her skill. However, in "The Girl from Bohemia," the Pathe five-reel comedy-drama, Mrs. Castle is given an opportunity to exhibit a number of the latest dance steps such as won her fame in two hemispheres.

Not only does Mrs. Castle present her latest dances, but she also wears a large number of beautiful gowns of the latest designs, and these will certainly be very interesting to the feminine members of any motion picture audience.

World Announces Dressler Comedy.

World Pictures announce another Marie Dressler comedy is to be added to the list of comedies released by this organization. It bears the title of "The Scrub Lady" and is scheduled for general distribution on September 2.

Miss Dressler is making her pictures at her studio near Los Angeles, and will remain in the west all this winter with the possible exception of the time she will give the Government on the next war loan, which commences late in September.

Scene from "Inside the Lines" (World).

Mabel Normand Has Good Support in "Peck's Bad Girl"

PLAYERS of exceptional merit, well known for their work in stage and screen productions, give Mabel Normand admirable support in her newest Goldwyn picture, "Peck's Bad Girl," by Tex Charwate; this star's first production of Goldwyn's new year.

For her leading man the star has Earle Foxe, for several years a contributor to the success of prominent screen productions, and before his entry into motion picture work identified with many stage successes. On the screen Foxe has done his best work in "The Escape," "The Trail of the Lonesome Pine," "The Love Mask" and in the Pathe serial, "The Fatal Ring."

Corinne Barker, an actress of beauty and dramatic talent, plays the role of Hortense Martinot. Miss Barker enjoys an enviable screen career and played a prominent role with Mae Marsh in "Money Mad."

Ryley Hatch is intrusted with an important part in the Mabel Normand production. Hatch is known for his work in several successful stage plays, the most noteworthy of which was his performance in Morosco's "Help Wanted." On the screen he has been equally successful. Blanche Davenport, well known on the stage and screen for her splendid characterizations, also supports Miss Normand.

Leslie Hunt, who played with William Faversham during the long run of "The Squaw Man," is well cast in "Peck's Bad Girl."

Others in the splendid cast of "Peck's Bad Girl" are Edwin Sturgis, well known for his comedy work in several recent screen productions; Joseph Granby, also a stage and screen comedian of worth, and F. G. Patton and Auge Becker, who play the roles of sheriff and constable, respectively.

Fred Stone Putting Over Some Remarkable Dancing

FRED STONE caused a sensation at the Lasky studio recently when he went through a series of his eccentric dances in the making of his new Artcraft picture, "Johnny Get Your Gun." The scenes took place in a ballroom set, with extra people in evening clothes making a wide circle about the famous comedian. No one, not even Donald Crisp, Stone's director, knew exactly what Stone was going to do. But suddenly the music and the camera started simultaneously, and he came shooting from a side door of the ball room.

Stone's dance was so swift and daring that it baffles description. The business of the extra people was to applaud, and they did so with the greatest enthusiasm, for they had never seen anything like Stone before. First Fred was on his feet moving slowly, then he would make a sudden twist, land on his shoulder and straighten up suddenly to assume a comic posture. And when the applause was at its height he suddenly skimmed across the floor and out the door. This was only the first of his dances. Others as fantastic and amusing followed. The eccentric dances are only one of the many features announced in "Johnny Get Your Gun."

World Purchases Gambier Story.

For the past six months the scenario department of World Pictures has tried to get in touch with Kenyon Gambier, the author of "The Huge Black One-Eyed Man," which appeared a year or so ago in the Saturday Evening Post. Mr. Gambier finally received the message and, as he expressed it, "there were so many postmarks on the envelope that it was hardly decipherable." He was willing to sell the story for picture purposes. He invited an offer. The deal was consummated by telegraph. The story was turned over to a force of continuity workers and Montagu Love will begin work on the picture within the next few weeks.

Scene from "The Love Swindle" (Universal).

Triangle Has Ten Directors Working at Culver City

THAT Triangle intends carrying on an intensive campaign of picturemaking is evidenced by the fact that at no time in the recent history of the corporation has it had so many directors of reputation working on productions as at present. To the well known names of Christy Cabanne, Cliff Smith, William Dowlan, Albert Parker, Gilbert P. Hamilton, Frank Borzage, Henry Otto, and Thomas Heffron there must be added those of Jack Conway and E. Mason Hopper. The arrival of Taylor Holmes, bringing his own director, adds still another name to the list, making ten in all. With such a battery of directors "shooting" at one time under the Triangle trademark a great output of superior feature productions may be looked for.

Taylor Holmes will be featured in a comedy drama by Jean Havez entitled "His Father's Safety Razor." The plot of the story has not as yet been given out, but it is said to be a medium which will give full play to all the inimitable qualities for which this comedian is noted.

Lawrence Windom will handle the megaphone for Mr. Holmes, and a carefully selected cast will support him.

Jack Conway will direct "Mountain Law," scenario by Lewis H. Kilpatrick. Jack Richardson, Frank Pearce, and other well known stars will appear in the cast.

Albert Parker will direct Gloria Swanson in "The Secret Code," by Adela Rogers St. Johns. It is a psychological study of married life seen from the angle of the neglected wife, with a mystery element cleverly interwoven.

Jack Abbe, Triangle's clever little Japanese star, will be featured in a new picture entitled "The Spirit of Adventure," of which he is co-author with E. Magnus Ingleton, of the Triangle scenario department.

William Dowlan is scheduled to direct "The Atom," the work of Catherine Carr, head of Triangle's staff of continuity writers, and in it Director Dowlan will again have Pauline Starke for the featured role.

Three other productions, titles not announced yet, are in course of preparation, and, with the technical and construction departments working overtime, it would seem as if "busy" will be Triangle's middle name for several weeks to come.

"His Birthright" Coming September 1.

"His Birthright," the first of eight Hayakawa specials to be released by Mutual on September 1, has received the finishing touches under the eye of the Japanese star, who is now finishing his second picture of the series, "The Temple of Dusk."

A novel and complete advertising campaign has already been launched. The exhibitor will be provided with paper that has been prepared with especial effort to assure something new in that line. Two sets of one sheets and two sets of three sheets will be furnished. Sixes, sixteens, and twenty-four sheets will be supplied in addition to other material that must prove valuable in exploiting the production.

"His Birthright" was directed by William Worthington.

"The Return of Mary" (Metro).

Final touches are being put on May Allison's newest Metro production, "The Return of Mary," the young star's first picture made at Metro's Hollywood studios. The supporting cast was chosen with extreme care and includes several screen players of wide experience and reputation. Darrell Foss is leading man. Charles Burton plays the father. Strong roles are also assigned to Frank Brownlee, Joseph Belmont and Claire McDowell.

Bessie Love Is Now a Star for Vitagraph

BESSIE LOVE, for several years past a star of growing popularity, has been signed as a star by Vitagraph. Albert E. Smith, president of the company, states that Miss Love already has begun preparations for her first picture, which will be made at the company's Hollywood studio. She will be directed by David Smith.

The acquisition of Miss Love comes close upon the revelation of expansive plans by Vitagraph. This expansion, which includes the acquisition of a number of new stars, the inauguration of a fixed serial policy, the enlargement and improvement of the company's Western studio, and other similar moves would seem to be the forerunner of an important announcement by Vitagraph which may mark a new epoch in the company's history.

Bessie Love stands out among the younger stars through her work under direction of Griffith and Ince, and, more recently, because of the tremendous exploitation which she received at the hands of the Pathe Company, for which she made four features. She is a native daughter of California, born in Los Angeles, and graduated from the high school there. Starting her career under the direction of Griffith at the Triangle-Fine Arts studio she appeared in numerous important productions, among them "Intolerance," "A Sister of Six," "The Heiress of Coffee Dan's," "The Doll's Ship," and "Nina, the Flower Girl." Subsequently she came under the direction of Thomas H. Ince, and was featured in "The Sawdust Ring," "Wee Lady Betty," "Jernickety Polly Ann," and others.

President Smith states that Miss Love will appear in Blue Ribbon features exclusively, the first of which will be released early in November. He says he plans to buy only stories and plays which he considers suited to Miss Love's personality, and that her pictures will be given the most careful consideration from every standpoint.

Will Rogers

Famous cowboy wit of the Ziegfeld "Follies," as he appears in the name role of "Laughing Bill Hyde," a Rex Beach story, now in the making at the Goldwyn studios.

"Friend Husband" Is a Most Compelling Brute

With the constant search for novelty it is not surprising that motion picture producers—the more enterprising of them—occasionally succeed in reversing some of the old situations, or at least varying them. Such is the case with "Friend Husband," in which Goldwyn Picture Madge Kennedy is soon to be seen.

Instead of employing forceful methods to bring the girl he loves to terms, the man in "Friend Husband" happens to be married to her. In fact, they are on their honeymoon when he decides on the daring course which finally causes her to capitulate and give him her love.

Until this moment love had played no part in the unusual marriage, convenience being the reason Madge Kennedy chose to go through the nuptial ceremony with him, hoping that it would end there and she would be free to enjoy the monetary benefit derived through a certain will. But the man, being a cave creature for all his conventional exterior, would not let the marriage end there and promptly dragged Madge off to his cave—or, to be more exact, his island.

There his tactics departed somewhat from the popular formula. The bridegroom did not resort to violence, firmness being the extent of his strength. Nor did he refuse to allow his wife to wear her pretty honeymoon frocks. But—he did make her work for her living.

Character Studies of Monroe Salisbury, Bluebird Star.

Gloria Joy.

Joy Among the Oakdales.

One of the youngest and most promising of the 1918 crop of motion picture stars is Gloria Joy, the seven-year-old miss who is featured in the Oakdale Productions, distributed by General Film Company. Six of these five-reel features, each of which presents the small star in an appealing role with the lighter domestic touch, are being released at intervals of every two weeks.

Releases in the series are: "The Locked Heart," "No Children Wanted," "The Midnight Burglar," "Miss Michief Maker," "Little Miss Grown-Up" and "Wanted—a Brother."

Golden West Films Will Be Ready About September 1

G. M. ANDERSON, head of the Golden West Photoplay Company, and his players have finished two five-reel features, and a third is rapidly nearing completion at the Glendale studios. The first picture entitled "The Son of a Gun," with G. M. Anderson and Joy Lewis, his leading woman, at the head of the cast, will be ready for showing in about two weeks.

"The Son of a Gun" is a story of a Western character of the diamond in the rough type. Ordinarily, the Son of a Gun is a good-hearted, simple-minded child of the cattle ranges, but when he gets two or three shots of tarantula juice in his system he become a regular hellion, a wild riding, free shooting "son of a gun."

There is an element of romance and heart interest in the story, and much of the same kind of action that characterized G. M. Anderson's work in the old Broncho Billy films.

The feature was directed by Jesse Robbins, who was associated with Anderson at the old Niles (Cal.) plant. Fred Church, Joseph Flynn, Thomas Kelly, and George Cleethorpe, all members of the original Anderson Company in the old Broncho Billy days, have prominent parts.

The second Golden West feature will be "Red Blood and Yellow," and has the same cast of principals as "The Son of a Gun."

This will be followed by a picture not finally named, but which was made under the working title of "Shootin' Mad."

When the Golden West was organized it was planned to produce two-reel pictures in a continuity series dealing with early life in the West, and to be called "The Old Timer's Tales," but after things got going good and Anderson found he could get together many of his former players that made the Broncho Billy stories famous he decided to enlarge his plans and make five-reel features on an elaborate scale.

The Anderson players are operating at the old Ninth street studio in Glendale, probably one of the very first picture plants to be built in California. The situation is ideal, as every variety of scene and location needed for pictures with Western atmosphere can be had right at the front and back doors of the plant.

Affiliated Will Build National Distributing System

FOLLOWING a week spent at the executive offices of the Affiliated Distributors' Corporation, William J. Clark, of Grand Rapids, treasurer of that organization, has left for Chicago. Mr. Clark will return this week, at which time, it is understood, an important announcement will be made having to do with the active operation of the Affiliated plan.

One of the objects of Mr. Clark's trip to New York was to confer with Charles C. Pettijohn, the general counsel of the organization, and Sydney S. Cohen, chairman of its board of directors, regarding the physical handling of the Affiliated product.

Negotiations are in progress whereby the matter of the shipping and inspection of Affiliated prints and paper by a nationally organized distributing system will be placed before the board of directors of the Affiliated within the next few days.

The purpose of contracting for such service is to save the exhibitors of the country the expense of maintaining another distributing organization. The employment of an already existing organization, it is declared, will affect a saving in this item of from 20 to 23 per cent. on film rentals.

The release of the first Affiliated pictures will follow in short order upon the completion of the negotiations mentioned above. Consideration has already been given the selection of the first picture, and Mr. Cohen will within a few days name a committee of directors whose duty it will be to pass upon it.

A multiple reel patriotic subject which, it is declared, exceeds in its dramatic appeal the most notable of previous films of this character may be the first offering. At least three producers, however, are in the race for this honor, while special pictures undertaken only after consultation with the exhibitor directors of the Affiliated are being filmed in two studios in the East and two in the West.

Although a newcomer in national film circles, Mr. Clark in a few months time has won a place for himself. An exhibitor himself, having a controlling interest in a large circuit of theatres in Michigan,

William J. Clark.

the exhibitors in the Affiliated have found him zealous in the guarding of their interests. In addition to his theatre holdings Mr. Clark has many large business interests in Michigan.

"Johanna Enlists" Is Complete.

Mary Pickford has completed "Johanna Enlists," and William D. Taylor, the director, has gone to England to enter an officer's training camp. This picture is military in character. It is not a battle picture, but has to do with certain incidents while a body of troopers are on their way to a cantonment. It is asserted that "Our Mary" has a role which, for delightful character, is unexampled in any of her former productions.

The scenario of "Johanna Enlists" was written by Francis Marion, and is an adaptation of Rupert Hughes' novel, "The Mobilization of Johanna." In it Mary makes a decided transformation—from an awkward country girl to a dainty young person.

Douglas MacLean is leading man.

The Walshes Are Working Together.

When William Fox releases "I'll Say So," one of the first of his new Victory Pictures, it will be a case of the Walsh family in the limelight, for R. A. Walsh directs the picture, and his young brother, George Walsh, is the star. Although brothers are not often the best co-workers, George and Raoul make a team that is hard to beat. What Raoul says goes, even though George is athletically capable of disputing his brother's order.

The scenario was written by Ralph Spence.

Ziegfield Signs for Hayakawa Pictures.

The Ziegfield theatre on Michigan avenue, Chicago's most representative motion picture house, has signed a contract with the Haworth Pictures Corporation for the entire series of eight Hayakawa productions, the first of which, "His Birthright," will be released September 1.

Negotiations for the presentation of the Hayakawa pictures in Chicago were conducted between Sam E. Rork, general representative of the Haworth Company, and C. E. Elliott, managing director of the Ziegfield, and were closed only after Mr. Elliott had personally previewed "His Birthright." He pronounced it one of the strongest pictures he had ever viewed.

Mr. Rork is at present in New York after a swing around the circuit as far West as Chicago closing deals for prerelease bookings on the Hayakawa pictures.

Flagg Editing His Paramount Comedies.

New York awoke on Saturday, July 20, to find the whole city posted with James Montgomery Flagg's latest Marine Corps poster. "Tell It to the Marines" is the title, and it shows a young American in citizen's clothes yanking his coat off in the spirit of fight as he reads the headlines of a newspaper that lies at his feet, which reads: "Huns kill women and children."

Mr. Flagg came to town from his summer home in Maine to edit his newest Paramount comedy and do some new posters for these films. He received many letters of congratulation on his new poster. Mr. Flagg's thirty-three patriotic posters of the past year have been reproduced by the millions and posted in every city and hamlet the country over.

Scene from "A Hoosier Romance" (Mutual).

Fox Reports Large Increase of Business in Buffalo

UNDER the direction of Clayton Sheehan, special representative, and Thomas W. Brady, manager, Fox Film Corporation's office at Buffalo reports a big increase in business in all lines of Fox films.

"A Daughter of the Gods," R. A. Walsh's drama, "Woman and the Law," and "The Blindness of Divorce," are reported as being exceptionally popular. Manager Earl Crabb of the Strand Theatre, Buffalo, has extended the run on "A Daughter of the Gods" because of the unusually heavy business. The lobby displays used at the Strand during this showing have attracted attention. Mr. Crabb is an artist and designed the displays himself.

The run of the Annette Kellerman picture has also been extended at the Drohen Theatre, Dunkirk, N. Y., and at Haven's Opera House, Olean, N. Y. Fred Bitner, who has just taken over this latter house, reports an exceptionally heavy business. He has injected new life and new ideas in the management, and has livened up the attractiveness of the theatre. Mr. Bitner has just booked the complete Fox service, including "The Big Six of 1918" and the William Fox Standard Pictures.

Fox service has also been taken by the Como Abbott Theatre, Buffalo; the Andrew Theatre, Salamanca, which has also booked "The Big Six," and the Princess Theatre, Corning, N. Y. The Symphony Theatre, Binghamton, has resumed the Fox service.

Manager Harold Franklin of Shea's Hippodrome, Buffalo, has resumed the showings of the Fox-Lehrman Sunshine Comedies, and is also playing the regular Matt and Jeff Animated Cartoon program.

The Morgan Theatre, Auburn, is now using the Fox service. Mr. Sheehan reports, and the smart summer house at Loon Lake, the Casino, has also booked it. Manager Jack Matthews has taken on the Fox service for the Plattsburg Opera House.

Dr. Harry Hall, manager of Rand's Opera House, Troy, N. Y., has found "Woman and the Law" and "The Blindness of Divorce" big money makers, he says. He played each of these pictures a full week at his house. In Syracuse Edgar Weill has booked "Les Miserables" for a week for his Strand Theatre. This is the second showing of the great Victor Hugo picture in that city, the Whiting Opera House having already played it at $2 top prices.

Darrell Foss Again with May Allison.

Darrell Foss, who played opposite May Allison in "The Return of Mary," the first picture done by Miss Allison at Metro's studios in Hollywood, is again her leading man in "The Testing of Mildred Vane," on which work has just started.

A very prominent character in the story, adapted by George D. Baker from an original by Charles T. Dazey, is a maimed physician who keeps a diary written in Greek and who seeks to revenge a fancied wrong on a dead woman's daughter. The professor of Greek, by deciphering the notation, frustrates the rogue's designs.

"Now that I'm playing a Greek professor," said Mr. Foss, discussing his new role, "I'm rather sorry I failed to study Greek at college. Anyway, when I was an undergraduate I was too much of a live one to take up the dead languages."

Lone Female in "The Driving Power."

In the forthcoming production of "The Driving Power," a World Picture in which Montagu Love is starred, the unusual situation of having only one female actor is employed. The direction of this photo play will be assumed by Oscar Apfel. The company left on Monday for Lake Placid to take the scenes which are to represent a lumber camp.

Tefft Johnson Begins Work for "World."

Tefft Johnson, the latest director engaged by World Pictures, has assumed charge of the making of "Snug Harbor" into picture form with Madge Evans in the stellar role. The camera work is now in progress at the studio at Fort Lee.

De Mille's Latest Effort Sounds Like Regular Story

THE Cecil B. DeMille special production for Artcraft, "Till I Come Back to You," which will be released August 26, deals with the war, but from an angle hitherto unapproached by the screen producers and scenario writers. It is an original story by Jeanie MacPherson.

The psychology of childish thought as applied to certain situations growing out of the terrific struggle forms a large part of the theme, though the actual story concerns a Belgian girl who marries a German before the war and repents of it when her country is devastated.

A young American officer is involved in the plot, becomes a factor in the life of the young wife, and when her husband is killed takes her for his own. But the peculiar pathos and inspiring idea of the children's love for Albert, King of the Belgians; the brave deed of one little Belgian boy who saves a whole schoolful of little waifs; the manner in which to save their lives the American officer is forced to sacrifice the labor of months and is later court-martialed, only to be saved in turn by the child—these are some of the points which render the story different from the customary war picture. There is little "battle stuff," but plenty of excitement.

Bryant Washburn plays the American officer, and Florence Vidor is the Belgian girl-wife. G. Butler Clonebough is the German husband.

C. B. DeMille is enthusiastic over the picture, upon which he is lavishing the greatest care and attention.

Carol Holloway in Wolfville Tale.

Carol Holloway, well known for her work in serials with William Duncan, makes her second appearance in a Wolfville Tale this week in "The Jest of Talky Jones," a General Film release. Featured with her is William Lester, who has been playing prominent parts in the other stories of the series, and Robert Burns, Hattie Buskirk, and Charles Force. A strong note of comedy runs throughout the two-reel story, which is not without its touch of the dramatic.

Following the Wolfville release will come "Springtime a la Carte," another O. Henry story, featuring Edward Earle and Agnes Ayres, the popular stars of recent Broadway Star Features' successes.

Unusual Titles for Kellerman Picture.

The sub-titles in "Queen of the Sea," the submarine phantasy which William Fox is going to exhibit this season as one of his big, timely pictures, are declared to be of exceptional literary merit. Annette Kellerman is the star of "Queen of the Sea."

As the production is a big phantasy the sub-titles had to be of a nature in keeping with the beauty and picturesqueness of the picture. Miss Hettie Gray Baker of the Fox Film Corporation spent several weeks in writing the sub-titles alone. These, it is said, breathe the poetry and delicacy of the picture, without being banal or forced.

"Playthings" Is Universal's Bluebird for August 12

BLUEBIRD Photoplays, Inc., had a suspicion that when they bought Sidney Toler's stage drama, "Playthings," they had a remarkable piece of property. As a stage production "Playthings" had been a real warhorse of the stock theatres and traveling companies for years. It was only recently, however, that the scenario department was able to make the owners see any reason why they should give the photoplay people a look-in on it. Eventually, however, negotiations were closed with the Century Plays Company whereby Bluebird acquired the photoplay rights, and production was started with Fritzi Brunette, late Selig star, and before that a Universal actress, in the stellar role. Douglas Gerrard, well known Bluebird director, who had charge of the production, engaged a strong cast to support Miss Brunette, including Myrtle Reeves, Lewis J. Cody, Mary Anderson, Charles Gerrard, Phil Dunham and F. A. Turner.

When the production came in from the coast last week it was so highly considered by the reviewing committee that an earlier place on the Bluebird program was made for it. The announcement is therefore made that "Playthings" will be the regular Bluebird release for August 12 instead of Monroe Salisbury in "That Devil Bateese," which will be released one week later, on August 19.

Southerners Have Call In Forthcoming Metro

"KILDARE OF STORM" will be Emily Stevens' next starring vehicle in Metro's All-Star Series. The story mirrors picturesque and typical phases of the South, having been written by Eleanor Mercein Kelly, a Southern author. Miss Stevens is not a Southerner, but most of those associated with her in the production of "Kildare of Storm" were born below the Mason and Dixon line.

King Baggot, who plays Kildare, and the director, Harry L. Franklin, both hail from St. Louis, Mo., where Director Franklin received his first theatrical training in St. Louis under the tutelage of Col. John D. Hopkins, while King Baggot frequently returned to St. Louis in stock companies and road productions. He and Franklin kept track of each other's careers, but their trails never crossed until the Metro production of "Kildare of Storm."

Jere Looney, who prepared the screen version of the story for the use of Miss Stevens, is also a Southerner. Mr. Looney hails from "furthest south" of any of those identified with the production, as he was born in Shreveport, La., and his knowledge of the South enabled him to retain the spirit of Miss Kelly's novel in adapting it to the screen. Another Southerner in the cast is Edwards Davies, who has the important role of Claiborne. He was a minister before he decided to change his profession for that of the stage. He first starred in vaudeville acts throughout the country.

An interesting coincidence is that one member of the cast in "Kildare of Storm," King Baggot, founded the Screen Club, the first club in the world entirely devoted to motion picture players, and that Edwards Davies, another member, is president of the Green Room Club, one of the oldest and best known of the theatrical organizations.

Still another member of the "Kildare of Storm" company to call the Southland home is P. Thad Volkman, who is assisting Harry Franklin in directing the production. Mr. Volkman comes from San Antonio, Texas, and has traveled extensively through all the Southern states. He was a newspaper man before being identified with the screen. Mr. Volkman has been connected with Metro almost since the firm began making pictures, and has been associated with several Metro stars and directors.

Scene from "Young America" (Essanay).

George Spoor's "Young America" Has Been Completed

PHOTOGRAPHIC work on both interior and exterior scenes in "Young America," the new George K. Spoor feature taken from the Cohan and Harris success written by Fred Ballard, has practically been completed.

Director Arthur Berthelet starts work immediately on editing the film, and it shortly will be ready for release. Inquiries already are coming to Essanay in regard to the release of the picture and as to when it can be booked. Exhibitors who have seen the play on the stage or know personally of its qualities are particularly anxious to show it.

Besides carrying an unusually strong and timely plot the picture is attractive photographically, the most elaborate care having been taken with the interior settings and the exteriors selected both from the point of their suitableness and beauty.

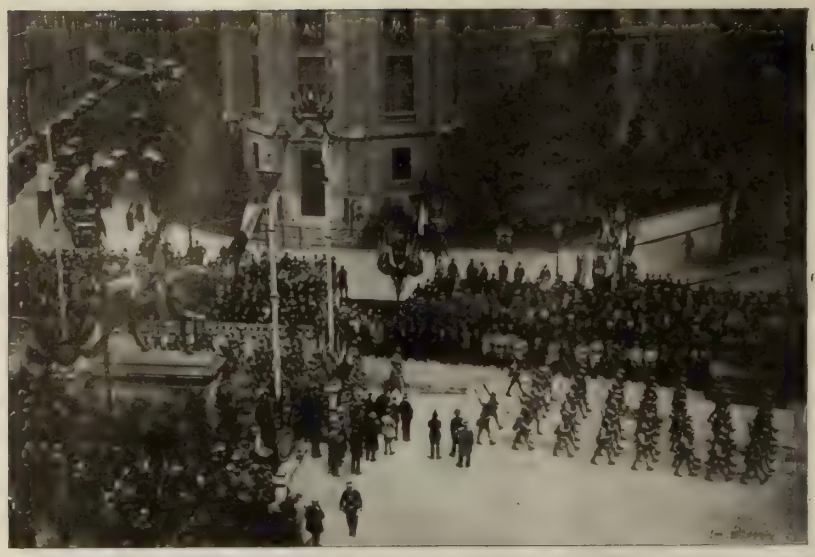
The cast was specially picked from several cities for the various parts, mostly from New York and Chicago, so that each character is the best adapted to the role taken that could be found. It is believed that the play as a whole will be an unusually strong one.

Scene from "The Cook" (Paramount).

Niles Welch Signs With Famous Players-Lasky

NILES WELCH, one of the more talented and experienced of the younger screen actors, has signed a four-year contract with the Famous Players-Lasky Corporation under the terms of which he will appear as a featured player in support of Paramount and Artcraft stars. In making this announcement, Vice-President Jesse L. Lasky said: "Ever since the success of Mr. Welch when he played the leading juvenile role opposite Marguerite Clark in 'Miss George Washington,' at which time we received innumerable letters from exhibitors and admirers of his work, many of whom suggested that he ought to be featured regularly in Paramount pictures, I have been trying to engage him. I am much gratified at finally having secured his signature to a four-year contract, as I consider Niles Welch one of the most promising juveniles on the screen."

Mr. Welch was born in Hartford, Conn., and received his early education in France and England, his parents having spent the greater share of their time in Europe during that period of his life. He attended St. Paul's School at Concord, N. H., and entered Sheffield Scientific School, Yale University, with the class of 1909. From there he went to Columbia University, where he was prominent in all student activities, including football and rowing. Also he was active in 'varsity theatricals, and after leaving college he played in stock for three years. His first motion picture engagement was with Vitagraph, with which company he was identified for a year. He then appeared for a year in Metro productions, and since has been seen in Paramount, World, Universal, Pathe, Select, and Goldwyn pictures.



Scene from Pathe's "Fourth of July in France" (Copyright French Pictorial Service).

French Army Takes Picture of Celebrating Americans

THE title of a two-reel production scheduled for immediate release by Pathe is "Fourth of July in France." It was photographed by the cinematographic division of the French Army, and was obtained by Pathe from the French Pictorial Service.

The motion pictures making up this subject have just been received from France, and are full of absorbing interest in every detail for the reason that they show Uncle Sam's boys at the Independence Day celebration in the land of the lilies.

A brief resume of the interesting scenes in this film show the unusual character of the production. We see our boys on parade at the main square of a little Alsatian town. This town the Sammies rescued from the grasp of the Hun, and they are being showered with flowers and good wishes by the Alsatians who long were under the iron heel of the German Government.

The scenes shift to Paris, where all the Allied countries joined together in the celebration of Uncle Sam's Fourth of July. We see President Poincare accompanied by General Joffre, the Governor General of Paris, Ambassador Sharp, and other dignitaries assembled to review the parade along the Paris boluevard held in honor of the United States and her Independence Day.

And down the Avenue President Wilson, formerly Trocadero Avenue, renamed by the French in honor of our President, we see Allied soldiers marching midst the fluttering flags of the Allied governments in which the stars and stripes predominate.

In this two-reel production many interior pictures carrying intense human interest are presented.

As a box-office attraction there can be no question as to its value. The newspapers of the land gave the celebration of the Fourth in France the widest publicity. Joined with the intense interest of the public in our soldiers in France is also a widespread pride in the recognition by our brave ally of America's greatest holiday. The "Fourth of July in France" is certain to attract the widest attention.

"Inside the Lines" (World).

The current release on World program of the five-reel feature, "Inside the Lines," with Lewis S. Stone as the star, is still a big box office winner in the legitimate theatres. A revival of this Broadway success was made in Boston, and, though it had a long run there during its first visit to that city, it is now in its twelfth week. So pronounced is the success it is now meeting with that plans are being formulated for several companies to tour in it the coming season. The timeliness of this picture is best illustrated by the recent disclosures of the activities of German authorities from Wilhemstrasse. They spent over thirty million dollars in perfecting an organization to disseminate propaganda in this country by buying up a large number of daily papers scattered throughout the United States.

"Inside the Lines" is the best of all the plays shown to date that illustrate the methods of the German Government in insidiously sowing the seed of doubt and discontent to nullify the aims of our Government to bring this war to a successful termination.

Real Western Atmosphere For Farrar's "Hell Cat"

WITH the first episodes of Goldwyn's production of "The Hell Cat," nearing completion in Cody, Wyoming, Geraldine Farrar and her company are preparing to travel farther toward the heart of the West for the remaining scenes of Willard Mack's drama. The daily program of the international celebrity has been one calculated to tax the endurance of anyone but herself. Arising at 6 in the morning, she rides on the pony placed at her disposal by the citizens of Cody to the Hargreaves Ranch on Cottonwood Creek, about five miles from the town, where she is joined by Reginald Barker, her director, and the other members of her company in time to shoot the first scene at 7.30. Work continues until the same hour in the evening, so brilliant is the sun.

The ranch is typical of that section of the country and includes everything to be found on the place of a well-to-do sheep raiser, although it was found necessary to add much more than the place at first afforded. For the burning of the ranch-house a duplicate interior of that building has been erected on the place. After the fire scenes are photographed Geraldine Farrar and her associates will forsake Cody for a fifty-mile pilgrimage into the cattle country.

Arrangements have been made with Winthrop Holley Brooks, owner of Valley Ranch, one of the show places of the country, whereby the place is turned over to Goldwyn for as many days as are required to stage the action demanded by the play. Valley Ranch is entirely different from the simpler outfit on Cottonwood Creek, and boasts of every modern improvement. There Geraldine Farrar will have her own electrically lighted log cabin and the remainder of the company will be quartered in tent houses.

Besides Milton Sills and Tom Santschi, together with other members of the company, the cast will be further strengthened by ten champion riders of Wyoming, local celebrities, most of them, because of the accidents they have survived. Their daring exploits are taken as a matter of course. They will also live at Valley Ranch. Geraldine Farrar insists that every member of the company supporting her dine at one great table in the ranch-house.

William Farnum and His "Family" in Hermit Creek Camp, 3,500 Feet Down in Grand Canyon of Arizona, While Filming "The Rainbow Trail."

Scene from "Bill's Opportunity" (National Film Corp.).

Metro Gets Rights to "The Man Who Stayed at Home"

METRO has acquired the American motion picture rights to "The Man Who Stayed at Home," the patriotic drama which has delighted theatre audiences both in this country and in England. "The Man Who Stayed at Home" will be produced under the personal supervision of Maxwell Karger. The identity of those playing the roles of Christopher Brent and Miriam Lee, taken on the New York speaking stage by Albert Brown and Katharine Kaelred, will be announced later. The play completed a long run at the Forty-eighth Street theatre, New York, some few weeks ago.

The record of "The Man Who Stayed at Home" has been eventful. It was produced at the Ambassador's theatre, London, where it had a run of two years. It was written by Lechmore Worrall and J. E. Harold Terry in collaboration. Under the title of "The White Feather" it had a brief engagement in New York shortly after the beginning of the European war, but war problems were not at that time sufficiently understood in this country and the play was withdrawn.

After America's entry into the great struggle it was produced under its present title by Henry Jewett with the Copley Square Stock Company, in Boston, having the unusual run, for a stock company, of thirty weeks. William Moore Patch, managing director of the Fort Pitt theatre, Pittsburgh, recognized the drawing power the play would have to a country awakened and secured the national stage rights, showing the play at his own theatre for seventeen consecutive weeks.

Later the play awakened New York and continued its season well into midsummer. The coming season it will be sent on tour throughout the United States. A notable cast will be engaged to interpret the play for the screen, and it will be produced as a multiple-reel feature under the guidance of a distinguished director.

"The Man Who Stayed at Home" will be the eighth patriotic feature production issued by Metro, the others being "To Hell With the Kaiser," starring Lawrence Grant and Olive Tell, which has just completed a successful Broadway run; "Lest We Forget," with the heroine of the Lusitania, Rita Jolivet; "My Own United States," starring Arnold Daly; "The Slacker," with Emily Stevens; Mabel Taliaferro in "Draft 258"; "The Legion of Death," starring Edith Storey, and "Her Boy," costarring Effie Shannon and Niles Welch.

Walsh Spends Six Months Making "The Prussian Cur"

AN idea of the thoroughness of R. A. Walsh, the Fox director, may be obtained from the statement from the Fox Film Corporation that Mr. Walsh spent twenty-seven weeks filming "The Prussian Cur," the production which exposes the secret workings of the Prussian spy system in this country.

When Mr. Walsh began on the production he was faced with a stupendous job. He had to duplicate the United States Senate chamber, the German Embassy at Washington, the Kaiser's Palace at Potsdam and other historical settings that require, not only extensive preparations, but also the greatest fidelity to detail. How closely were facts adhered to in this production is shown by the fact that the real furniture which was used in Ambassador von Bernstoff's office in the German Embassy at Washington is used for a setting in "The Prussian Cur."

Baby Marie Leads Pathe for Week of August 18

THE program announced by Pathe for the week of August 18 is an attractive one, according to the announcement of that company. "Winning Grandma" is a five-reel drama, and is full of heart interest. This production features Baby Marie Osborne, "Little Mary Sunshine," in the story of the regeneration of a stern and cold-hearted woman.

The first episode of the thrilling serial, "Hands Up," will be released by Pathe. "Hands Up" is in fifteen two-part episodes, each crowded with pep, punch and power, plot and counter-plot, and thrills without number. This serial, from the pen of Gilson Willets, produced by Astra, and directed by James Horne, promises to excel, if that is possible, preceding Pathe serials.

"Bride and Gloom" is another of those rip-roaring Lloyd comedies which have proven so popular with exhibitors. Pathe exchanges assure all exhibitors that "Bride and Gloom" is on a par with the other Lloyd comedies.

Post Travel Series No. 10 take the spectator through little known nooks and corners of Venezuela, and included there is a visit to Caracas. The modes of living of the natives of Venezuela and the beautiful Venezulean mountains and lakes are depicted.

Official War Review No. 8 depicts all the latest scenes of the Allied battlefront.

Fox Has Seven Pictures in Work East and West

SEVEN productions are now in work for William Fox in the East and West studios, it is stated in an announcement by the Fox Film Corporation.

William Farnum and his company have just returned from the Grand Canyon of Arizona, where they filmed scenes for "The Rainbow Trail." While at the Grand Canyon Mr. Farnum celebrated his birthday. He and his company also found that the temperature 3,000 feet down in Hermit Creek Camp was extremely high, the mercury sometimes bumping 124 degrees.

J. Gordon Edwards is nearing the completion of the super-production, "The She-Devil," which will be an early Standard Picture release.

Gladys Brockwell, under the direction of Edward J. LeSaint, is in her second week on the production of "The Strange Woman," the screen adaptation of the famous William J. Hurlbut stage play of the same name. This production will be an early Brockwell release under the William Fox Victory Pictures Banner.

Tom Mix, another Victory Pictures star, is nearing the end of work on "Mr. Logan, U. S. A.," which is described as a Secret Service drama of particularly thrilling situations. In this drama, it is said, Mix appears without his famous cowboy garb for the first time in many moons.

Pictures being made for William Fox in the East include "I'll Say So!" starring George Walsh; "The Queen of Hearts," with Virginia Pearson, and "Marriages Are Made," of which Peggy Hyland is the star.

Alma Rubens in Story of Italy.

Director Frank Borzage, who has just finished his last production, "The Ghost Flower," a romance of sunny Italy, in which Alma Rubens has the featured part, congratulates himself on having obtained one of the most artistic sets ever erected on the Triangle lot. It is a Naples street scene. Borzage is fortunate in having had the assistance of Miss Amy E. Sacker,

Alma Rubens.

who has lived abroad extensively, and is as familiar with Italian life as with American itself.

Several new players are included in the cast supporting Alma Rubens, among them being Charles West and Emery Johnson, a new juvenile. Francis McDonald and Dick Rosson also have important roles.

Scene from "The Death Dance" (Select).

Select Presents Quartet of Attractions for August

SELECT announces it will release during August four productions. The latest attractions of Clara Kimball Young, Alice Brady, Norma Talmadge and Constance Talmadge are included.

"The Savage Woman," about which so much has already been written, is the Clara Kimball Young production for the month. This picture was originally scheduled to be released at the end of July, but such is the magnitude of this production that it was found impossible to complete and provide prints on the picture before the early weeks of August. Produced by Clara Kimball Young and her own company at Hollywood, "The Savage Woman" will undoubtedly take rank as one of the major accomplishments of this star.

Probably the second of the Select releases during August will be "The Death Dance," Alice Brady's next picture. This is a ripping story of New York life in which Miss Brady is seen in the role of a breezy modern girl who determinedly follows a course of clean living and upright conduct in the face of many embarrassing situations. The story is credited to Marie Eve, the photoplay being prepared by Paul West—the last work which this veteran scenarioist did before leaving for the Western Front. J. Searle Dawley directed the picture, and the camera work was done by H. Lyman Broening. H. E. Herbert shares honors with Mahlon Hamilton and Robert Kane in the leading male roles. Helen Montrose is seen to advantage as a pleasure-seeking society woman, and Rita Spear, Charles Slattery, and Nadia Gary all have effective minor parts.

Norma Talmadge again comes before the picture lovers of the country during August in "Her Only Way." This story is from the pen of George Scarborough. The scenario is by Mary Murillo. It is a story of small town love and intrigue—with a surprise at the end. Director Sidney A. Franklin has arranged many pleasing scenes in which Miss Talmadge shows to the best advantage. The piece is in six reels.

The third in her succession of screen presentations of noted stage successes is Constance Talmadge's August picture, "Sauce for the Goose," in which she is presented by Lewis J. Selznick. This brilliant comedy was first seen in America as a starring vehicle for Grace George, and scored instant success. The screen adaptation was done by Julia Crawford Ivers. Constance Talmadge is presented as Kitty Constable, the sprightly young wife of a no less sprightly husband played by Harrison Ford. Kitty has a mind of her own, and is quite capable of turning an embarrassing situation to her own account when she has been flirting with one of her husband's friends in a spirit of going the errant "hubby" one better. James C. Van Trees ably assisted with some first class camera work. The cast includes Harland Tucker, Vera Doria, Edna Mae Cooper, Lewis Willoughby, and Jane Reckley.

Many Inquiries Coming on Johnson Travel Pictures

ARRANGEMENTS are now being made through which the Martin Johnson travel pictures, "Among the Cannibal Isles of the South Pacific," will be shown as a feature attraction in many of the legitimate and higher class motion picture houses throughout the country.

That these pictures have struck a popular chord is manifested in the many letters that have been received by Mr. Johnson not only from the amusement houses, but from educational and scientific institutions as well.

With the view of supplying the latter demand a series of short subjects will be made from part of the 50,000 feet of negative which Mr. Johnson took on his expedition, part of which will be shown at universities and educational institutions, as well as to religious societies showing the missionery work which is now being accomplished in these regions.

Alice Howell Puts on "Hey, Doctor!"

From Julius Stern, the president of the Century Comedy Company, comes the information that Alice Howell is about to appear in another of her characteristic vehicles which has been given the title of "Hey Doctor!" In this burlesque Miss Howells returns to the type of characterization which is peculiarly her own and appears as Rosie Rattle. In the cast supporting her are Russ Powell as Dr. I. O. Lotts, Eddie Barry as the janitor who loves Rosie, Billy Armstrong as Billy the artist, Edith Kelly as Jassband Jennie, and Neal Burns as her sweetheart.

Keeney Soon to Release Third Subject, "Marriage"

THE Frank A. Keeney Pictures Corporation has now released two pictures through the William L. Sherry Service, "A Romance of the Underworld" and "Out of the Night," and will shortly release a third, "Marriage." Reports from the Sherry exchanges continue to tell of the success of the Keeney pictures. In many houses they have been drawing capacity in spite of the normal lassitude of the summer season. All of these Keeney pictures star Catherine Calvert and are directed by James Kirkwood.

The tentative title of the fourth Keeney pictures, "The Girl With a Past," has been changed to "The Uphill Path." It is by the late Paul Armstrong, who wrote the well-known drama from which the picture of the same name, "A Romance of the Underworld," is adapted.

According to his present plan, Mr. Keeney will resume production with Miss Calvert early in the fall. No definite announcement has been made as to when he will take up production with Jewel Carmen, who recently signed a contract for an extended term of service with Mr. Keeney. It was understood that Mr. Keeney would begin at once with Miss Carmen were it not for legal entanglements, William Fox claiming her services under a previous contract.

"Marriage," the next Keeney release, is of especial interest because it was written by Guy Bolton, who is the author of "Polly With a Past," "Oh, Boy!" and "Oh, Lady! Lady!" This is Mr. Bolton's maiden effort for the screen and bids fair to make him popular with the movie fan. The story is a tensely dramatic one and in characteristic vein.

Good Reports on Kenyon Releases.

Reports from the various exchanges of the William L. Sherry Service, which is distributing all of the pictures of Doris Kenyon as the head of her own company, De Luxe Pictures, Inc., show that the first of the Kenyon releases, "The Street of Seven Stars" is making a hit with the public. It is a sweet and simple story of love and adventure with not a few thrilling incidents. The screen adaptation is from the well-known Mary Roberts Rhinehart story of the same name, which was published in the Saturday Evening Post and afterward in book form.

The second of the Kenyon pictures, "The Inn of the Blue Moon," is to be released on August 11. It is a love story by Louis Joseph Vance, one of the more successful of American authors and writers for the screen. Miss Kenyon plays the dual role of twin sisters, one of whom is raised in a lonesome part of the Catskills and grows up almost as a wild girl, while the other is reared in luxury in the environment of New York's fast society set. The striking resemblance between the two sisters leads to numerous cases of mistaken identity. Even their sweethearts can't tell them apart, and some of the mix-ups are very amusing.

"Bawled Out" (Universal).

Alice Howell in "Bawled Out," a two-reel comedy, is the latest offering featuring this star which comes from the Century Comedy Company. According to Universal officials "Bawled Out" is the best Alice Howell comedy released to date. Featuring so popular an aggregation of players as Hughie Mack, Vin Moore and Helen Gibson in support of Miss Howell, Universal regards it as being out of the ordinary.

Hughie Mack enacts the role of a poor unfortunate jail bird, while Miss Howell is his sweetheart who comes to visit him at his "home with the iron windows." The comedy was directed by James Davis, who has a number of successful laugh-producers to his credit. The picture will be released at an early date.

Scene from "Shifting Sands" (Triangle).

Stewart and Gloria Swanson Triangle Features August 11

THE United States-Mexican frontier forms the background of "Cactus Crandall," the featured production offering Roy Stewart, and scheduled as the first release on the Triangle program for the week of August 11. A timely production which strikes a patriotic keynote is "Shifting Sands," the second release for the week, and features Gloria Swanson.

"Cactus Crandall" was written by Roy Stewart himself, and he plays the hero, Cactus Bob Crandall, in this production, which is described as a Western thriller. The girl, Helen, is interpreted by Marion Marvin, who makes her first appearance upon the screen in this production.

George Elwood Jenks scenarioized this play, and, according to the report, Director Cliff Smith has furnished the production with entirely new sets which picture the environment of the Mexican territory with picturesque reality. Steve Rounds was the camera man.

Charles T. Dazey wrote "Shifting Sands," which offers Gloria Swanson as the second release of August 4. It is described as a story of love and sacrifice in which the heroine finally wins happiness through her patriotism.

Miss Swanson plays the part of an artist, Marcia Grey, who cares for her invalid sister. She is unjustly convicted and sent to prison by a man whose advances she scorns. Upon her release she finds love and happiness. But after her marriage she is again molested by the man who caused her imprisonment. He attempts to force her to betray herself and her country, but the Secret Service interferes, and her former sacrifices are not in vain.

Joe King portrays John Stanford, a rich tenement worker, in love with Marcia. Harvey Clarke, Lillian Langdon, and Arthur Millett are members of the supporting cast.

This is the first Triangle production directed by Albert Parker, who recently arrived at Culver City. Pliney Horn photographed and Katherine Carr wrote the scenario.

Outing-Chester Shows Beavers.

"A Dam Catastrophe," seventh of the Outing-Chester travel pictures released by Mutual, displays a colony of beavers in active operation. The busy little animals, all unconscious of the proximity of a cameraman, are shown cutting down trees on the bank of a swift-running stream in the Northern forest, their long, sharp teeth shining in the sunlight as they gnaw into the hard wood.

The close-ups of Mr. and Mrs. Beaver are probably more intimate pictures of these industrious little folk than have ever been made before. Every hair in their long whiskers can be counted if the spectator is inclined to count them.

This release constitutes also an intimate touch of the wilderness. The pictures are said to have been made forty miles from any human habitation, except those occupied by Tepee Indians, with whom the photographer made his home while stalking the beaver.

Stanton to Make "Eyes of the Soul."

Having just completed "Why America Will Win," the great patriotic picture of victory which is based on the life of General Pershing, Richard Stanton will begin work soon on another big production. This picture bears the title of "Eyes of the Soul," and it will be done by an all-star cast.

Fox Planning Campaign For "The Strange Woman"

PLANS for an elaborate campaign are maturing in the Fox Film Corporation for the exploitation of "The Strange Woman," the screen adaptation of William J. Hurlbut's famous stage play, which will be one of the early Gladys Brockwell releases under the William Fox Victory Pictures brand.

"The purchase of the motion picture rights to this play," stated an official of the Fox Film Corporation this week, "is in direct line with the Fox corporation's policy to buy only the best novels and stage plays for picturization by our stars.

"'The Strange Woman' in its original version was one of the most successful plays in recent years. It played a full season on Broadway and toured the principal cities of the country. It is our purpose to capitalize this appeal. We think 'The Strange Woman' is one of the best stories that has ever been put on the screen, and we're going the limit with it. Miss Brockwell has already begun work at Hollywood, Cal., under the direction of Edward J. LeSaint, and the picture probably will be released early in September.

"To give the exhibitors of the country the full benefit of the prestige which this picture established in its stage form we have devised several novel publicity and advertising aids."

"Green Eyes" for Dorothy Dalton.

A picturesque and wonderfully dramatic story of the Old South is promised in "Green Eyes," the next Paramount picture in which Dorothy Dalton will be seen. It was written by Ella Stuart Carson and directed by R. William Neill under the supervision of Thomas H. Ince. The story concerns a man who marries a girl much younger than himself and becomes jealous of her.

Jack Holt, Emory Johnson, Robert McKim, Doris Lee, and Clyde Benson do excellent work in their respective roles.

"Come On In" Is War Slogan.

The first John Emerson-Anita Loos production for Paramount starring Shirley Mason and Ernest Truex has just been completed at the Eastern studios of the Famous Players-Lasky Corporation. It is described as a comedy of the training camps, and will be released under the title, "Come On In." The slogan of "Come On In"—for it is apparent from the outset that the picture not only has a slogan, but carries a strong patriotic message as well—is "Come on in—the war is fine!"

World's "The Road to France" Is a Romance of Ships

A BRIDGE of ships is The Road to France," declares E. N. Hurley, chairman of the United States Shipping Board, and against the background of present war activities in American shipyards World Pictures announces the picturization of a tense love story bearing the title of "The Road to France" and starring Carlyle Blackwell and Evelyn Greeley. This super-special will be released on the regular World program on Sept. 9.

As a fitting foreword to the picture Mr. Hurley appears in the introductory scenes and explains the importance of ships and shipbuilding to the glorious future of our country. The launchings of a large number of ships on July Fourth are shown, together with views of notables who were present, these including Judge E. H. Gary and Mrs. Gary. The latter is seen christening the ship "Liberty" as she slides from the ways.

In the introductory scenes Chairman Hurley says: "Eight months ago the entire working force in the shipbuilding plants of the United States totaled 45,000 men. To-day there are 350,000 men working in the yards and 250,000 cutting timber in the forests and saw mills, besides untold thousands fabricating plates and frames in the steel mills of the country. German efficiency, that was forty years developing, will be answered by us in one year by the bridge of ships that will make 'The Road to France.'"

That this picture will arouse tremendous interest was confirmed by the expressions of appreciation and approbation made by the privileged few who were present at a private showing of this photoplay when screened at the private projection room in the home office of World Pictures a few days ago.

The scenic environment of this film embodies the most interesting section of the nation's activities leading to a successful termination of the world war. It shows the evolution of a steel cargo carrier from the laying of the keel plate to the christening of the ship as it takes to the water. Interwoven in the picturization of the fabrication of a ship is a romance breathing patriotic fervor which will strike a responsive chord in the heart of every American. Here is propaganda of a sort that is most earnestly desired by our country. It is a mental tonic that should and no doubt will stimulate every son and daughter of "Columbia" to do even bigger things that democracy may survive and make this world of ours a safe place.

State Rights Department

Conducted by C. S. SEWELL

"Mickey" Orchestration Made by H. Sylvester Krouse

FOLLOWING the anouncement that the Mack Sennett production, "Mickey," featuring Mabel Normand, would be offered to state right buyers several sales of foreign territory are reported, including England, Spain, Portugal, and Brazil. Rights to New York have also been secured by Magnet Film Exchange, 71 West Twenty-third street, and Jules Burnstein, manager of this exchange, is very enthusiastic over this production, and predicts that audiences will come back a second and third time to see it, and that this picture will prove to be the biggest box office attraction that ever entered a motion picture theatre.

The music score for "Mickey" is being prepared by the well known composer, H. Sylvester Krouse, who has written several ballet suites, scores for musical comedies, and popular songs. In addition to preparing a full orchestration, Mr. Krouse is also arranging a complete piano score so that the smaller theatres with only a piano and possibly one or two additional instruments will not be handicapped.

"Suspicion" Is Title of Hoffman's First Release

"SUSPICION," the first release of M. H. Hoffman since his severance from Foursquare, has been edited, cut and titled, and the first completed print will shortly be ready for viewing. Mr. Hoffman, who is rapidly recovering from the sickness by which he was recently overtaken, has supervised the preparation of his picture throughout, and anticipates that it will be one of the outstanding successes of the early fall season.

"'Suspicion'," stated Mr. Hoffman in an interview given last week at Mount Sinai Hospital, "will, of course, speak for itself when seen, so it is neither necessary nor advisable for me to prejudge what I naturally consider to be its very great merits as a production and a box office attraction, but I would like to say a few words as to the strength, appositiveness and timeliness of the story. This was written by Thomas Bedding, whose experience, knowledge and abilities in this kind of thing is very well known. Mr. Bedding chose a powerful theme for his play. 'Suspicion' is a war-time offering, but there is not a foot of battle stuff in the picture. It is a story of the present day and hour, and many of the scenes are laid in Washington. The picture will, I think, make a world-wide appeal.

"Mr. Bedding and I are old associates in film production and exploitation, although we have not hitherto been so closely identified as in the present case.

"'Suspicion' is a state rights proposition, but I have reserved New York and New England for my own offices. I am confident that by reason of the strength of its story 'Suspicion' will be quite as popular with exhibitors and the public as, for instance, 'My Four Years in Germany.' The topic of 'Suspicion' is literally in the air, everybody is talking or thinking about it, the newspapers devote a great deal of space to it, and the future of civilization and democracy depend upon the forces and influences which are dealt with in 'Suspicion.' Yet the picture does not preach, it entertains, while it thrills and excites.

"'Suspicion' will be probably followed by many other big offerings, but at present I and my force are concentrating upon this picture."

Madame Petrova Finishes Extensive W. S. S. Tour

ON July 28, Madame Olga Petrova returned to New York, having completed her country-wide tour in the interest of the War Savings Stamp movement. Starting on June 22, she visited twenty-five of the principal cities, as follows: Atlanta, New York, Houston, Dallas, Fort Worth, Kansas City, Des Moines, Omaha, Denver, Salt Lake City, Los Angeles, San Francisco, Portland, Seattle, Butte, Minneapolis, St. Paul, Milwaukee, Chicago, St. Louis, Indianapolis, Newark, Louisville, Cleveland, and Pittsburgh, in a litle more than a month.

The amount, $200,000, which she promised Government officials that she would raise, was soon attained and passed, and figures for the entire tour indicate that the total sales of War Savings and Thrift Stamps on this trip will reach nearly $500,000. In each city she appeared in one of the leading motion picture theatres, giving, in addition to a war talk, recitations and a rendition of a patriotic ballad, "Freedom for All Forever." Co-incidental with her personal appearance her latest film, "Tempered Steel," was shown. In each place visited she was greeted by enthusiastic crowds, in many cities being received by the mayor, other officials, and special military escorts, and at some points War Savings Stamps meetings were held in public squares and parks to accommodate the crowds who could not gain access to the theatres. In St. Paul she led a parade of the naval squadron.

Madame Petrova's return to New York was timed so as to allow her to view "The Tiger Woman," her fifth special production directed by Ralph Ince, and which will be released in the near future.

Gaumont News Reels Show Many Interesting Scenes

AMONG the interesting items in Gaumont Graphic No. 18 are Y. M. C. A. overseas secretaries on parade in New York; vast apricot crop ready for the market in California; girl workers in Chicago making millions of hardtack for American soldiers; Secretary McAdoo conferring with railroad officials in San Francisco; Secretary of War Baker and General March receiving official communique from General Pershing, and view of an American balloon squadron in action.

The current release of Gaumont News No. 19 shows "yeowomen" from Charleston navy yard being taught how to shoot; the boys of '61 backing up the boys of '18 by cultivating ground in California; Polish army of volunteers from United States on French soil; huge water power plant in Maine; sailor boys enjoying sport carnival; naval recruits in Chicago being given stickers on which they write their names and then stick them on a figure of the Kaiser; knitting bee in Central Park, New York, and Hudson River outing for wounded boys just back from France.

Many Stage Players In "Ashes of Love"

AS stock companies have long been regarded as the best preparatory school for dramatic stars on the speaking stage, so many motion picture directors are coming to the conclusion that stage experience is of great value to exponents of the silent drama, says a representative of the Graphic Film Corporation, and photoplay casts now contain the names of actors formerly seen exclusively in stage offerings.

As an example of this attention is called to the cast of "Ashes of Love," the feature production which Director Ivan Abramson is making for Graphic, which is headed by James K. Hackett and Effie Shannon, both well known stage stars; while an important role has been intrusted to Mabel Julienne Scott, who graduated from stock and appeared as leading woman for several of the foremost actors. In addition, many of the other members of the cast have had stage experience, including Ruby de Remer, Paula Shay, William B. Davidson, Hugh Thompson, Thea Talbot, Dora Mills Adams, and William Bechtel.

Modern Secures New Jersey Rights to Gaumont Topicals

A CONTRACT has been closed through Arrow Film Corporation, as sales agent, disposing of the northern New Jersey rights to the Gaumont News and Graphic to the Modern Film Company.

Herman F. Jans, president of the Modern Film Company, and also president of the New Jersey Metro Film exchange, lately organized the Modern Film Company for the purpose of handling independent or state right attractions separate and apart from the New Jersey Metro organization. All independent attractions heretofore released by him through the Metro office have been transferred to the new organization. Gaumont News and Graphic releases are the first productions purchased since the inauguration of the new plan of operation.

Before signing this contract, Mr. Jans is said to have submitted three of the early issues to five exhibitors in as many different localities in his territory, and was guided by their judgment.

Sawyer Secures Several Locations.

Arthur H. Sawyer returned to New York this week following a trip to Atlantic City. The purpose of his visit being to survey the possibilities of locations for the forthcoming "Ralph Ince Film Attractions," the story of which calls for several scenes along the Atlantic coastline, together with a spectacular effect to be staged on the water. Mr. Sawyer reported that he has discovered several ideal spots, and stated that he completed arrangements whereby the places in question have been secured through option, and will be used exclusively in the initial Ralph Ince production.

Will Soon Begin Work on First Anna Case Picture

ANNA CASE, the well known grand opera prima donna and star of the concert stage, will on August 12 begin work in the first production in which she will be featured by the International Film Corporation. This picture was previously announced as being titled "The Golden Hope." However, so many changes have been made in the story that Director Julius Steger is endeavoring to select a more appropriate title, which will be announced later together with detailed information as to the type of story.

In addition to beauty, Miss Case is said to possess remarkable dramatic ability, and to have achieved success entirely through her own efforts. Possessed

Anna Case.

of a beautiful voice, her parents unfortunately were not in position to allow her to have it cultivated; so she started on her own initiative and fought her way, rung by rung, up the ladder of fame, being engaged successively at different times in selling newspapers, driving the station hack in her home town, singing in the church choir, then small concerts, making records for phonographs, etc., all of which helped to pay for her musical education until, by long, hard, and conscientious work, she reached the goal.

Irving M. Lesser Joins the Navy.

Irving M. Lesser, manager of the Los Angeles office of Sol L. Lesser's All Star Feature Distributors, Inc., has enlisted in the navy, and Lewis Hyman has been transferred from the San Francisco office to Los Angeles to take Irving Lesser's place.

This necessitated changes in the organization of Mr. Lesser's San Francisco office, so Mr. Carney has been promoted to Mr. Hyman's place, and W. G. Holbombe is now in charge of the booking of the official U. S. war films which are being distributed under authority of the State Council of Defense of California.

No Impossible Situation in Gaumont's New Serial

THAT a motion picture serial need not depend on improbable situations or the interjection of magical agents or impossible wonders is claimed to be proven by the success attending the showing of the first episodes of the Gaumont Company's new photo-serial, "The Hand of Vengeance."

The interest depends primarily on the story. Starting with a tense situation which merges into another even more dramatic the attention of the spectator is gripped before the first few hundred feet have been screened. Then follows a succession of startling but natural situations —thrilling adventures, exciting dangers, marvelous escapes which are said to be entirely devoid of padding, and which keep the interest at high tension. And even then there will be many persons disappointed because of the fact that the majority of those who took part in this play are now fighting real battles in France, which makes it impossible to show further daring escapades of the delightful adventurer who is featured in this serial.

"The Hand of Vengeance" is said to be a clean and "different" kind of photo-serial, and one which will delight any class of theatregoers. It is a mystery story, an adventure story, a detective story, a heart-interest story, a love story, a romance—all in one. And above all it is claimed to be crammed full of interest and suspense, cleverly portrayed by competent actors, and having beautiful photography.

The entire serial is now complete in ten two-reel episodes, artistic posters and publicity aids have been prepared, and exhibitors will be able to see it complete before booking.

Several Sales Announced on "Mothers of Liberty"

MONOPOL PICTURES COMPANY, 1476 Broadway, New York, announce the following sales of territory on the feature production, "Mothers of Liberty," produced by the Royal Cinema Corporation; New England states, to Major Films Company, 10 Piedmont street, Boston; New York City and Northern New Jersey to Mothers of Liberty Picture Company, 145 West 45th street, New York; New York outside of New York City, to Doo-Lee Film Company, 445 Warren street, Syracuse; Eastern Pennsylvania and Southern New Jersey, to Electric Theatre Supply Company, 13th and Vine streets, Philadelphia; Western Pennsylvania and West Virginia, to Quality Film Company, 414 Ferry street, Pittsburgh; Ohio, Kentucky and Michigan, to Standard Film Service Company, 316 Sloan Building, Cleveland.

Missouri and Kansas, to Campbell Company, 211 Ozark Building, Kansas City; Colorado, Utah, New Mexico, Wyoming and Southern Idaho, to First National Exhibitors' Circuit, 1744 Curtis street, Denver; California, Arizona, Nevada, Washington, Oregon, Montana, Northern Idaho, to Western Feature Film Company, 180 Golden Gate avenue, San Francisco; Maryland, Delaware, District of Columbia, Virginia and North Carolina, to first National Exhibitors' Circuit, 420 Ninth street, Washington, D. C., and Texas, Oklahoma and Arkansas, to Liberty Feature Film Company, Shreveport; Wisconsin, Minnesota, North and South Dakota, Iowa and Nebraska, to Elliott & Sherman Film Corporation, Produce Exchange Building, Minneapolis, and foreign rights to Trans-Russian Film Corporation, 1476 Broadway, New York.

Hall Talks of New Plan

THE Producers' Distributing Corporation, whose plan of offering exhibitors twelve special productions for the coming year at ten, twenty and thirty dollars was announced in our last issue, is now located in spacious new offices on the third floor of the Leavitt Building, 130 West Forty-sixth street, New York.

Frank G. Hall, president of this concern, bases this policy on facts collected during his long experience as an exhibitor controlling a number of houses in New Jersey, as president of independent exchanges booking state rights subjects, and as a large operator in the handling of special features for which high rental prices are demanded.

Mr. Hall states that he sees no reason why the same quality of special attractions cannot be offered at fixed prices, open to all, regardless of higher bids by opposition theatres. Franchises for twelve pictures will be granted in the order of application, and a two-picture concellation clause affords protection to franchise holders from pictures not coming up to their expectations.

It is announced that a sales force under the leadership of Lynn S. Card, is now at work, and a statement regarding the first production will be made in the near future.

Sales of the Week

Activities in the State Right Market During the Past Seven Days.

ARROW FILM CORPORATION announces the following sales on "The Sunset Princess": To Princess Film Corporation for Upper New York State and Al Posen for New York City; to Trimount Film Corporation, Boston, for New England States; to Harris P. Wolfberg Attractions, Pittsburgh, for Western Pennsylvania and West Virginia, and to Quality Film Exchange, Atlanta, for the Southern States.

* * *

Sale of rights to the reissue, "My Husband's Friend," to Princess Film Corporation for Upper New York State, is announced by the Arrow Film Corporation.

* * *

In another article in this department, there is published a list embracing a majority of the territory of the United States, which has been disposed of by Monopol Picture Company on "Mothers of Liberty."

* * *

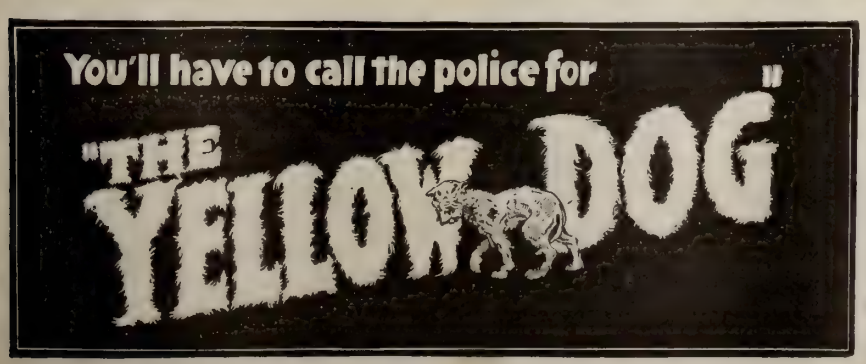
Ernest Shipman announces the sale of rights to all Canadian territory east of Fort William, for "Berlin Via America" to Thomas C. Conway, Montreal.

* * *

W. H. Productions Company announce the sale of rights covering series of Fatty Arbuckle reissues to the E. & H. Film Distributing Company for South Carolina, Georgia, Alabama and Tennessee.

Winnifred Kingston in Sherman Film.

In the film version of "The Light of Western Stars," which is being produced by Harry L. Sherman, based on Zane Grey's successful novel of the same title, the leading feminine role, "Majesty Hammond," is portrayed by Winifred Kingston. Miss Kingston plays opposite Dustin Farnum, who, as Gene Stewart, is the featured member of the cast.



Trade News Brevities

Installs Auto Service to Quicken Shipping

J. A. Koerpel, President of the Northwest Film Board of Trade, Establishes Motor Truck Transportation System Between Seattle and Portland to Overcome Express Delay in Sending Films—Will Open Other Routes if Work of Forwarding Companies Is Not Improved.

By S. J. Anderson, East Seattle, Wash.

SEATTLE.—The Northwest Film Board of Trade is taking up the express problem out of Seattle, and J. A. Koerpel, the president, is arranging for a motor truck express to look after the towns where most trouble is being experienced, viz.: those between Seattle and Portland. If the consolidated express companies do not improve the service to the north and east other motor truck routes will be established along those lines as far north as the Canadian line, and at least as far east as the central part of the state. In establishing this motor truck service for the shipment of films, Mr. Koerpel is not making an untried experiment, for he established a similar service between Washington, D. C., and Baltimore when he was stationed in that city as World manager, and it is still being used.

To Have National Premier in Seattle.

"Salome," featuring Theda Bara, will have its national premier showing in Seattle at the Orpheum theatre on August 3. One of the reasons for the decision to show the big super-feature first in Seattle was the fact that Theda Bara's last big super-feature, "Cleopatra," played to bigger business in Seattle than in any other city considering the length of the engagement.

Rex Enjoys Record-Breaking Business.

The middle of summer is not usually thought of by exhibitors as a time for record breaking runs of motion pictures, and John Hamrick, manager of the Rex theatre, Seattle, certainly never thought that the record made with Chaplin's "Carmen" on the Sunday after a big street parade with a brass band and about fifty boy imitators of Charlie would be broken on a hot July Sunday; but that's exactly what happened on July 21, and, what's more, Monday's business continued to smash records. It's "The Finger of Justice" that's gone into the wrecking business at the Rex, and it has been continuing all week at such a rate that Mr. Hamrick has arranged to hold it over another week in spite of the fact that he has booked it for second and third runs at his two other houses. The lobby display was considered so good by Miss Grace Marbury Sanderson, author-manager of the production, that she has had eight dozen photographs made of it to send the other first run exhibitors throughout the territory. The picture is already booked up to the eighth run in Seattle. In the Washington territory it is booked up tight to October. Miss Sanderson, who has established her Northwest headquarters at 2016 Third avenue, will leave next week to cover Montana.

Metzger Now With Jewel Productions.

G. A. Metzger, who has given up the Northwest managership of Universal to accept the general managership of Jewel productions, has sent out letters of farewell, and offering his personal services while in New York to help his exhibitor friends in the Northwest. A similar letter from him was also published in his house organ, "Reel Stuff," which is published in the Portland office. Mr. Metzger's letter was followed shortly by one of greeting from Sol Baum, who is succeeding his former chief. Mr. Baum has for some time been acting as Mr. Metzger's assistant in the capacity of manager of Bluebird productions in the Northwest.

Pathe Office Now in New Quarters.

The Seattle Pathe office was moved this week from its old location in the Central building to the new building just completed for it at 2113 Third avenue.

Exchange Personals.

H. B. Wright, formerly an exhibitor and owner of state rights features in British Columbia and other parts of Western Canada, has joined the sales force of the Seattle Select office. Another new name on the list of Select salesmen is that of R. A. Butzier.

J. E. Madsen, who was Mutual's first manager in Seattle, got a furlough from Camp Lewis the other day and paid his many friends on film row a visit.

J. A. Koerpel, World manager, has just returned from a trip calling on exhibitors in Washington's Death Valley, where he experienced temperatures which mounted as high as 114 degrees in the shade.

A. G. Keighley, booker at the Seattle General office, went into training this week at Camp Lewis, and his place has been taken by L. T. Ruffner, who was shipper at the Artcraft-Paramount office.

Alex Singelow is leaving this week on his first trip through the Washington territory for Kleine.

Jack Rantz and His Bride Are Back.

Jack Rantz and his bride, who was Miss Virginia Keltner, of the Seattle Artcraft-Paramount office, returned to Bremerton this week from their honeymoon in California. Mr. Rantz operates the Rialto and Dream theatres in Bremerton.

New Paramount-Artcraft Building on Seattle's Film Row. This Structure Also Contains the General Film Offices.

Spokane News Letter

By S. Clark Patchin, E-1811 Eleventh Avenue, Spokane, Wash.

J. W. Allender Incorporates.

SPOKANE.—Incorporation papers for the J. W. Allender corporation of Spokane, Wash., have been filed with the secretary of state at Olympia, Wash., the capital stock being $25,000. The incorporators are J. W. Allender, manager of the Lyric and Majestic theatres, Spokane; J. G. Maddux and Beulah Allender, all of Spokane. The corporate object is to buy, lease, propel or otherwise engage in plays, operas, songs and moving pictures. Mr. Allender said the incorporation was for the special purpose of operating the Lyric and the Majestic theatres at present.

Lewis Popular in Spokane.

When the Liberty theatre presented Mitchell Lewis, who is connected with the Washington Motion Picture corporation of Spokane in "The Bar Sinister," there was a large attendance throughout the three-days' run of the picture. Lewis has won his spurs here in "The Barrier" and "The Sign Invisible."

Spokane Brevities.

Pictures showing ways and means of conserving and saving fuel, both for homes and business establishments, were shown in the Chamber of Commerce rooms July 23 by M. F. Brown, fuel expert of the Northern Pacific Railway Company. Even the sweepings are used and all coal is sifted from the ashes.

A Pledge to Save is a Pledge to Fight
BUY W. S. S.

Indiana Trade News Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

Petrova Sells $10,162 W. S. S.

INDIANAPOLIS, IND.—By the charm of her personality and through the fire of her rousing patriotic speech, Madame Olga Petrova added a considerable sum to Indianapolis' War Savings Stamps quota at the Circle theatre Tuesday, July 23, where she made a personal appearance at both matinee and evening performance. Her sales of stamps at the two performances amounted to $10,162. Considering the fact that the Indianapolis campaign had closed several weeks ago, the sales made by the motion picture star were considered remarkable by members of the local War Saving Committee.

Mme. Petrova was introduced by Mayor Charles W. Jewett. Following her speech she sang a patriotic song written by Lieutenant B. C. Hilliam called "Freedom for All and Forever." She then offered to give a $5 Thrift Stamp to whoever from the audience would offer to sing alone the song she had just finished. Miss Patricia Mason, of University Heights, a suburb of Indianapolis, bravely complied.

Mme. Petrova was entertained at dinner Tuesday night at the Woodstock Country Club by Mr. and Mrs. Robert Lieber, and she was also entertained at luncheon at the Hotel Severin at noon by Mayor Jewett, Serge Halman, A. L. Block, president of the Circle, and others.

Schull and Moore Buy Gem Theatre.

Raymond C. Schull, for several years a motion picture machine operator at the Grand theatre at Kokomo, Ind., and Merrill Moore, a young business man of Kokomo, have purchased the Gem theatre here, and will operate it as a first-class motion picture house. Mr. Schull has received patents on a number of projection devices which he has invented.

Lyric Theatre Opens in New Dress.

The Lyric theatre at Marion, which has been closed for the last few weeks while the interior was being repaired and redecorated, will be reopened on Monday, August 5, according to an announcement this week by Miss Dolly Spurr, manager of three local theatres. The Lyric has been redecorated, and presents a very cozy and attractive appearance. The Royal-Grand theatre, which Miss Spurr also manages, will be closed for repairs from August 6 to September 2, with the exception of Saturdays, on which days the regular program of vaudeville and pictures will be shown.

Will Show Gerard Film Again.

In the two days that it was exhibited at the Paramount theatre in Rochester the film, "My Four Years in Germany," was witnessed by 1,800 persons, and many others were turned away because of lack of seating space. The management of the Paramount is arranging to have it presented again in a few weeks.

Theatres Make Patriotic Donation.

Five Evansville theatres, the Alhambra, Princess, Woodlawn, Columbia, and Franklin, donated a part of their receipts Monday and Tuesday to the Evansville War Mothers' Association, which was organized here recently.

Inks Buys White Light Theatre.

Bert Inks, of Ligonier, Ind., has bought the White Light theatre here from E. N. Tillman. Mr. Inks said he probably would make several improvements in the interior of the house before fall.

Miss Spurr Gives Camp Impressions.

Marion.—Miss Dollie Spurr, manager of the Mutual Theater Company, of this city, has gone into the "war correspondent business." Miss Spurr recently made a visit to Camp Sherman at Chillicothe, O., and on her return wrote articles for the Marion papers in which she gave the impressions gleaned through her talks with Marion lads now soldiering at the camp.

Films Form Basis of Post's Entertainment

Metro's "To Hell with the Kaiser," and Pathe's "Kicking the Germ Out of Germany" Main Features of Kansas City Newspaper's Show at Convention Hall—Thousands Unable to Gain Admission.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY.—The Kansas City Post was host to its readers at a "war rally" given at Convention Hall, Saturday, July 20. The main features of the entertainment were the photoplays, "To Hell with the Kaiser," Metro's great patriotic release, and the Pathe comedy, "Kicking the Germ Out of Germany." In celebration of the victory of the Americans and French over the Huns at the Marne a number of patriotic speeches, community singing, and music by McMillan's orchestra from the Garden theatre preceded the pictures. In spite of the fact that the seating capacity of the hall was about ten thousand and performances were given at 1 o'clock in the afternoon and 8:30 in the evening thousands were turned away. One thousand seats were reserved for the students of the army mechanics schools and all other soldiers here.

Olive Tell, who stars in "To Hell with the Kaiser," telegraphed the following message to the Kansas City Post prior to the showing: "I trust the presentation of 'To Hell with the Kaiser' will help raise the patriotic spirit of the American people more than ever, if this is possible. I never took so much delight in my picture work as in this picture, as the part of killing the crown prince and capturing the Kaiser, if only in pictures, was greatly enjoyed by me, and I trust that these two events will soon happen in reality. Kindly extend my compliments to the people of Kansas City and yourself."

R. A. Rowland, president of the Metro Pictures Corporation, also wired his congratulations to the people of Kansas City. "Metro Pictures Corporation extends its compliments to the people of Kansas City, and trusts that the presentation of 'To Hell with the Kaiser' will help us and our allies. If it does we will feel amply repaid for its production. Sincerest wishes."

Robertson Enters the Army.

H. C. Robertson, brother of Richard Robertson, manager of the Goldwyn offices in Kansas City, and salesman for the company, leaves this week to enter the army.

Ryan Promoted to Sergeant-Major.

Phil L. Ryan, formerly manager of the Standard Film Corporation, and now with the Signal Corps at Fort Leavenworth, Kansas, was in at the Kansas City offices during the week end of July 20. Mr. Ryan's executive ability will not stay under in the army any more than it did in the film game. The same ability which made him the youngest general manager in the country perhaps has promoted him to Sergeant Major after two weeks as a private. Mr. Shylen is taking over some of the advertising work which was formerly in charge of R. H. Tannehill.

Vaughns Leaves for St. Louis.

C. C. Vaughns, formerly manager of the Kansas City office of the George Kleine system, left July 20 to take charge of the St. Louis branch. "Cal" Edwards is now in charge here, and has made a slight change by placing Miss Laveta Crithfield in charge of bookings. Miss Crithfield has been with Kleine for over two years in various capacities.

Holds Benefit for Base Hospital.

Base Hospital Unit No. 28 was given a motion picture benefit by the auxiliary at the Alamo theatre, Saturday night, July 27. Two performances beginning at seven and nine o'clock, respectively, were run. The unit is under the command of Major John F. Binnie, who is now in active service in France. Photographs and pictures of the boys at work were shown.

Raymond Called to Fight.

C. E. Raymond, shipping clerk for the World Film Corporation, has been called to the colors. Mr. Raymond is replaced by Harry Cameron, formerly with Paramount, and also with Kleine-Edison.

Universal Notes.

Leo Doty, booking clerk, has been called to the army. Mr. Recob is taking his place.

D. B. Lederman, special representative from the New York office, is again in Kansas City looking over the system which he installed a week or ten days ago. From Kansas City, Mr. Lederman will go to Des Moines, Iowa.

V. A. Klingberg has been added to the Universal force as special attractions salesman in the Kansas territory. Mr. Klingberg was formerly with the Universal and also with Paramount for some time.

Exhibitors Who Visited Kansas City.

The following are some of the exhibitors from the nearby territory who paid their respects to the Kansas City exchange last week: E. Van Hyning, Pastime theatre, Ottawa, Kansas; R. W. Varderman, Maple theatre, Independence, Mo.; Lee Gunnison, the Royal and Crystal theatres, Atchison, Kansas; Mrs. Mellington, Ottawa, Kansas; Charles Barron, Augusta, Kansas; C. Holmes, Emporia, Kansas; C. D. Stricker, Liberty theatre, Sand Springs, Okla.

Among the Theaters.

Picher, Okla.—The Main Street theatre has changed hands. R. Bess and W. H. Daly, of Pittsburg, Kan., have purchased the stock of Preston Novinger, James Roper, and J. Blades.

Dwight, Kan.—The Dwight Amusement Company is building a new airdome.

Atwood, Kan.—Hereafter the Electric theatre will be under the management and personal supervision of Mrs. Mae Bertram, superintendent of city schools.

Dallas, Tex.—The Dallas Opera House Association will remodel brick opera house at a cost of $16,000. Watson Co., contractors.

Akron, Ia.—M. B. Ryan recently bought the Majestic theatre of John Lemeke and has taken possession.

Necedah, Wis.—Frank Nowachek has leased the hall here, and will put in a moving picture show.

Red Cloud, Neb.—Geo. J. Warren has again come into control of the Teepe theatre here, as well as the Orpheum.

Sheldon, Iowa.—The Strand theatre is to be remodeled at once. Mr. Long is owner of the building.

Wheatland, Iowa.—The moving picture theatre here has been reopened.

Marathon, Iowa.—V. A. Noble has bought the moving picture business here and has taken possession.

Murray, Iowa.—The Gem theatre has been leased by Miss Beulah Stewart to J. F. Wortham of Centerville.

International Falls, Minn.—Devereaux & Tippel have opened their new playhouse for business.

Fort Worth, Tex.—The Y. M. C. A. is erecting an open-air theatre at Taliaferro field. An open-air stage with seats for several hundred and motion picture projection booth are being erected.

Junction City, Kan.—The Junction City Amusement Company will erect a $10,000 theatre, 24x110 feet. C. D. Turnbull, architect.

Tulia, Tex.—W. M. Givens, of Lockney, has purchased the Olympia theater from H. H. Townsend.

Del Rio, Tex.—A theater building is to be erected by W. Box, San Antonio.

Ohio Operators Present New Wage Scale

Becomes Effective August 19—Increases Earnings from 62½ Cents an Hour to 80 Cents—Provision Made for Special Entertainments and Overtime Work.

By M. A. Malaney, 607 Belmont Building, Cleveland, Ohio.

CLEVELAND.—Motion Picture Operators Local 160, I. A. T. S. E., last Monday submitted a new wage scale to exhibitors, to go into effect on August 19, which will give them a raise from 62½c. an hour to 80c an hour. Here is the scale:

Section 1.—All night shows within our jurisdiction shall pay at the rate of $25.60 per week, four hours to constitute a night's work. The aforesaid amount shall include one matinee a week. Should the said matinee run continuous, the operator shall receive $1 for the supper hour. All extra matinees shall be paid for at the rate of $3.50 each and shall not exceed four hours.

Section 2.—All theatres running ten hours a day shall employ two operators, each working 5 hours per day, and each to receive $28 per week.

Section 3.—All theatres running twelve hours per day shall employ two operators, each working 6 hours per day, and each to receive $33.60 per week.

Section 4.—All theatres running 14 hours per day shall employ two operators, each working 7 hours per day, and each to receive $39.20.

Section 5.—All theatres running 16 hours per day shall employ two operators, each working 8 hours per day, and each to receive $44.80 per week.

Section 6.—All theatres running a daily matinee and evening performance, the matinee not to exceed four, and the evening performance not to exceed four hours, shall pay $44.80 per week.

Section 7.—Special entertainments shall be paid for at the rate of $5 each and shall not exceed four hours. $3 shall be charged for setting up machine and $3 for taking down.

Section 8.—Overtime in connection with downtown theatres shall be computed by adding the total overtime per week, and charged pro rata.

Section 9.—Overtime in connection with all other theatres shall be charged for at the rate of $1 per hour or fraction thereof.

Section 10.—All operators engaged for road work shall receive the wage scale as required by the International Alliance at the time he is engaged.

Section 11.—Operators shall not be permitted to carry film, banners, posters, etc., to or from theatre or film exchange, either with or without compensation.

Section 12.—Eastern standard time shall be recognized in accordance with this scale.

Charles V. Burton, well known cameraman of Cleveland, is in Salt Lake City taking pictures of the potash fields for Uncle Sam. This work is preliminary to Burton's entering the active service. He has applied for a commission in the observation department of the aviation division.

E. J. Smith, manager of the Universal exchange, has just returned from vacationing in the Adirondacks and other eastern points.

Fighting Sunday Closing in Ohio.

The Sunday closing bill in Ohio will receive another blow when the exhibitors of the state gather in Columbus at the Deshler Hotel on August 1 in an effort to provide ways and means for legalizing the Sunday movie in Ohio. Notification of the meeting has been sent forth to everyone connected with the film industry.

Those present at the initial meeting of exhibitors in Columbus last month decided to form themselves into a regular organization for handling the proposition intelligently, and to that end organized under the name of the Ohio State Screen League, with officers as follows: Henry H. Lustig, president; Fred Desberg, secretary. An executive committee was also elected, and consists of the following representative exhibitors: John W. Weinig, Cincinnati; C. W. Cline, Akron; Harry W. Cress, Piqua; Joseph Perlstein, Toledo, and Zach Smith, Bryan. This committee will act in conjunction with the officers of the league.

The Ohio State Screen League is not affiliated with any other motion picture organization, and has power to act only in reference to Sunday closing.

At a recent meeting in New York of the Sunday closing committee of the N. A. M. P. I. it was decided to send one of their representatives on to Columbus to be present at the mass meeting in Columbus, August 1.

Petrova Sells $16,000 W. S. S.

Mme. Petrova's two appearances at the Stillman theatre last Friday netted the U. S. Government just $16,000 in war saving stamps. The popular screen star made a short address in the afternoon and evening, accompanying her talk with a few well selected songs.

Mr. and Mrs. Mark Greenbaum of the Alhambra theatre have just returned from an enjoyable visit to Camp Sherman, Chillicothe, where their son, Jack, is stationed. Mr. Greenbaum brought back the good word that Jack will be in Cleveland for the opening of the Alhambra on August 17.

Fox Preparing for Big Sales Drive.

The Fox Film Company's Cleveland office is showing a great deal of activity preparatory to the big sales drive that Manager Sydney E. Abel is planning for the early fall. In anticipation of the drive he is enlarging his sales force considerably. Two new men were added this week. They are H. E. Smith, for the past five years owner and manager of the Toledo Film Exchange in Toledo, and C. D. Woodyet, a prominent exhibitor from Illinois.

Sunday Closing Receives Setback.

Sunday closing in Ohio was given a blow last week when the grand jury refused to indict two moving picture owners of Tiffin, Ohio, for running their shows on Sunday. They were recently arrested for keeping open on Sunday after the mayor had forbidden the shows to continue opening.

Parsons Treats Newspaper Men.

"Smiling Bill" Parsons, of Capitol comedies, which are being released through Goldwyn, visited Cleveland July 22 and certainly let the city know he was there. Bill treated the newspaper men and others to a fine luncheon at the Hollenden Hotel, and in the afternoon went to two orphan asylums and distributed a box of candy to every child. At 3 and 9 p. m., Mr. Parsons appeared in person at the Stillman theater, where he delivered a talk on Thrift Stamps. At 6 p. m. he was the guest of honor at the Cleveland Yacht club. Moving pictures were made of these events by the Plain Dealer Screen Magazine.

Gordon Square Has Film Repertoire.

The Gordon Square theatre, Cleveland, has just closed a successful summer season of film repertoire, something new in this section, if not in the country.

Manager Ryder had a week for each popular star, and ran their best pictures, changing daily.

Ohio Short Items.

Manager Leibmann, of the Cleveland Parex office, is looking for two good road men.

A Goldman, of the Monarch theater, Cleveland, has become financially interested in two theaters in Newcastle, Pa.

Iowa News Letter

By J. L. Shipley, 615 Locust St., Des Moines, Ia.

Two Exchangemen Called to Colors.

DES MOINES.—Two exchange men well known to Des Moines and Iowa exhibitors answered the call to arms this week. Orrin C. (Lafe) Clark, assistant manager of the Yale Photoplay Company, enlisted as yeoman in the navy. Billy Swain, cashier at the Universal office for several years, was called in the draft, and with the Des Moines contingent went to Camp Pike, Arkansas. It was a coincidence that Stanley J. Mayer, former manager of the Yale, was the first local film man to go into the army.

M. J. Frisch Back from Meeting.

Manager M. J. Frisch of the Universal office returned from the general meeting of Universal branch managers and high officials in Chicago. Mr. Frisch stated that plans for the coming year reveal some unusual productions for distribution through the Universal offices. He reports business booming in the face of the hot weather and usual off season.

Draft Board Summons Harry Watts.

Harry Watts, who has been acting as manager of the Palace for several weeks past, hastened to his home in Omaha in answer to a summons from the draft board there. Manager Dan C. Burgum of the Garden will also supervise the Palace in the future with Jess Day, former manager of the Star, and experienced in theatricals generally, as house manager. J. L. Shipley is handling publicity for both theaters.

Epidemic Closes Picture Theatres.

An epidemic of infantile paralysis has demoralized the picture business in Dubuque, all theaters having been closed by order of the city authorities. Several deaths resulted from the disease, and the theater managers state that it may be some little time before the ban is lifted and they are permitted to reopen.

Mitchell Supervises Music at Palace.

Norris E. Mitchell, who has been musical director at the Garden for several years, has had the supervision of the Palace orchestra added to his duties as well. Mr. Mitchell promises to bring the latter house up to a high musical standard. He continues to direct personally at the Garden.

Witmers Sell Their Lyric Theater.

Cecil Witmer, manager of the Casino, announces that owing to his brother, H. H. Witmer, having been drafted, they have sold their Lyric theater at Valley Junction to Ed Lyons.

Authorities Close the Twin-Star.

Declaring it to be a violation of the state and city laws the Twin-Star theater of Ames was ordered closed Sunday by the Chief of Police. The picture being shown was "Pershing's Crusaders," the film having been secured upon the request of soldiers of the visiting 313th Battalion as a means of Sunday advertisement. Gerbracht Sisters, who are operating the house while their brother, Joe, is fighting with the Marines, were called before the city council. The mayor was out of the city at the time and the case has gone over until his return. Interest runs high in Ames, and the majority seem to favor an open-Sunday town.

Dress Lobby for "Uncle Tom's Cabin."

"Uncle Tom's Cabin" packed and jammed the Garden theater for four days. Manager Burgun fixed the lobby up appropriately, surrounding the box office with logs and using cotton and cane effectively for a background. A great deal of interest attached to Mrs. Priestley Morrison in the role of Aunt Ophelia, Mrs. Morrison having been a stock favorite here for several years, and it being her debut in pictures. A special children's matinee on Saturday attracted more than two thousand children.

Rochester News Letter

By L. B. Skeffington, 61 Main Street, Rochester, N. Y.

Columbia Takes Over the Baker.

ROCHESTER.—The Baker theatre has been taken over by the Columbia Amusement Company, which will move its burlesque into it from the Corinthian next season. It has been said that the Corinthian would show high class pictures next season.

Authorities Seize Park Theatre.

A peculiar situation has arisen in Bath involving the Park theatre. This house and the National hotel were owned and conducted by William P. Murphy. A while ago Mr. Murphy neglected to pay his taxes, and the municipal authorities immediately seized the property. They then leased it to Matthew E. Shannon. Now Murphy has started a suit in the Supreme Court, alleging that the authorities had no right to take any such action. He is also suing Shannon to recover possession of his property. The latter has asked the city of Bath to defend his suit, but the city officials claim that they did not guarantee the lease.

Crawford Wright Adjudged Bankrupt.

Crawford Wright, manager of the Wright theatre at Waterloo, has been adjudged bankrupt and the affairs of the theatre placed in the hands of Referee in Bankruptcy Charles A. Hawley, of Seneca Falls.

McVoy Takes Pictures of Draftees.

One of the most progressive motion picture theatre managers in Central New York is Manager McVoy, of the Morgan theatre in Auburn. When a number of drafted men from Auburn and Cayuga county left Auburn one morning last week, Mr. McVoy had a cameraman on the job, and took some splendid views. Thev were shown two days after being shot. One scene that is remarkable shows the parade coming down James street.

Rialto Books Metro Film for Week.

"To Hell with the Kaiser" is receiving some big time advertising in this locality, and has been booked for a week solid at the Rialto and the Family theatres.

Kentucky News Letter

By Ohio Valley News Service, 1404 Starks Bldg., Louisville, Ky.

Theatres Aid Home Warfare Campaign.

LOUISVILLE.—Louisville motion picture theatres, retail merchants, telephone companies, etc., have joined in a campaign for the week of August 4 to 10 to raise $88,000 still needed to complete a fund of $227,000 for the Louisville Federation of Social Agencies. Lee Goldberg, motion picture chairman for Kentucky for war work, has arranged with a number of theatres to use slides carrying the slogan, "Do Your Share for Home Warfare." The theatres to aid in the campaign are the Alamo, Ideal, Hilltop, Cherokee, National, Palace, Starr, West Broadway, Aristo, Crown, Hippodrome, Majestic, Norman, Preston, Strand, Casino, Empire, Fontaine, Ferry, Mary Anderson, Orpheum, Shelby, Rex, East Broadway, and Walnut.

Adjust Labor Differences.

Paducah.—Moving picture theatres of this city which have been listed as unfair to organized labor are back on the fair list again following adjustment of the differences between the three theatres and the International Alliance of Theatrical & Stage Employees. The matter was settled through arbitration by a committee composed of Commissioner J. L. Woolridge; President Andrew H. Bradley, of the Central Labor Union, and owners of the Kozy, Arcade, and Star theatres. The operators of the theatres went on strike on May 10, and the strike had been in effect since that time.

Breck Company Takes Quarters in Film Row

San Francisco Supply Concern Opens Beautifully Appointed Salesroom and Offices in Fireproof Building at Golden Gate Avenue and Jones Street —Formerly at 70 Turk Street, the Old Film Center.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL.—The Breck Photoplay Supply Company, which succeeded to the business of George Breck several years ago, has moved from the quarters that have long been occupied at 70 Turk street to a handsomely appointed salesroom at the corner of Golden Gate avenue and Jones street. This store is in a fireproof building erected exclusively for film exchanges and theatre supply firms, and this concern was the first to lease space. It occupies a space twenty-five by seventy-five feet in size, with a full basement, in addition to a mezzanine floor, where the offices are located. A large shop will form a part of the equipment, and it is planned to manufacture many specialties for use in connection with projection. The Breck Photoplay Supply Company has long handled Simplex machines in this territory, and was recently made distributor for the entire Pacific Coast. Sales in the local field have been quite satisfactory of late.

This concern has always handled a large line of the theatre supplies, and this will be added to now that the move has been made to Film Row. At one time its location on Turk street was in the heart of the film exchange district, but this industry has now centered on Golden Gate avenue, and the move was made to that thoroughfare as soon as suitable quarters could be secured. Tom Maguire, manager of the firm, was for years an exhibitor in the Northwest, and has a wide knowledge of the needs of theatre owners.

Peerless Buys Arbuckle Films.

The Peerless Film Service has purchased twenty-four one-reel Arbuckle comedies, having made such a success in booking the Chaplin reissues it controls. Complaints are made that others having old Chaplin pictures are putting out misleading advertising, claiming the honor of booking these at the Portola and other theatres where the Peerless has placed the reissues.

Rodeo Helps Red Cross.

G. E. Madsen, who conducts the Bell theatre at Livermore, Cal., worked hard to make the recent rodeo a success, and reports that about $3,000 was cleared at the event for the benefit of the Red Cross. Moving pictures were taken, and are being shown at theatres in the Livermore Valley.

Nick Turner Returns to T. & D.

Nick Turner, for some time manager of the T. & D. theatre at San Jose, Cal., and who left to assume the management of the Strand theatre at Grass Valley, which he purchased, has again joined the staff of managers of the Turner & Dahnken Circuit, and has been placed in charge of the Berkeley house. Harry Oviatt, who was in charge here for several weeks, has assumed charge of the house at San Jose.

Bluebird Man Joins Marines.

Joe Goldberg, for the past year in charge of the Bluebird office at San Francisco, has enlisted with the Marines. He recently completed a long road trip for the Universal, and enlisted upon his return.

Kinema Engages Orpheum Theatre.

The management of the Kinema theatre at Oakland some time ago secured bookings on both "Pershing's Crusaders" and "Hearts of the World," intending to show them both at this house. It was later decided to show the former immediately following its engagement at the Columbia theatre in San Francisco, and an opportunity was presented of securing the Oakland Orpheum for the presentation of "Hearts of the World." The new arrangement is a very advantageous one, since this house has a much larger seating capacity than the Kinema, with better facilities for the installation of the augmented orchestra that will be required, and with proper facilities for the reservation of all seats.

Notables Speak in Theatre Tea Room.

M. Maurice Sasenave, minister plenipotentiary of the French High Commission to the United States, spoke recently at a reception tendered to him in the Red Cross tea room on the mezzanine floor of the California theatre. Lieutenant Paul Verdier, of this city, who has served with the French army the past four years, also spoke and allowed the theatre management to exhibit a reel of pictures, the property of the French Government, showing the "Blue Devils" and some submarine views.

Made in San Francisco Picture Shown.

The first complete "Made in San Francisco" feature picture, "The American," produced by the Liberty Feature Films Company under the direction of H. E. Wallace, who also plays the leading role, was shown recently for a week at the Theatre St. Francis. Others who took part in the production were Clarence E. Hogan, Barbara Marriott, Gertrude Bartlett, Sophie Christenson, Francis Sights, and Anna Goldsmith. The concern plans to erect a large studio here.

San Francisco Brevities.

The Paul Smith Pictures Company has given up its offices at 120 Golden Gate avenue.

George Chamberlain, of the Independent Film exchange, has disposed of most of his film, and has left for Texas to handle his Sontag & Evans production.

J. W. Davis, formerly road man for the General Film Company out of the local office, has resigned to accept the management of the Vallejo theatre at Vallejo, Cal. He succeeds Joe Langley, who has gone to Hanford to manage the house owned by his brother, Claude Langley.

H. E. Lotz, manager of the Pacific Coast offices of the Western Triangle Distributing Corp., made a trip early in the month to Salt Lake City to install a new manager.

Andy Hillyard, formerly with Edward H. Kemp, is now in training at Camp Kearny, Cal.

Louis R. Lurie, of the Rialto theatre, recently made a business trip to Seattle.

The Grand theatre, one of the oldest houses in the Mission district, has been sold by Sam Levin to Mahoney Bros., and will be conducted under the management of Charles Mahoney.

Otto Roeder has moved from the old Columbia theatre to the Bay View theatre on Railroad avenue.

George Breck, E. L. Gilmore, and L. M. Kaye are engaged in business as the Vitaslide Company.

J. Hellman and C. E. Burns have disposed of the New Piedmont theatre at Oakland to the J. S. Kimball Company.

Texas Brief Items.

George L. Barry, of the Billy Barry theatre at Bowie, Tex., was visiting among Dallas film exchange men last week for the first time in three years. He commented on the army airplanes droning overhead and on two or three new Dallas skyscrapers.

Two former Texas League ball players are making a big success as moving picture exhibitors. They are "Boston" Campbell and "Babe" Peoples, of Denison, Tex. They are joint proprietors of the Arcade theatre.

Equitable Exchange Newest in Kansas City

C. W. Harden, an Old Time Picture Man, Is Manager and Chief Promoter—W. H. Bell, Secretary and Treasurer—Offices Located in Ozark Building—Will Handle Billy West Comedies and State Right Features.

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

KANSAS CITY.—The Equitable Film Corporation is the latest exchange to be added to Kansas City's list. The manager of the company and chief promoter is a man who is popular and well known in Kansas City film circles—C. W. Harden. Mr. Harden was first introduced to the Kansas City film world as manager of the local Fox office. Later he had charge of the Metro, where he remained until last August. From the Metro he went to the E. & H. Film Distributing Company, which he established in Atlanta, Ga. A short time ago he sold his interest in that company and came back to Kansas City to affiliate himself with the owners of the Camp-Bell Film Company, forming the Equitable Film Corporation. The corporation is capitalized for $25,000, taking over all of the assets of the Camp-Bell Company with Mr. Harden in charge. W. H. Bell, who is also an old-time film man, having been manager of the Paramount office in St. Louis previous to his Kansas City experience, has been appointed secretary and treasurer of the company. J. M. Campbell, president of the company, is a prominent insurance man of Kansas City, being particularly well known in financial circles.

C. W. Harden.

Billy West comedies and a number of big state rights pictures will be handled. The corporation expects to become the largest independent buyer in the middle west. The offices of the company are located in the Ozark Building, the center of the film industry in Kansas City.

Owing to the prominence and popularity of Mr. Harden and Mr. Bell, who have had such long experience in this territory in the film business, the success of the company is already assured. There will be the unlimited financial resources of Mr. Campbell and his associates, so this combination means a really big local proposition.

Gregory Joins the Army.

Charles Gregory, salesman covering the Iowa territory for Goldwyn, leaves August 5 to join the national army. Mr. Gregory, who has been with Goldwyn since the opening of the office, first as shipper, then booker, and salesman, is the third man from the Kansas City office to go into the service. The other two are H. C. Robertson, salesman, and T. F. Wilson, shipping clerk, who entered the navy.

Brucklein Enlarging His Theatre.

Hugo Brucklein has completed plans for a 50x37-ft. addition to his moving picture theatre at 1615-17 East 18th street. The extension will be one-story high and put on at the rear of the present building.

Newman Purchases Big Pipe Organ.

Work on the Newman theatre at 12th and Main is being pushed as rapidly as possible. Mr. Newman has just purchased what is probably the largest pipe organ in the west from the Austin Organ Company. The instrument has eighty-nine stops and four manuals. The top manual is made of the finest orchestral material procurable and the organ is designed to take the place of an entire orchestra. Mr. Newman's idea in this is that he wished to be fully equipped in case war conditions should cut down on the number of musicians.

Triangle Releases Pleases Censor.

The city censor held a private showing last week of the two Triangle releases, "Beyond the Shadows," featuring William Desmond, and the "Golden Fleece," featuring Joe Bennet. These were passed as very good.

Campbell Returns for Conference.

J. M. Campbell, of the Camp-Bell Company, has returned to Kansas City from his summer home at Lake Okoboji, Iowa, to hold an important conference with W. H. Bell in regard to plans for expansion in view of the coming fall season. This exchange is new and one of the leading independent distributors in the Missouri and Kansas fields.

Woods Goes to the Army.

W. B. Woods, booker for the Pathe, has been called to the colors, and will report for service in a week or ten days. D. W. Day, formerly booker with the Vitagraph, took charge of the booking department of Pathe in Mr. Woods' place.

With Missouri Exhibitors.

Will Leucht, of the Savoy theatre, St. Joseph, Missouri, has enlisted in the navy and expects to leave for the Great Lakes Naval Training School immediately.

Sam Harding, owner of the new Liberty theatre, Kansas City, has been in Omaha, Neb., on a brief business trip during the past week. Mr. Harding expects to return within a few days. A $750 upright piano has been purchased for the orchestra at the Liberty.

Dr. Wertenberger, of the Empress theatre, St. Joseph, Mo., was in Kansas City recently. Dr. Wertenberger is remodeling and redecorating his house for the fall season.

W. B. Scoville, of the Idle Hour theatre, Kansas City, has just returned from a motor trip through Colorado. Work has already been started on the extension to the theatre and the erection of an entrance on Grand avenue.

Junction City, Kan.—Work of remodeling the Columbia theater is almost completed.

Jameson, Mo.—C. E. Long is now manager of the moving picture show at this place.

Moreley, Mo.—A portion of the new $10,000 building being erected by Black & Son will be occupied by the Morley moving picture show.

Houston, Tex.—The new Victory theater has been opened to the public.

Detroit News Letter

Perry Selling Hodkinson Productions.

DETROIT.—Charles W. Perry, for three years with Pathe in Detroit, part of the time as manager, and for a while manager of the Boston Pathe office, has returned to Detroit as special sales representative for the W. W. Hodkinson Corporation. He will devote his entire time to selling Paralta and Plaza Plays, making his headquarters at the office of the General Film Company.

Pierce Now with Liberty Theatres.

The numerous friends of Howard O. Pierce, for several years publicity manager for the Kunsky Enterprises, all last winter as manager of the Butterfield houses in Flint, and recently manager of the Liberty theatre at Camp Taylor, Louisville, has been appointed assistant director of the Liberty Theatres of the United States, making his headquarters at Washington. Howard has a brother who has been with the Marines since the outbreak of the war.

Garson Shows "The Hushed Hour."

Harry I. Garson, president of the Broadway-Strand theatre, and manager for Clara Kimball Young, was in Detroit on July 24 and 25. While here he screened his first feature, "The Hushed Hour," with Blanch Sweet and House Peters. Those who saw it declared it was a real big picture worthy of playing in the best houses.

Exhibitors' Board Decides on Dues.

On Tuesday, July 23, a meeting of the officers and board of directors of the American Exhibitors' Association, of Michigan, was held at the Hotel Tuller, Detroit. It was a short meeting, some complaints being discussed on which there will be a report later. The board decided to make dues for all Michigan exhibitors $12 per year, the fiscal year starting July 1.

The board of the Exhibitors' Booking Corporation, of Michigan, also held a brief meeting, enabling stockholders to pay for their stock and to complete the Michigan unit so that it can be properly associated with the Affiliated Distributors' Corporation—the national body. Charles Seaman, of Grand Rapids, national director, attended the meeting, and reported the recent New York conference.

Detroit Brevities.

Jake Sullivan, recently manager of the Your theatre, Detroit, has been appointed manager of the Globe theatre by Warren & Cohen.

Leon Schlesinger, general sales representative for the Manxman Corporation, was in Detroit July 25 and 26, and placed "The Manxman" with John H. Kunsky for one week at the Washington theatre—week of August 11. Mr. Schlesinger is making a hurried trip to the principal cities placing "The Manxman," and reported splendid success.

Jack Mowat, of the new Lincoln Square theatre, Detroit, seating 2,000 people, announces the opening will be on Labor Day.

W. A. Haynes, an attorney, has become affiliated with the film business by becoming city representative in Detroit for the Dawn Masterplay Company.

James Rutherford, for three years with the Miles theatre in Detroit as house manager and publicity manager, and for 22 years in every branch of the amusement business, has taken full charge of the Bijou theatre, Bay City, for the Butterfield interests.

The Educational Distributing Corporation, of New York, has established Detroit offices at 302 Film building in charge of Harry Abbott, who formerly managed the Academy of Music, New York City.

The Dawn Masterplay Company, of Detroit, has become United States and Canada distributors for the Spanuth Original Vod-Vail Movies, and offices are to be opened at once in New York and Philadelphia.

Remodeled Empress Theatre Reopens.

The Empress theatre, Calgary, Alberta, is now almost as good as a brand new theatre. The house reopened on Friday, July 19, after considerable alterations and improvements had been made in the place. The balcony was enlarged and carpeted with a view to using it as a reserved section during the coming winter, and six hundred seats were added to the capacity of the theatre. A brand new ventilating system was installed, the new equipment including six exhaust fans in the roof and two ventilating tunnels over the screen. An extra exit has also been installed at one end of the balcony. The whole interior has been redecorated in artistic fashion. The lighting system was also remoleled in order to secure a new indirect effect. The seating arrangement on the main floor of the house was also altered somewhat.

Y. M. C. A. Entertains.

The Y. M. C. A. has arranged to present a series of Fox Standard Pictures at the Princess theatre, Brownsburg, Quebec, for the benefit of the many employes of the Dominion Cartridge Company. The plan was arranged at the suggestion of the company, whose employes include nearly all the adults of the town.

Aloz Joins Staff of U. B. O.

J. H. Aloz, formerly manager of the Auditorium theatre, Quebec, has left Canada to join the staff of the United Booking offices, filling the position recently vacated by Tom McKee. Mr. Aloz owns a farm at Hampton, Mass., and it was his desire to be closer to his property that helped him to decide on his move to Gotham.

Keeps Tabs on Condition of Films.

Manager T. E. Kennedy, of the Lyceum theatre, Wingham, Ontario, follows a practice that helps both himself and the exchanges quite a bit. He uses a special printed form on which he keeps data concerning the condition of every film that is used in his theatre. The operator looks after the filling in of these report forms and the headings include scratches, perforations, torn edges, misframes and general condition. He sends these reports to the interested exchange for their action or otherwise. The exchange appreciates his efforts in this connection.

Among the Southwest Theatres.

Orange, Tex.—Contract for the construction of a modern theater building equipped for a motion picture show has been let to the E. W. Brown Estate.

Bristow, Okla.—Mike Signal has sold the De Luxe theater to Mr. Larsen, of Oklahoma City, who will take charge immediately.

Hollis, Okla.—J. K. Lunn has purchased the LeGrande theater. Mr. and Mrs. Marvin Molloy are now operating the theater for Mr. Lunn.

Cement, Okla.—G. F. Cutshell has bought the Arcade theater from F. A. Herber.

Collinsville, Okla.—W. J. Mallett, formerly of Tulsa, has leased the Royal theater.

Ponca City, Okla.—Frank Powell, the proprietor of the Mission and Majestic theaters, has sold all his theater interests to William Moyle, of the Moyle Theater Company.

Duncan, Okla.—Hass and Campson expect to have the new Pastime theater ready for opening about August 1. The building and furnishings will cost between $12,000 and $15,000.

Altus, Ark.—Garland Hamm has opened a moving picture show at Altus.

Hope, Ark.—I. W. Rogers will erect a $25,000 theater.

Leachville, Ark. — Leachville Theater Company will erect a new building. W. H. Taber, president.

Des Moines, Ia.—The Palace theater has been sold to the General Amusement Company. A. H. Blank is the manager.

Entertain Convalescent Canadian Soldiers

Employes and Executives of Regal-Regent Interests of Toronto Provide Recreation for the Wounded at the Military Hospital at Whitby—Show Gerard's Film and Chaplin's "A Dog's Life" and Give a Vaudeville Performance

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

TORONTO.—The Regal and Regent people, of Toronto officially known as the executives and employees of the Regal Films, Limited, and the Regent theatre, enjoyed a Sunday outing at Whitby, Ont., thirty miles from Toronto, on July 28, for the purpose of entertaining the several hundred convalescing soldiers in the Whitby Military Hospital.

Despite the "blue laws" of Ontario the film folk had a big day. Eighty of them made the trip in fifteen automobiles, played and sang, and then returned home feeling both good and sore, the latter state referring to the condition of leg and arm muscles after a strenuous baseball game. A picture show was provided in the theatre of the hospital, the attractions being "My Four Years in Germany" and Chaplin's "A Dog's Life." Seven members of the Regent orchestra provided the music for the presentation.

The "Film Nine" played "The Cripples" a game of baseball and the score was 42 to 5 or 24 to 5—we forget which—in favor of the ex-soldiers, despite the fact that J. P. Bickell, the big man of the Regal-Regent interests, officiated as an umpire. Only five innings were played.

Mr. Bickell was also the manager of the picture show and the stage manager for the vaudeville performance which was also staged. In other words, he worked while the rest played.

The soldiers provided a healthy meal for the city visitors. It would have been known as a "square meal" before the war. Practically every employee of the two companies was on the job and mingled in most democratic fashion. Announcement was made by Mr. Bickell that they would all make another Sunday trip to the Whitby hospital within another few weeks. One of the treats promised for the coming occasion was a recital by the entire "Regent Famous Orchestra" for the soldiers.

Regal to Handle Metro's "Kaiser."

Formal announcement has been made by Regal Films, Toronto, that it has arranged for the release in Canada of Screen Classic productions during the coming twelve months. There will be twenty-six features, the first of which will be "To Hell with the Kaiser."

Monarch to Release Goldwyn Pictures.

Specific details as to the manner in which Goldwyn releases are to be handled throughout Canada in the future are now available. The Goldwyn Productions will be released by the Monarch Film Company, Limited, a branch of the Famous Players Film Service, Limited, and the first release will be in September.

In addition to the Goldwyn business the Monarch Film Company, Limited, is distributing Select Pictures in the Dominion. Select pictures are controlled by Jules and J. J. Allen under the firm name of Select Pictures Corporation, Limited.

The general manager of the Monarch Film Company is Phil Kauffman, who was the Toronto manager of the Famous Players Film Service for a number of years and who was later associated with Regal Films, Limited. His office will be continued in the Hermant building, 21 Dundas street East, Toronto, although the general offices of the Allens are located in the Allen Theatre building. The Montreal office of the Monarch will also be quite distinct from the branch of the Famous Players Film Service in that city. The address of the Monarch's Montreal branch is 108 St. Catherine street West.

Devaney Succeeds Rogers at Fox.

Ben. F. Rogers, for many months in charge as manager of the Toronto branch of the Fox Film Corporation, has been transferred to the Fox office at Washington, D. C. He has been succeeded at the Toronto office by Leo Devaney, who has been associated with the Fox interests in Toronto for several months. Mr. Devaney was formerly a local newspaper man and handled the publicity for Shea's theatre and Shea's Hippodrome. Mr. Rogers was formerly with the Fox branch at Boston. Mr. Vincent McCabe continues as Canadian representative for the Fox interests.

All Toronto Theatres Running.

So far as moving picture theatres are concerned Toronto is once more boasting that "the lid is off." In other words, the local theatres are "100% open." For a short time there was one dark picture theatre, the King theatre, at 565 College street. This has been acquired by Manager Lester of the Royal theatre, 584 College street, only a few doors away, and he proposes to operate both houses in the future. After redecorating and a few changes the King theatre was reopened on Saturday, August 3.

Import Paper Under Special License.

Toronto exchanges report that they are now having no difficulty in importing all the still photographs and display paper for various current releases that they require. Not long ago an order-in-council was passed which prohibited the importation of any photographs or special printed pictures. For a time the Canadian Customs refused to pass the photos for moving picture features, but now the paper and other accessories is coming into the country under special license.

Bailie Does Street Car Advertising.

W. Bailie, of Toronto, president of the Moving Picture Exhibitors' Protective Association of Ontario, has acquired complete control of the Kum Bac theatre, 1012 Dovercourt road, from his "old man." His move has been to install a real pipe organ as well as a piano. Mr. Bailie recently signed a contract with the Toronto Railway Company for a one-sheet advertising board on the front of ten trollies that are routed to pass his theatre and through his neighborhood every ten minutes. In addition to this advertising he distributes about 5,000 programs each week and also uses 150 window cards in the various stores.

Convert Club Into Picture Theatre.

The premises of the Windsor Athletic Club, at Windsor, Ontario, have disappeared as such. Under the direction of Ed Glassco the building is being transformed into a modern moving picture theatre to accommodate 1,100. Associated with Mr. Glassco are a number of Windsor's best citizens. The theatre is to be known as the New Empire theatre.

Byerle Goes to Kansas City.

Tom Byerle, one of the best known film exchange men in Eastern Canada, has departed for another country, namely the United States. Byerle received a tempting offer to become manager of the Famous Players branch in Kansas City so he drew out of the Toronto office of the Specialty Film Import, Limited, Pathe distributors. Byerle was a prominent exchange man of Montreal for a number of years.

Donates Use of Film to Red Cross.

President L. E. Ouimet of the Specialty Film Import, Limited, Montreal, donated the use of a colored scenic reel for the Red Cross Society in St. John's, Quebec, for a recent collection in aid of the Secours National. Mr. Ouimet made a similar donation last year.

Serkowich Commissioned Navy Lieutenant

Prominent Cincinnati Film Man Will Be Attached to Staff of Commodore Eaton—Resigns from His Motion Picture Connections.

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

CINCINNATI.—The definite announcement that H. Serkowich, secretary of the Moving Picture Exhibitors' League of the Chamber of Commerce and of the Associated Film Exchanges of the Chamber of Commerce, in both of which he has been active from the start, has become an officer in the navy, carries with it his resignation from the two bodies mentioned, as the Navy Department itself requested the Chamber of Commerce to release Mr. Serkowich. He has been commissioned as lieutenant, senior grade, and will be attached to the staff of Commodore Eaton, who is inspector of munitions and materials for the navy in the Cincinnati district. This makes it probable that Lieutenant Serkowich will be kept on duty in or around Cincinnati, especially as it was his work as instructor in a school for radio operators, and his aid in speeding up the manufacture of navy supplies in this section, aside from his achievement in the successful conduct of a volunteer navy recruiting campaign, that brought him most favorably to the attention of the Department. However, his experience in actual sea duty, gained several years ago in the merchant marine, where he was an expert wireless man, may cause him to be assigned to duty on the water; and it was doubtless with this in mind that he was required to pass the usual rigid physical and mental examinations for the rank in which he was commissioned, coming through all tests with flying colors. Appropriate recognition of Lieutenant Serkowich's departure will be taken by the film organizations which he has served, and he has already received many personal gifts attesting the esteem in which he is held by various film men and exhibitors.

Cincinnati's Own Star is to Marry.

The news received in Cincinnati recently that Marguerite Clark, Cincinnati's own star, is engaged to marry an army officer, was of more than ordinary interest on account of the fact that Miss Clark's family still lives in the Queen City, and that she has given her old home many marks of her affection. Among the most recent of these was her personal appearance on behalf of the drive for the second Liberty Loan, on which occasion Cincinnatians signified their appreciation by giving to her personally an even million dollars in subscriptions.

Opera House Playing to Big Business.

There must be something about the Grand opera house in Cincinnati, perhaps it is the knowledge that during the winter its prices are about the highest in the city—that makes people flock there to see moving pictures. At any rate, virtually every feature shown there during the summer has run beyond its original engagement, the recent instance of "My Four Years in Germany" running four weeks instead of one being the most remarkable. However, the record has been maintained by succeeding attractions, as "Tarzan of the Apes," scheduled for a week, proved so good a drawing card that it was booked for a second week, Arthur Guy Empey's "Over the Top" being postponed on this account.

Strike Delays Work on the Palace.

Labor trouble, which is seldom missing through any entire building job in the Queen City, broke out a few days ago on the Palace theatre work, in the shape of a walkout by members of the structural ironworkers' union, who declared that non-union men were being employed on reinforced concrete work. The ironworkers claim that they alone are entitled to do this kind of work, and threaten to quit the job permanently unless they are given the exclusive right to handle the reinforced concrete.

Brett Returns from Chicago Meeting.

J. F. Brett, manager of the George Kleine exchange in Cincinnati, distributing "Perfection Pictures," returned a short time ago from a visit to Chicago, where he discussed forthcoming releases with the big guns of the Kleine organization. Mr. Brett is much pleased with prospects for business, measured by the excellence of the productions coming, and is preparing for energetic campaigning among exhibitors in order to give them the fullest opportunity to benefit by his good things.

Pittsburgh News Letter

By E. J. McGurty, 455 Union Arcade, Pittsburgh, Pa.

Minerva Theatre Being Remodeled.

PITTSBURGH.—The Minerva theatre on Fifth avenue is the latest downtown theatre to remodel. Work is well under way for the enlargement of the theatre, and it is assumed that it will be ready in completed form about the middle of August.

The theatre will have two entrances and will extend from Fifth avenue to Oliver Way. It will have a seating capacity of approximately 1,000, as compared to its present capacity of about 450. The location of this house is ideal, being directly across from the Olympic and in the same square with the New Grand.

Mr. Demas, the manager, has contracted for the Sherry releases, which he will play a week, commencing with the "Romance of the Underworld" in August.

Avenue Theatre to Open August 1.

The new theatre next to the Hotel Henry, at 427 Fifth avenue, will be opened as the "Avenue" about the first of August, and is the latest addition to the downtown theatres. It will have a capacity of about 250, and has been furnished and equipped with new material. This theatre is a square away from the main artery of moving picture traffic, but ought to draw business, as the trend of the street is up this way.

Wise Returns to the Fold.

An old-time exhibitor who has been out of the business for about four years has returned to the fold, taking over the Avalon theatre from J. E. Stewart. The new exhibitor's name is Wise. The name may be significant in showing why he returned at this particular time. The Avalon is a neighborhood theatre which is prospering as a modern house of limited capacity.

Brown to Open House in Brookville.

Brookville, Pa., the center of a thriving agricultural district, is about to see the opening of a magnificent new theatre costing approximately $90,000. The theatre will be ready for opening about Aug. 15. It is being built by the Brown Brothers, of that place. The lobby is being modeled after that of the New Grand in Pittsburgh. The town is at present without a picture house, the old store-room theatre having been closed sometime ago.

Rex Theatre Changes Hands.

The Rex theatre of Uniontown has changed hands again, being taken over by D. J. Shimm. Mr. Wagner has engaged in another line of business.

Wood Takes Over Theatre at Clymer.

Frank Wood, who has the Grand theatre in Indiana, Pa., has recently taken over the two theatres at Clymer, in the mining district near Indiana, and will operate them on a policy which will conform to that that at his Indiana house. Mr. Wood was in Pittsburgh this week and says that business is fair considering the very warm weather. Mr. Wood's cousin, who has the theatre at Apollo, known as Woodie's theatre, has taken over the opposition house and is running it one night a week.

Mme. Petrova Boosting W. S. S.

Madame Petrova is here this week boosting W. S. S., and also the enlistment of marines. She arrived last Friday and will be in the city several days. Judging from the success which she has attained elsewhere she should have very good results here.

Minneapolis News Letter

By John L. Johnston, 719 Hennepin Ave., Minneapolis, Minn.

Stombaugh Managing Pathe Exchange.

MINNEAPOLIS. — Charles Stombaugh, former manager of the Standard-Art Dramas exchange here, and more recently manager of the Pathe exchange at Omaha, Neb., has returned to the Mill City, and is now established as manager of the local Pathe exchange. When R. O. Proctor, district manager for Pathe, and the gentleman who has been acting manager of the office since H. J. Roberts resigned was called to Chicago to take his draft examination early last week he made up his mind to make a switch in managers and give the local office a permanent boss. Proctor wired Stombaugh to come back to Minneapolis, and he sent Roy L. White to Omaha to manage the Nebraska exchange.

Miss Polk Leaves for "Over There."

Minneapolis' film rialto has sent many of its favored sons to take part in the gigantic struggle for Democracy abroad, and its women workers at the exchanges have proved unquestioned patriots by their work for the Red Cross and other patriotic orders, but to Miss Grace Polk goes the honor of being the first Minneapolis film woman to go to France for war work. Miss Polk gave up one of the best publicity positions in the country to "do her bit." She recently enrolled for canteen work abroad, and July 27 received a call to leave for New York within twenty-four hours. Miss Polk for several years was a reporter on the Minneapolis Tribune, later she became Minneapolis correspondent for the Moving Picture World, and eighteen months ago became press agent for the Ruben & Finkelstein theatres in Minneapolis. George M. Guise, former secretary to Mayor W. G. Nye, and more recently city editor of the Minneapolis Daily News, is to succeed Miss Polk as R. and F. press agent.

Rumor that R. & F. Want More Houses.

Rumor has it that Ruben & Finkelstein, owners of fifteen Twin City theatres, and among the most prominent exhibitors in the country, are dickering for several theatres in Wisconsin and Iowa. Neither Mr. Ruben nor Mr. Finkelstein could be reached to verify such a report, but it has been practically understood for some time that the local film magnates were looking for prosperous show houses in nearby large cities.

Exchange Notes.

W. R. Frank, Universal salesman, has resigned his position to study preparatory to entering the naval signal school at Chicago in September.

Mike Conhaim, recently sent back from Camp Dodge because he was too big to train down into fighting shape for Uncle Sam, is now back with the Supreme exchange.

Manager Pearson, of the First National exchange, has secured Gunner Van Raalte, a returned Canadian soldier, to travel with "Pershing's Crusaders" and talk on war work.

Earl Conlan, Vitagraph booker, resigned last week to enter the army. Conlan has been assigned to the Coast Artillery at New York.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

J. J. Payette in Army.

BALTIMORE.—The latest recruit for Uncle Sam's forces from Baltimore film circles is J. J. Payette, who is well known both in the Baltimore and Washington territories. Mr. Payette has been associated with a number of film companies in the past several years, and before joining the army was connected with Goldwyn. He is now a member of the 5th Engineer Corps, and has been sent to Camp Humphreys, Va.

O. D. (Nick) Weems, who is one of the foremost film men of the Baltimore and Maryland territory, has succeeded Mr. Payette as the Baltimore representative of Goldwyn. For some time Mr. Weems was salesman for Mutual, then became Baltimore branch manager for that company. Later on he went with Paramount-Artcraft, from which association he now comes to Goldwyn. Mr. Weems is well known, and one of the most popular film men in Baltimore.

Pictures At Camp Purnell.

At the new convalescent camp which was opened about two weeks ago on the Severn River and named Camp Purnell the motion picture is helping greatly to bring the wounded patients from General Hospital No. 2, Fort McHenry, into shape again. A fine program of pictures is shown twice weekly in the large recreation hall.

Depkin a Busy Man.

Bernard Depkin, Jr., supervising manager of the Parkway Theatre Company interests, is right up to his neck in business these days. He has again taken over the management of the McHenry theatre, Light near Cross street, and for a couple of weeks has been running a daily change of pictures with great success.

On Saturday, July 27, Mr. Depkin took a run down to Atlantic City, N. J., to look over his Anita theatre in that city, and reports that while the season for the well known summer resort has not been a smashing one still he has been making out very well with the Anita, which is being run with N. E. Bowden, a Baltimorean, as the house manager.

Schanze Hailed to Court.

Frederick W. Schanze, proprietor of Schanze's theatre, Pennsylvania and North avenues, as well as a drug store on the same corner, was given a hearing before Justice Brendel in the Northwestern Police Court on a complaint of the Child Labor Bureau on a charge of violating the child labor law of Maryland. It was shown that the two boys in question merely hung about the store to make money by acting as messengers, which they invested in Thrift Stamps. The case was dismissed.

Exhibitors' League to Hold Picnic.

The Maryland Exhibitors' League is now busily making preparations for the holding of a lively picnic on August 10 for all the moving picture fans in the Monumental City who care to attend. Frank A. Hornig, president, and Louis A. DeHoff, secretary of the league, will make a trip to New York to arrange for the appearance at the picnic of about 25 film stars who are to be their guests for the occasion.

The affair is to be held at Monumental Park, and, according to the arrangements now under way, the affair is to be informal. Many interesting features in the way of athletic games and old fashioned sports are being planned for the occasion. Dinner will be served in the park. It will be an all day affair. The guests for the occasion will be entertained in a true Maryland fashion by the members of the league.

Activities in Texas Film Circles Last Week

Business Booming in Galveston—E. H. Hulsey Entertains Patriotic Societies at His Old Mill Theatre—Dallas Ordinance Requiring Metal Booths for Projection Machines May Be Amended—Other Interesting Items.

By Phil Fox, Times-Herald, Dallas, Tex.

Business Excellent in Galveston.

DALLAS.—The moving picture business is booming at Galveston, Tex., with the construction of shipyards and the use of the Gulf port as a station for United States marines and units of the United States Navy and naval air service.

Business had fallen off there until the Government war activities commenced, according to the report of George Bell of the Bell Enterprises, controlling five Galveston theatres, who visited Dallas during the last week in July. Lack of customary excursion rates on the railroads was the cause of the temporary summer decline in the Galveston theatre attendance.

Hulsey Entertains Patriotic Bodies.

Two Dallas patriotic societies, the Dallas Home Guard and the Anti-Yellow Dog Clubs, were guests of local newspapers and E. H. Hulsey of the Old Mill theatre to "Pershing's Crusaders," which is the month-end feature at the theatre mentioned.

The Dallas Home Guard, five hundred strong, went to the Old Mill and cheered the patriotic picture to the echo.

The Anti-Yellow Dog Clubs are composed of Dallas youngsters who are enlisted to run down slackers and spreaders of German propaganda. The organization was modeled after a story carried in the Saturday Evening Post, and now the Dallas clubs have a membership of several hundred enthusiastic boys.

The youngsters staged a big street parade carrying patriotic banners and ended up at the doors of the Old Mill theater for a special matinee performance which they enjoyed vastly. The Old Mill was decorated with the national colors and the flags of the allied nations for the occasion.

A novel feature was introduced by Manager Herschel Stewart in securing phonographs from the Columbia company and having General Pershing's address to America rendered before each performance. The stunt was productive of much patriotic enthusiasm.

Sol Davis Back from El Paso.

Sol Davis, assistant salesmanager of the General, is back from El Paso, where he went with John A. Staveson, personal representative of W. W. Hodkinson, of the W. W. Hodkinson Corporation, to look over conditions in the border country and in New Mexico.

Mr. Davis reports that owing to troop movements from border cities, and El Paso in particular, that business has fallen off. The exhibitors say, however, that such a condition will only be temporary as more soldiers are expected for training. El Paso is out for a cantonment which will increase the already large command stationed there.

Authorities Examining Projectors.

Dallas city commissioners, in conjunction with the chief of the fire department and the fire marshal, have been interesting themselves during the past few day in various types of motion picture projecting machines.

In particular they have been investigating the reliability of various machines whose agents claim that they may be safely used in churches, auditoriums, etc., without a fireproof booth. At present every motion picture machine here must be enclosed in a metal booth, but it is possible that this ordinance will be amended and made less drastic.

Hulsey Returns from New York Meeting.

Returning from the First National Exhibitors directors' meeting in New York, E. H. Hulsey brings back some gratifying news regarding coming releases to First National franchise holders in Texas. In particular is he enthusiastic over the fighting scenes in "Italy's Flaming Front."

Swayne Building 1,000 Seat House.

Mack Swayne of Ada, Oklahoma, proprietor of the Liberty theatre, vaudeville and pictures, in that city, has started to build a new theatre for pictures only. The new house will have a seating capacity of over 1,000.

General Film Offices to Move.

"Smiling" Jimmy Kelly of the General is busy with plans for the establishment of new offices for the General Film Company here. He will move from his quarters at 2017 Commerce street to a two-story building at 1924-26 Main street in the near future and expects a formal opening about August 15. The new General offices will be one of the most elaborate and handsome film exchange quarters in the Southwest.

Follows Policy of New York Rivoli.

The Hippodrome theatre of Dallas is the first of the larger moving picture play houses here to adopt a short-reel program. The management is copying the Rivoli theatre of New York City, and during the last week of July presented the same bill as shown at that play house during the last week in June. The short-reel stuff while rather a novelty to Dallas picture fans is proving popular. The opening program was "Sisters of the Golden Circle," an O. Henry picture; "Faro Nell's Return," a Wolfville picture, and "The Preacher's Son," a Judge Brown story.

Keyes Joins Aviation Corps.

A. A. Keyes, proprietor of the Texas theatre, Quanah, has joined the colors and is now a flying cadet at Love Aviation Field, at Dallas. E. Rodriguez, whom he left as manager of his theatre, was here to see him a few days ago.

Texas Exhibitors Visiting Dallas.

Among Texas moving picture exhibitors visiting Dallas during the last week in July were Jake Abrams, Crown theatre, Houston; W. F. Sonneman, Rex and Nickel theatres, Waco; M. L. Levine, Ideal theatre, Corsicana; F. G. Alexander, Elks theatre, Marshall; William Phipps, Monogram theatre, Childress; Joe Davenport, Waxahachie Amusement Co., Waxahachie; R. V. Barnes, Mission theatre, Sulphur Springs; Sam Nastos, Liberty, San Angelo.

Hodkinson Plan Going Big.

James Kelly, of the General Film Company, reports a wonderful response of Texas moving picture exhibitors to the Hodkinson co-partnership plan offer. He says that 75 per cent. of the Texas exhibitors will avail themselves of the offer before the end of the summer season. Among those already signing up are J. J. Hegman, Austin; Hugo Plath, Temple; W. R. Fairman, Bryan; J. C. Fanning, Mineral Wells; J. F. Green, Cleburne; Puers and Belton, Jacksonville; D. F. Prall, Longview; F. A. Alexander, Marshall; W. J. Lytle, San Antonio; J. B. Wilson, Sherman; N. Lewis, Tyler; R. C. Moore, Vernon; J. A. Contery, Weatherford; W. J. Johnson, Wichita Falls; J. Hamilton, El Paso; L. M. Hervey, El Paso; S. Turk, El Paso; D. C. Howell, Coleman.

During the last week in July five Dallas theatres were showing Hodkinson pictures simultaneously. They were the Queen, Bluebird, Hippodrome, Rex and Colonial. Eight Dallas theatres have signed for Hodkinson service.

Form Committee to Raise Fund for Soldiers

Washington Exchange Managers' Association to Supply Fighters with Tobacco and Other Luxuries—To Purchase Player-Piano for Y. M. C. A. Hut—Would Instruct Disabled Veterans in Examining and Rewinding Films.

By Clarence L. Linz, 622 Riggs Bldg., Washington, D. C.

WASHINGTON, D. C. — Oscar A. Morgan, manager of the local Famous Players exchange, is chairman, and Sidney E. Kent, Abe Dresner, and E. C. Wales are members of a committee of the Washington Exchange Managers' Association formed to raise a fund to be used for the benefit of soldiers in Washington. One of the first things to be accomplished will be the purchase of a player-piano for the Y. M. C. A. hut on Pennsylvania avenue near Seventh street, Northwest.

This war service committee has had worked out for it a most ambitious program. One of the big things will be the sending out to men in the service the trade journals published in the interest of the motion picture industry. It is also contemplated furnishing the film-men soldiers with tobacco and other luxuries and comforts. The committee was directed to get in touch with the commandant of the Walter Reed General (Army) Hospital and advise him that instruction would be given to disabled veterans in examining and rewinding films. The managers feel that there are many men who could do this work, and they are willing to pay appropriate wages. At present they are depending upon girls, and their work at times is not altogether satisfactory. They would be willing to increase the wages paid for this class of work if men are available.

At the meeting of the association there was some little discussion of the practice in vogue among the exchanges of taking employees one from the other. Sidney E. Kent, of Triangle, chairman, and Herbert M. Osborn, of Pathe, and Robert Smeltzer, of World Film, are to draw up some sort of an agreement under the terms of which this practice will cease. It is not the intention of the managers to stand in the way of their employees bettering their condition, but hereafter when an opportunity arises, before a competitor exchange accepts the service of such an employee, the exchange by which he or she was previously employed is to be notified and given an opportunity to meet any advance in wages or better conditions of employment that may be offered.

The managers are very much perturbed over the continued activities of Fire Marshal Nicholson, who is insisting upon the observance of some of the rules that he laid down some months ago. These regulations require that everything in the inspection room must be of metal. It is almost impossible to get articles of steel due to the Government restrictions on that metal. He also demands that no inspector handle more than one show at a time, and that all films be kept boxed.

Mr. Nicholson, with persistent zeal, has kept the exchangemen stirred up to the limit for many months. The managers feel that he should shelve his rules and regulations until after the war, for just now they have all they can do to handle their work with the few men that are left to them under the draft and fight or work orders. At any rate, the film men are going to try to get a further delay of the regulations.

Select Exchange Doings.

Ed. McShane, who formerly traveled through Virginia and North Carolina for Paramount-Artcraft, has again associated himself with Vivian Whitaker, and will hereafter represent Select Pictures in Virginia. Carl Sonin, formerly bookkeeper at the exchange, has gone on the road, and will cover Baltimore and Western Maryland.

W. L. Parker, formerly assistant manager of the exchange, has donned a suit of Uncle Sammy's clothes, and is now being drilled in the use of rifle and bayonet at Camp Meade. William F. Ballenger, formerly a salesman at the exchange, has been at Camp Meade for some time, and likes military life a whole lot better than juggling with films. Hugh Berman, formerly booker for Select, is learning to be a birdman at one of the San Antonio, Texas, fields. James U. McCormick replaces Mr. Parker as assistant manager. He comes from the Government service, re-entering civil employment after being connected with the Government for eighteen years.

Enhance Interest in Gaumont Serial.

Interest in this territory in the Gaumont serial, "The Hand of Vengeance," is being stimulated by Sidney B. Lust, who is handling the films, by an offer of ten dollars to the person in each town in which the film is shown offering the best solution following the showing of the second episode.

Notes Opens Criterion Theatre.

Marcus Notes has recently opened his new Criterion theatre at Ninth and D streets, Northwest. The building which houses this theatre was formerly a business property, and was remodeled at considerable expense by the present occupant. It has a seating capacity of 500, and is equipped with a balcony reached from each side of the auditorium. The balcony is 28 feet wide, and each row contains 12 seats. It is decorated in buff and blue.

The length of throw to the 12 by 16 foot screen is 115 feet. The booth equipment is modern, with Model S Simplex machines, motor rewind, and other electrical equipment. The entrance to the theatre is decorated with black Italian marble. The walls have been tinted a light blue, harmonizing with the white ceiling and the mahogany finished doors.

Crandall in New Offices.

Harry M. Crandall is now located in his new offices in the Metropolitan Theatre building on F street, near Tenth street, having just moved from his cramped quarters in the house at Ninth and E streets, Northwest. The interior of the Metropolitan Theatre building is still far from completion, for work upon it has been badly hampered by reason of material and labor shortages and railroad embargoes. However, Mr. Crandall hopes to be able to have a formal opening on October 1.

The new offices are spacious and well equipped. The desks and office furniture are all in mahogany. Private rooms have been provided also for Joseph P. Morgan, Mr. Crandall's associate in many activities, and George Crouch, who is in charge of the accounting department of the enterprises. Mr. Morgan is general manager and booker. It is announced that Arthur Robb, now manager of the Knickerbocker, will be transferred as manager to the new Metropolitan, and an office has been set aside for him also.

Tennessee Trade Letter

By J. L. Ray, Nashville Banner, Nashville, Tenn.

Exhibitor Joins Colors.

NASHVILLE.—Roy C. Shelton, formerly manager of the Nashville Strand, and later a director with the William Fox Company at one of its Eastern studios, has enlisted under the stars and stripes, and left July 29 for the National Army cantonment at Camp Colt, Gettysburg, Pa.

Although he was in class four of the draft, Mr. Shelton appeared before his local board and waived his deferred classification for a class one berth in order that he might enter training for overseas duty. He will enter the tank corps at Camp Colt. Friends in Nashville gave him a rousing send-off, with best wishes for his safe return.

Nashville Theatre Aids in War Work.

A box has been placed in the lobby of the Fifth Avenue theatre for the purpose of receiving contributions to the Commercial Club's wool fund, which will be used in securing materials for the knitting of socks and sweaters for soldiers and sailors of Nashville and Davidson County.

The Fifth Avenue has placed a well lighted showcase in the lobby with samples of the completed work, which acts as a stimulus to the "recruiting."

Four-Minute-Men Have Own Slides.

In order to prevent confusion and as a means of quick identification a policy of four-minute men carrying their own screen slide with them has been adopted in Nashville. Tony Sudekum, president of the Crescent Amusement Company, has charge of the distribution of these slides, and has requested that four-minute men present their slides to the operator of the house where they are to speak before going on the stage in order that their names may be flashed on the screen. After the show the men call back at the operating booth and secure the return of the slides for use at the next house at which they appear.

New House at Pulaski.

The People's theatre formally opened its doors to the public at Pulaski, Tenn., a few days ago, the opening performance being "The Beast of Berlin." This house was formerly the old Pulaski opera house, and has been made over to conform with the requirements of an up-to-date moving picture house.

Philadelphia News Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Buhler Chairman of Loan Committee.

PHILADELPHIA.—Frank W. Buhler, managing director of the Stanley and the Central Market Street Company's theatres, has had the position of chairman of the Fourth Liberty Loan Committee conferred upon him, for the Third Federal Reserve District. Mr. Buhler will co-operate with the motion picture theatres and the film exchanges around Philadelphia with a view to making the next Liberty Loan drive a huge success.

Madden Given Farewell Dinner.

A farewell dinner was tendered last Friday night to Bob Madden, formerly manager of the Savoy theatre, who will leave for Camp Meade in the near future. Jim Martin, manager of the beautiful Princess theatre, which has become an exceedingly popular photoplay resort under his careful management during the past six months, is reported to have arranged this pleasant little party for Bob.

Berger Joins Uncle Sam's Army.

R. Berger, manager of the Kleine System, has left the city to join Uncle Sam's army. Mr. Berger only arrived from the Washington branch a short time ago, and it was due to his previous successes that he was transferred to take charge of the Philadelphia office.

Griffith Film Rebooked by Garrick.

D. W. Griffith's picture, "Hearts of the World," which enjoyed such renowned success a few months ago at the Garrick theatre, will again come to that house for an indefinite stay, beginning on Monday, August 12.

"America's Answer" at the Forrest.

S. F. Nixon announces that on Monday, August 12, at the Forrest theatre, the United States Government will present through its Committee on Public Information, Division of Films, the second official American War film, "America's Answer." This feature film in eight reels will be the successor to "Pershing's Crusaders."

Critical Reviews and Comments

Upon Current Productions

"A WOMAN'S FOOL"

Universal Special Features Harry Carey in Owen Wister Story.

Reviewed by Margaret I. MacDonald.

A STORY of western type if it is well produced is pleasing to the majority of people. "A Woman's Fool," the Universal five-part adaptation of the Owen Wister story, "Lin McLean," has its good points and its bad points, the chief among the latter being a lack of good construction. Harry Carey is the featured member of the cast and plays attractively in the title role. Mollie Malone is mentioned as the feminine lead, but is not permitted to enter the picture until the fourth reel, which seems rather an oversight on the part of the director. Betty Schade, playing what might be termed the second feminine lead, has the screen almost from the beginning. Others of the cast are M. K. Wilson, Ed Jones, Vester Pegg, William Carroll and Roy Clark.

The story concerns Lin McLean, a product of the west, who one day collected what was coming to him from the boss and started off for Denver to look around. Before he arrived at Denver, however, he met and fell in love with Katy, a "biscuit shooter," who afterward is discovered to have a husband living and a little son, deserted by both father and mother. In Denver Lin comes across the child and also falls in love again with a good and beautiful girl. The first woman, following him, breaks in on the family party, causes the young wife to desert, and finally tries to poison herself. The close of the picture finds Lin happy with his wife and the child of the other woman. The picture contains some good comedy touches.

"OH! WHAT A DAY"

Jester Issues a New Twede Dan Comedy Built for Laughing Purposes Only.

Reviewed by Walter K. Hill.

DON MARQUIS wrote a full column about a man who ran his Ford through the length of Kansas on stomach bitters. Twede Dan shows how a man may run a regular automobile many miles on straight booze, when gasoline is more expensive than the tangle-foot.

"Oh! What a Day" was only a comedy dream, but patrons of Jester comedies will get the full effect of Twede Dan and Babette's mirth-provoking antics the dream notwithstanding and nevertheless. The fun is divided into two sections, as the comedy is divided into reels. In the early scenes Twede Dan and his "goil" are shown motoring toward the seaside, and the last half of the comedy pictures the fun they have when they get to the bathing beach.

The idea of a "drunken" automobile is well conveyed and there are no end of funny outcomes of the motor's "jag." At the seaside the comedy element is engendered by chases and "clinches" in the bath-houses and in the plunge. While it may seem impossible to get new comedy out of motoring or bathing intervals Twede Dan has done just this with fine effect. "Oh! What a Day" is a whole lot funnier than a majority of the screen comedies extant and will provoke gales of laughter wherever it may be shown.

IN THIS ISSUE.

A Woman's Fool (Universal).
All Man (Vitagraph).
Oh! What a Day (Jester).
Doing Their Bit (Fox).
Her Husband's Honor (Mutual).
Alias Mary Brown (Triangle).
The Price of Applause (Triangle).
Springtime a La Carte (General Film).
Friend Husband (Goldwyn).
The Eyes of Julia Deep (Pathe).
Merely Players (World).
Winning Grandma (Pathe).
A Pair of Cupids (Metro).

"ALL MAN"

Blue Ribbon Vitagraph Number Offers Curious Study of Criminality.

Reviewed by Robert C. McElravy.

THIS five-reel Blue Ribbon subject features Harry Morey in the role of John Olsen, a workman in whose veins the blood of the Vikings is said to flow. The story was written by Donn Byrne and directed by Paul Scardon.

This is chiefly interesting as a study of criminality, and there is almost too much of this for the average observer, we fear. The leading character, John Olsen, scarcely comes up to the mark as a hero in any sense of the word; his course under temptation from the first reveals nothing but weakness. He once tries to reform, it is true, but at the next breath of threatening trouble he starts in to commit another crime. The character never arouses full sympathy and, in spite of the title, the hero exhibits pitiful weakness and not strength. But the fault is with the plot itself rather than with the character.

Olsen at first has a responsible position in an iron foundry, but is tempted by a socialistic agitator to help blow up the safe. The job is done, but Olsen's leg is broken by the fall of the safe door, and he is taken to the home of Belle Foliot, a woman crook. By the time he recovers, they are in love. They plan several thefts together and Olsen is apprehended and sent up for five years. On his release he decides to reform, but as Belle will not do so, he marries a country girl and takes up farming. The detective who sent him up lets out his secret. His wife deserts him and he decides to revenge himself on the entire community by destroying the bank's papers. The detective and Belle, who has appeared on the scene, save him from this. Olson then decides to get a divorce and it is intimated that he and Belle will start life anew.

Betty Blythe, as Belle, has the stronger part of the two, as her villainy is consistent until the very close, and one is able to feel that her reform will be genuine.

"DOING THEIR BIT"

The Lee Kiddies Have Responsible Roles in Spy-Plot Full of Thrills.

Reviewed by Walter K. Hill.

DIRECTOR KENEAN BUEL is understood to have written "Doing Their Bit" especially for Fox's "Baby Grands." Such being the case we are led to believe that the author-director considered that such inconsistencies as appear during the progress of the spy-plot presentation would be overlooked because of the youthfulness of the little ones who undertake many exceedingly mature accomplishments. So be it, then, and, such being the case, "Doing Their Bit" will entirely please and satisfy the host of theatregoers that have come to admire these clever children because of their individual and combined artistry.

The story starts in Ireland and finishes off in New York, where the kiddies have come to make their home with a rich uncle who is becoming daily richer through the manufacture of munitions. Two agents of Hun "kultur" are on the ship that bring the little ones here, and Jane is the one to identify the spy who signals to U-boats. The German diplomats make their way into society, play upon the weaknesses of the munition manufacturer's son, and are caught in the act of stealing the design of an essential piece of machinery by the "Baby Grands."

In the plot are touches of patriotic color drawn through the contrast in the action of two "society" chaps who shirk volunteering, while a rugged Irish youth hurries to join the army at the outbreak of war. "Society" gets a bad "showing

up" during the progress of the story, and in the end ordinary mortals have all the best of the situation. The story is carried forward with even measures of "suspense," comedy and "thrills," and should be entirely satisfying to audiences that like melodrama even to the extreme of inconsistencies in construction and development.

"HER HUSBAND'S HONOR."

Mutual Features Edna Goodrich in Excellent Drama by Mabel Heikes Justice.

Reviewed by Margaret I. MacDonald.

IF all the stories presented for screen dramatization were as full of interesting incident and consistent action as "Her Husband's Honor," by Mabel Heikes Justice, the path of the producer would be easy. Edna Goodrich plays the feminine lead with ease and charm, and David Powel' playing opposite her, depicts well the role allotted to him. Thomas Tommamato gets a fine opportunity to show what he can do, and takes advantage of it. The role of Davenport, the crooked contractor, is well played, and also that of his wife by Barabara Allen. The production was ably directed by Burton King.

The story tells of the signing of certain vouchers by the secretary of a large building contractor as ordered by his employer, and of his discovering afterward that he has been framed up and is liable to a term in prison for the non-payment of a million dollars or more. From here on the fate of the young man hangs on the signing of a big contract for plans for certain Japanese public buildings. When the signature of the Japanese representative is about to be placed on the contract a point of variance is discovered, and the final decision is postponed. The secretary's wife, realizing her husband's danger, obtains possession of the specifications, and uses her powers of fascination, at the same time pleading the need of cash, and sells them to the Japanese representative, thus saving her husband and also the firm of Davenport.

"ALIAS MARY BROWN"

Triangle Offering Features Pauline Starke in Crook Story.

Reviewed by Robert C. McElravy.

WHILE Pauline Starke appears as Betty, the girl heroine of this story, the principal events really centre more about Dick Browning, the hero impersonated by Casson Furgesson. The plight of the hero at the beginning is a very interesting one, but in his later career as a full-fledged thief seeking revenge upon his father's enemies the sympathy of the observer is not always retained.

Revenge is a hard motive to saddle upon a hero, because in yielding to the desire for it he immediately loses something of his heroic qualities. In this story Dick's father, before his death, is said to have been robbed by three wealthy men, and the shock of this brings on his mother's death. Dick appeals to the rich men for funds just prior to his mother's death, but when this is refused he speedily falls in with a band of crooks and robs each of the men in turn. He accomplishes this in girl's attire under the name of Mary Brown, but he does not make up particularly well in the feminine role, and this rather adds to the unconvincing character of the story.

The offering is one that will get over with almost any audience, but is not notable for any special novelty of presentation or elevation of thought. Even while the hero reforms at the close and returns the stolen goods the feeling remains that his course was not justified.

The story was written by E. Magnus Ingleton, and directed by H. D'Elba. Others in the cast are Walter Belasco, Dick Rosson, A. N. Millett, Eugene Burr, Alberta Lee, F. Thompson, and Sidney De Gray.

"THE PRICE OF APPLAUSE"

Triangle Number Features Jack Livingston in Absorbing Story.

Reviewed by Robert C. McElravy.

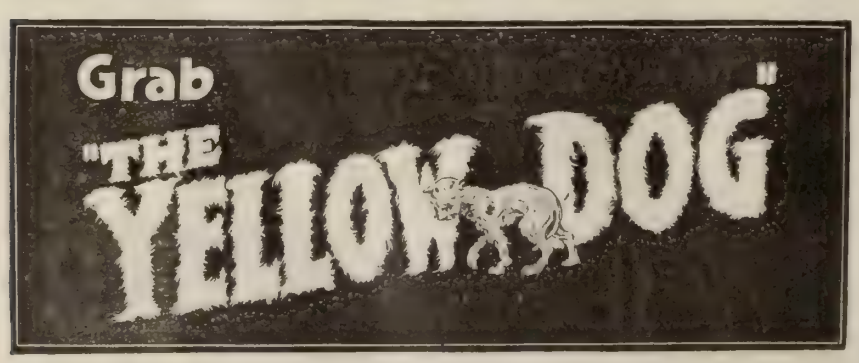
THIS is one of the most interesting war pictures recently offered. It follows the fortunes of a Greenwich Village poet whose mother was a German, and who had a strenuous time learning to be a good American. The photoplay, adapted by Doris Schroeder from a story in the Saturday Evening Post by Nina Wilcox Putnam and Norman Jacobson, turns up some valuable character work, and moreover depicts some soul struggles and peculiar mental slants that have had their parallels in real life.

Jack Livingston makes a flesh and blood character out of Karl Le Barron, the Greenwich Village poet who lived upon applause as an orchid subsists upon air. At the beginning of the war, and most of the way through it, his sympathies were with Germany. But applause was to be obtained by siding with America, so he makes a bluff that he will go to France for this country. His friend, Marcarson, takes him up, and offers to go along. Marcarson even insists, and Karl finally goes, though he is a coward at heart and really does not want to fight.

There are some weird and realistic scenes on the battlefield at night. The Skulking Karl exchanges identification tags with a dead German, and assumes the latter's helmet. He then allows himself to be taken as a German prisoner. Marcarson, thinking Karl dead, has his poems published, and they make a sensation coupled with the announcement that the author died a hero. Karl later sees a volume of his own poems, and desires more than anything in the world to come to life again in the estimation of the world and claim the applause due him. It can be seen that the story is a very strong one, and the climax itself is satisfying.

Claire Anderson plays the feminine role and Joe King that of Marcarson, while Walt Whitman appears as Professor Arnold.

The subject is altogether unusual and well presented. It was directed by Thomas N. Heffron, and the night photography in particular by C. H. Wales is good.



"SPRINGTIME A LA CARTE"

Delightful Little O. Henry Story Produced by Broadway Star Feature Company.

Reviewed by Louis Reeves Harrison.

IT IS reasonably certain that we may expect a bright surprise and some intelligent subtitles in the O. Henry comedies, unless the director has interpolation fever. The director's pulse is normal, however, in "Springtime a la Carte," and we are permitted to enjoy a visualization in accord with the mood of the story. It is simple enough to contain an element of unsought pathos, that which is so powerfully brought out in the opera "Madame Butterfly," the patient endurance of a woman's aching heart while awaiting the return of a loved one who may never come.

She is a stenographer on vacation in "dandelion" time when she meets, loves and is loved, but they both must work, so they agree to wait until next dandelion time—a whole year—before meeting again at the same place. She returns to the city, and he goes "South." The year almost elapses and finds the two out of communication for no good reason. The girl is poorer, but nothing prevented her giving the new address. The story loses force from lack of clear explanation of how two loving hearts should fail in this respect. It is not a serious loss, however, and is forgiven at the end.

The hero returns to the city and chances upon a restaurant whose menu cards are being typed by the unhappy heroine. He glances at one of them, learns her address, rushes up to her room and declares on the spot she must become his wife.

It develops that the young typist had a crooked "w" on her machine and that, in writing of a dish served with dandelions, she had typed in "Dear Walter" instead.

This simple little story is so well told and Agnes Ayers is so appealing as the steno-heroine, that the audience which watched the visualization at the Rivoli applauded with enthusiasm.

"FRIEND HUSBAND"

Goldwyn Presents Madge Kennedy in a Comedy by Lois Zellner.

Reviewed by Louis Reeves Harrison.

LET there be no doubt that Madge Kennedy is an attractive girl and a charming comedienne. She is both of these in the amateurish production, "Friend Husband," so replete with inconsistencies that there is hardly space to name them, but it is brightened by humorous subtitles, and these, together with good types and the little artiste herself make the comedy mildly interesting.

The materials of the story are almost exactly those used in other plays, "just suited" to Miss Kennedy, in the words of those who do the selecting. In nearly all of these a wealthy and somewhat irresponsible young lady decides to do the unconventional in a very sweet and ladylike manner. Of course she is bound to have mishaps, particularly with burglars, and we know in advance that a manly hero of the strictly good and impossible type will rescue her unsullied by the world, not a spot on her dainty raiment.

In this case the stock situation of an eccentric will by a rich uncle, the delight of all amateurs, is used. In order to obtain her property, Miss Kennedy must marry a man approved by an elderly attorney. How provoking! She had just decided not to marry—ever! However, she decides to pay a nice young man five or ten thousand to help her out of the difficulty, be a husband in name only, and he is carefully provided in advance. A noble young man leaves his wealthy father and a growing business to study law under a country practitioner, who happens to be the same one who decides on the future husband. He decides without hesitation; the marriage is performed; the husband abducts his wife, carrying her to a completely equipped and very sequestered and recently deserted house

on an island which has become the secret hiding place of burglars. Struggle, husband shot in the arm that he immediately after uses freely, and all's well that ends in an embrace.

"A PAIR OF CUPIDS"

Francis X. Bushman and Beverly Bayne Are Featured in an Entertaining Comedy.

Reviewed by C. S. Sewell.

ADMIRERS of Francis X. Bushman and Beverly Bayne will be pleased with "A Pair of Cupids," their latest offering, released by Metro in five reels on July 29. It is a thoroughly enjoyable comedy with many laughable situations, brought about by the complications ensuing when each of the characters unexpectedly finds a baby on the doorstep.

Henry Burgess desires that his wealthy nephew, Peter, marry his ward, Virginia; but Virginia says she does not want a living cash register, and Peter is equally positive that an animated doll does not appeal to him. Henry then has an inspiration. He rents twins from his laundrywoman and has one placed on Virginia's doorstep, the other one on Peter's front porch. Then things begin to happen. The plot thickens when, at the expiration of the time for which the children were rented, their father has two crooks to kidnap them, so as to get the bond which was put up to cover their safe return. Peter, thinking something is wrong, follows the father and chastises the crooks. The scheme proves to be a huge success, and Henry Burgess then tells the happy young couple that the utilization of the two babies as "a pair of cupids" was his idea.

The two stars, as well as the remainder of the cast, give excellent performances of their respective roles, particularly Bushman, whose light comedy work appears to improve with each successive production of this type. Jessie Stevens, in the humorous situations, also proves to be a valuable assistant as Bridget McGroghan, the mother of the twins.

The settings and photography are entirely satisfactory, and the picture was well directed by Charles J. Brabin, the laughable scenes where Bushman and his valet first discover the baby and seek by various means to amuse him being especially good. Edgar Norton appears as the valet, Charles Sutton as Henry Burgess, Gerald Griffin as the father of the twins, Louis Wolheim as one of the crooks, and John and Elwell Judge as the twins themselves.

"WINNING GRANDMA"

Baby Marie Osborne Star in Pathe Release That Makes Heavy Draft Upon Credulity.

Reviewed by Walter K. Hill.

THAT there is a severe tax on effort to secure scenarios in which to star even so clever a child as Baby Marie Osborne is obvious in the presentation of "Winning Grandma." Here is a play in which it remains for the child to be the only consistently natural of all the cast. Grandma is a most inhuman old lady, rich in worldly goods and blessed with two sons who have married just as nice girls, judging from appearance, as moving pictures ever presented as complications to a plot.

There are two scheming chaps who essay the task of robbing grandma while her sons manage her estate. So inhuman is the old lady that she ousts one son from the job of general manager to install the other boy in the same position. Truth is, nobody on earth could live within speaking distance of grandma without committing murder. For no reason on earth the mother of Baby Marie takes a questionable motor ride with one of the schemers, goes with him into a house she had never visited before—and then something happens.

The husband is tipped off by the other schemer and rushes into the room where his wife is being manhandled by the other crafty villain. There is an impending divorce, while the silly wife goes to live with the other brother. Baby Marie is kidnapped by her mother, the baby's father overhears the two schemers in a plot to walk off with grandma's estate—and rushes away to fold his wife in fond embrace, after receiving the necessary forgiveness.

Baby Marie Osborne has little of importance to do with the actual winning of grandma—but she is the center of several scenes of childish animation and deserves a much better chance than this story gives to her. The necessity of making five reels out of very little material injures the completed product very materially.

"MERELY PLAYERS"

World Photoplay Deals Entertainingly with Society and the Stage.

Reviewed by Edward Weitzel.

LULU CASE RUSSELL is the author of "Merely Players," a five-part World photoplay directed by Oscar Apfel and featuring Kitty Gordon. Irving Cummings, George McQuarrie, Johnny Hines and Muriel Ostriche are the principal members of the supporting company. The story is light but inconsistent to its class and will entertain the large number of persons who are interested in the stage. It also throws more or less light on the professional dramatic critic and the consequences of telling the truth about an aspiring young woman's first attempt at acting. In this case the debut is an absolute failure and the notices in the morning papers drive the disappointed girl to turn on the gas and try to escape from her heartache by the suicide route. The tragedy is averted just in time, and the critic is given an object lesson in the danger of not side-stepping when reviewing the efforts of well-meaning, but misguided, attempts to act. In spite of the warning dramatic critics and screen reviewers will probably keep on in their heartless but necessary task of telling the truth—as they understand it.

"Merely Players" has a dramatic foundation that is built upon the infatuation of Hollis Foster, a married man, for Nadine Trent, a society lady who is fond of acting in amateur theatricals and who turns her talent to account when Foster's attentions become too pronounced. There are several side-issues to the story that are none too well blended, and Director Oscar Apfel has worked a lot of familiar "business" into the comedy scenes.

The acting is generally satisfactory; Kitty Gordon as Nadine Trent has a part adapted to her personality and method and dresses with her usual lavishness. The supporting company, which also includes Pinna Nesbit, Florence Coventry and Dore Davidson, make the most of their several characters.

You may not be able to fight, but you can save and buy War Savings Stamps.

"THE EYES OF JULIA DEEP"

Mary Miles Minter is Charming in Pleasant Drama That Finishes Off with Lively Comedy.

Reviewed by Walter K. Hill.

THREE reels of engaging drama furnish the basis of two reels of lively comedy that comprises the feature in which Mary Miles Miles Minter appears to fine advantage. The eyes of Miss Minter play a large part in "The Eyes of Julia Deep," and we have two convincing close-ups in proof that Julia had "some" eyes.

Miss Minter is refreshingly natural and artistic in her faithful impersonation of the star role. She embodies this typist's ideas of what motion picture actresses may best represent—youthful grace and charm, blessed with an intelligent face, rich in expression and the dominating ability to go along about her business of acting for motion pictures just like a regular human being who is both clever and pretty.

It takes three acts to tell the story of the drama, and to get things into five-reel shape there is supplied two rather superfluous reels of comedy that stretches credulity without becoming entirely inconsistent. In the comedy reels there are flashes of broad farce that is likely to garner laughter as the tribute of most moving picture audiences.

"The Eyes of Julia" rates along at lively pace in the early sections, and to the praise of whoever is responsible Miss Minter gets her spiritual and physical self through the completed entertainment without falling victim to any assault squads or avenging vampires. The entire process of presenting "The Eyes of Julia" leaves a clean and wholesome memory of a pleasing entertainment with Miss Minter's personal charm the chief of many delights.

Allen Forrest as Miss Minter's leading man played a fine and manly part in heman fashion, despite his extra allowance of good looks. Lottie Driscoll was particularly effective in the comedy section, and George Periolat was entirely adequate to the requirements.

Comments

General Film Company.

MAMMON AND THE ARCHER.—This interesting O. Henry picture in two reels shows how wealth ingeniously applied proves a valuable aid to cupid in promoting a love affair. Edward Earle and Agnes Ayres are the featured players. Reviewed at length in our last issue.

Christie Film Corporation.

THIS WAY OUT (Christie).—A rather amusing comedy featuring Ethel Lynne and Bobby Vernon. The story treats of the result of a young wife's mistake in allowing her mother to come to settle in her home immediately after she is married.

The husband, disagreeing with his wife, resorts to extreme measures to 'cause his mother-in-law to vacate.

Fox Film Corporation.

DOING THEIR BIT, Aug. 4.—The Lee Kiddies put it all over a couple of German spies during an enjoyable picture that starts its story in Ireland and ends in America where two little waifs find happiness, and rich relatives. The children are called upon to perform some very mature and responsible actions in forwarding the plot and do their work well. "The Baby Grands" are clever kids, who need only proper scenarios to give play to their manifold talents. "Doing Their Bit" will please a majority of screen devotees.

THE SEVENTY-FIVE MILE GUN (Fox).—Mutt and Jeff cartoon of timely interest, showing how the comic characters connived to put out of commission the big gun that Huns have been using to kill Parisian babies at long distance. The idea is ingeniously worked out, with a connected story. In the end the whole German army is "frustrated" by cheese and beer. This is one of the best of Mutt and Jeff comedies thus far shown.

THE BURGLAR ALARM (Fox).—Mutt and Jeff comedy, principally employing scenes in police court where Jeff is on trial for knocking an Italian chimney-sweep so bow-legged that he cannot continue his business. The judge eventually releases the prisoner and fines the owner of the house where all the trouble started $10,000. When the judge himself is shown to be the landlord he sends everybody to prison, on a changed decision, for life. The customary incidents in a comedy court room are called upon to provide the fun. Very good indeed.

Greater Vitagraph, Inc.

ALL MAN (Vitagraph), Aug. 5.—A five-reel Blue Ribbon subject, written by Donn Byrne and directed by Paul Scardon. This features Harry Morey and Betty Blythe as two crooks. The characterizations are interesting, but the plot rather disappointing. Reviewed at length elsewhere.

THE PATH OF THRILLS (Vitagraph).—Chapter V of "A Fight for Millions." This witnesses the safe landing of Jean after her parachute jump from the cliff into the branches of a tree. She is later carried off by Lawless and Snaky, but they are forced to leave her, owing to close pursuit. The riding scenes in this number are very fine. Lawless later steals the bible containing the proofs of Jean's birth, and the scene changes to a mountain cabin in which he is hiding.

Goldwyn Pictures Corporation.

BACK TO THE WOODS (Goldywn), July 28.—A five-part Mabel Normand production in which she herself does excellent work, but which provides her an insufficient vehicle. A full review of the picture was published in last week's issue.

Jester Comedy Company.

OH! WHAT A DAY (Jester Comedy).—Twede Dan and Babette are seen in an intensely amusing comedy, employing some "new stuff" in motoring and bathhouse divertisements for film audiences. This Jester comedy is one of the best of the newer style of entertainments in its class and should please all devotees of screen comedies.

Metro Pictures Corporation.

A SUCCESSFUL ADVENTURE, July 15.—The entertainment value of this production, which is in five reels, is due to the delightful personality of the star, May Allison, rather than to the story, which lacks consistency. The photography is excellent, there are several pretty scenes, and good character work on the part of several members of the cast. Reviewed at length in our last issue.

Miscellaneous.

THE BORDER LEGION (T. Hayes Hunter).—A five part adaptation of Zane Grey's novel of the same name featuring Blanche Bates. The talented star is not favored by the camera, and while the story, in which Hobart Bosworth plays the principal male role, is stirring in quality, the feminine element has not been satisfactorily presented. The production generally speaking will be liked. A full review was published in last week's issue.

Mutual Film Corporation.

SCREEN TELEGRAM No. 43.—To a large extent this issue is composed of interesting scenes from "over there," including American artillery moving up to the battle front, the sending up of an observation balloon, ambulance and engineering corps in action. Novel use of placer mining methods for recovery of lead fired by soldiers in training camps for target practice, and several other timely subjects are pictured.

SCREEN TELEGRAM NO. 44.—Several scenes of the Marines in training at Paris Island, S. C., are shown. There is an unusual diversity of subjects in this issue, including portable dental office for treating soliders, Vassar students training to be nurses, Long Branch horse show, Indian war dance in celebration of Christian feast of St. Anthony, and expert life-saver who has but one arm, launching of another ship to beat the Huns, and California girls in sylvan dances.

A COORIAL ON THE ORONOCO (Outing-Chester).—A full review of this interesting subject was printed in the Motion Picture Educator of our issue of April 13. The trip along the Oronoco river, Venezuela, takes us past rocks of black granite and into the gold regions of El Callao. Further on we come across the Guarano Indians and watch them making hammocks of a fibre obtained from the palm. The Moriche and the Mangrove palms provide industry for the natives.

WHAT WILL FATHER SAY? (Strand).—Cullen Landis and Elinor Field are the principal players in this issue of the Strand comedies. The plot of the story is consistent and amusing. A young couple who married in secret have earned the displeasure of the young man's father. One day he decided to visit them in their new home, and receiving word of the proposed visit the newly-weds take advantage of the furnishings of an apartment across the hall which they have been left in charge of for the day. The occupant, returning earlier than she had said, causes a lively skirmish in the replacement of the furniture.

HER HUSBAND'S HONOR (Goodrich), Aug. 4.—This five-part production featuring Edna Goodrich is based on an excellent story written by Mabel Heikes Justice. David Powell plays opposite her, doing good work. Others of the cast are Thomas Tommammato and Barbara Allen. A full review will be found elsewhere.

Pathe Exchange, Inc.

OFFICIAL WAR REVIEW, NO. 6 (Pathe), Aug. 4.—A live number, full of important subjects. It shows the British fleet convoying transports; a close-up of a British battleship; King George visiting the admirals: the Prince of Wales in Italy, and an attack on the western front, with tanks in action as well as men.

THE GHOST OF THE RANCHO (Pathe), Aug. 11.—An entertaining five-reel comedy-drama, by Arthur Henry Gooden, featuring Bryant Washburn and Rhea Mitchell. The story is laid in Southern California near the Mexican border and contains a combination of humor and thrills, put together in pleasing style. Reviewed at length in last week's issue.

BRIDE AND GLOOM (Rolin-Pathe), Aug. 18.—A successful comic, featuring Harold Lloyd and Bebe Daniels as a young married couple. Their first experiences after the ceremony on the Pullman car are very laughable. The number is a riot of good fun.

VENEZUELA (Pathe-Post Film), Aug. 18.—This number, descriptive of the interesting South American country, turns up some real novelties in the way of architecture and native life. It is one of the best travel numbers we have seen recently. The manufacture of pottery makes a good closing feature.

FOURTH OF JULY IN FRANCE (Pathe).—Two reels of film showing the splendid manner in which the French Republic celebrated the American Day of Independence. Scenes in an Alsatian village opens the film and comprises the most of the first reel. The second reel is taken up with the parade in Paris in which our boys accompanied by French cavalry and infantry and also prominent French personages, took part. A review will be found elsewhere.

Triangle Film Corporation.

THE PRICE OF APPLAUSE (Triangle), Aug. 4.—A strong five-reel subject, adapted by Doris Schroeder from a story by Nina Wilcox Putnam and Norman Jacobson, and directed by Thomas N. Heffron. The character of the hero, a Greenwich Village poet of German sympathies, is very well drawn and the story itself unusual. Reviewed at length elsewhere.

ALIAS MARY BROWN (Triangle), Aug. 4.—A five-reel offering, written by E. Magnus Ingleton and directed by H. D'Elba. This features Pauline Starke and Casson Furgesson. The latter appears as a young man who turns thief in order to revenge himself upon the men said to be responsible for the death of his father and mother. The plot is a rather conventional offering of the crook type, not entirely convincing in presentation. Reviewed at length elsewhere.

Universal Film Company.

FOOLS AND FIRES (L-KO), Aug. 7.—A two-reel comic featuring Eddie Barry, Eva Novak and James Donnelly. The latter is chief of the fire department and his daughter is besought by three suitors. The chief's house gets on fire and there are some wild and hilarious moments. This follows along familiar lines, but is full of good comic action and should go well.

THE BRASS BULLET (Universal Special), Aug. 17.—Episode No. 2. After Rosalind jumps from Spring Gilbert's yacht she makes her way to Jack's boat. She forces Jack to take her to Pleasure Island, where Homer Joy and Mrs. Strang come into the story. Joy is plotting to get the inheritance also. A mysterious hand shoots Joy while he is trying to kill Mrs. Strang. The story interest in this is well-contrived and entertaining.

GIVE HER GAS (Lyons-Moran), Aug. 17.—This laughable automobile comedy will appeal to all who have driven or ridden in "flivvers." Lee Moran and his family take Eddie and his wife riding in their new car. There are some fearful and wonderful accidents on the trip, which winds up disastrously. This makes a good subject.

A WOMAN'S FOOL (Universal Special), Aug. 17.—Harry Carey plays an attractive role in this five-part production, which is an adaptation of the Owen Wister story, "Lin McLean." The picture contains considerable comedy of clean quality, but the construction of the production is at fault. A full review will be found elsewhere.

World Pictures Corporation.

THE BELOVED BLACKMAILER (World-Picture), Aug. 12.—A five-reel subject by Harry O. Hoyt, directed by Dell Henderson. Carlyle Blackwell and Evelyn Greeley play the lovers, in a light comedy type of story, punctuated with numerous laughs. Reviewed in last week's issue.

Help your Government and yourself at the same time—buy War Savings Stamps.

Advertising Aids for Busy Managers

"IN JUDGMENT OF"

Metro Presents Anna Q. Nilsson and Franklyn Farnum in the Story of One Girl of the Third Generation.

Cast.

Mary Manners.....Anna Q. Nilsson
John O'Neil.....Franklyn Farnum
Judge Brainard.....Herbert Standing
Bob Brainard.....Edward Alexander
Mrs. Manners.....Lydia Knott
Andrew Vail.....Harry Northrup
Mr. Manners.....Spottiswoode Aitken
Mrs. Brainard.....Katherine Griffith

Directed by Wills S. Davis.

The Story: Mary, a debutante, possesses the power of mind reading. One day, at a lonely spot in the country, she is attacked by a robber and saved by a stranger, whom she promptly calls by name and whom she invites to a lawn party. This stranger, John, is seen by Judge Brainard, who desires that his son, Robert, marry Mary. Robert becomes jealous of John and demands of the judge that he tell him just who John is. The judge confesses that John is his son by a former marriage. A former friend of John's, learning of the judge's confession and the fact that he is to settle a sum of money on John, gets John to sign a check and goes to blackmail the judge. In a scuffle this man is hurled over a cliff. John, who has appeared on the scene, is accused of murder and convicted, when the judge confesses that he is the murderer and that John is his son, and all ends happily as John wins Mary.

Feature Anna Q. Nilsson as Mary Manners and Franklyn Farnum as John O'Neil.

Program and Advertising Phrases: Strange Gifts of Occult Power Have Grave Influence on Trend of Many Lives.
Crime and Intrigue Exposed by Rare Gift of Occult Powers.
Brave Girl Fights Against Misfortune to Happy Victory.
Sensational Incidents Furnish Surprising Thrills in Photoplay.
Baffling Mystery fathomed by Brave Girl's Determined Persistence.
Sensational Scenes and Thrilling Incidents Feature Photo-Drama.

Advertising Angles: You can work best with the appeal to the interest the average person takes in fortune telling and kindred arts. Ask "Are you the seventh son of a seventh son, or a daughter of the third generation?" and "Do you see things?" Using these and similar inquiries as introductions to advertising stories telling the basis of this play. Get dealers who sell dream books, ouija boards and fortune telling cards to work in with you on window displays. Dress the box office with astronomical signs and symbols and announce, "We do not tell fortunes in the lobby. Go inside and see Mary Manners."

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released August 12.

IN THIS ISSUE.

All Man (Vitagraph).
The Beloved Blackmailer (World).
The Bird of Prey (Fox).
Cactus Crandall (Triangle).
Coals of Fire (Paramount).
Fedora (Paramount).
The Ghost of the Rancho (Pathe).
Heredity (World).
In Judgment of (Metro).
Out of the Night (Keeney).
Riddle Gawne (Paramount).
Shifting Sands (Triangle).
That Devil Bateese (Bluebird).
Wild Primrose (Vitagraph).
A Woman's Fool (Universal).

"THE BIRD OF PREY"

William Fox Presents Gladys Brockwell in the Tale of a Lawless Land and a Woman Who Won Her Own Self-Respect and the Respect of the Man She Loved.

Cast.

Adele Durant.....Gladys Brockwell
Robert Bradley.....Herbert Heyes
Dick Brown.....L. C. Shumway
Pedro Vasquale.....Willard Louis

Directed by Edward J. LeSaint.

The Story: When the man who is infatuated with Adele Durant, fearing disgrace, kills himself in her presence, his friend, Robert Bradley, threatens to denounce her as a murderess unless she submits to his wishes. Bradley takes her to a lonely part of Mexico and leaves her at a disreputable dance hall, where she becomes one of the leaders of a band of brigands who plot to kill the American owner of a Mexican mine. Adele hurries to warn her countryman and discovers him to be Bradley. In a fierce struggle that ensues she wounds him, but he persuades her to flee with his party to the United States. The couple are pursued by the bandits, and while Bradley goes for assistance, Pedro, the bandit leader, threatens to kill the women and children unless Adele comes to his cabin. To save them she consents, but when Pedro tries to embrace her she fights him off until Bradley arrives and rescues her. When Bradley learns of her noble sacrifice, respect is awakened and love follows.

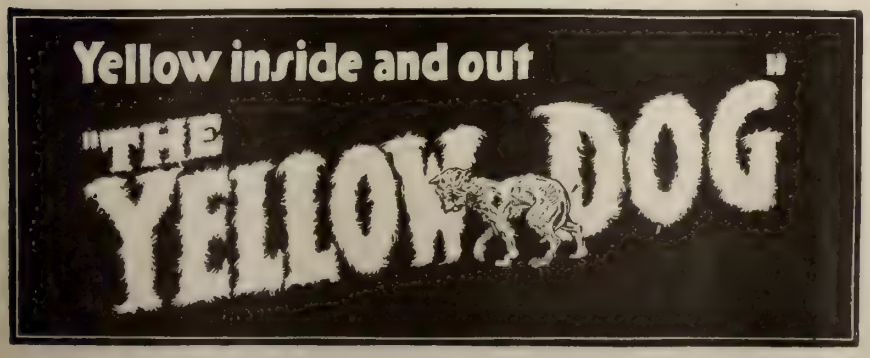
Feature Gladys Brockwell as Adele Durant and Herbert Heyes as Robert Bradley.

Program and Advertising Phrases: Picturing the Way an Outcast Girl Fought Her Way to Respect and Redemption
Outcast of Society Craves Revenge and Finds True Love.
American Girl Leads Mexican Outlaws on Tour of Vengeance.
Five Furious Fights Keep Interest at Keen Tension.
Thrilling Story of a Bandit Queen's Battle for Vengeance.
How True Love Quenched a Bandit Girl's Thirst for Gold.

Advertising Angles: If your patrons like vivid stories of action, here is one to suit the most exacting. Play up the numerous fights, including the sword duel between the villain and the heroine. Get a couple of old cavalry swords and use them for a window display, asking the girls if they think they could protect themselves with one of the weapons and urging them to see Miss Brockwell do it. For a novelty, print up imitation tickets "good for one trip to Mexico and return" when presented at your house with the price of admission.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released August 11.



"OUT OF THE NIGHT"

Frank A. Keeney Presents the Distinguished Dramatic Star, Catherine Calvert, and a Cast of Favorites in a Striking Story of Today.

Cast.

Rosalie Lane.....Catherine Calvert
Bob Storrow.....Herbert Rawlinson
Richard Storrow.....Frederick Esmelton
Henry Treadwell.....Emmett King
Ralph Evans.....Harry C. Meyers
Adelaide Storrow.....Ida Darling
Madge Dowling.....Bessie Stinson
Elise Storrow.....Eldean Stuart
Jim Nash.....Harry Lee
Cashier .....Dan Malloy

Directed by James Kirkwood.

The Story: Rosalie, employed at the Treadwell mills, is refused a loan when her sister dies from overwork. To obtain money she goes on the street. In a fight with a ruffian she is saved by Bob Storrow, son of one of the owners of the mill. Later she is selected as a model for a picture for the Magdalene Home, of which Storrow and Treadwell are trustees. She denounces Treadwell and tells her story. Storrow is the guilty party, and fearing

to confess takes her to his home as a governess. Bob reappears and asks her to marry him. She writes a confession, slips it under his door and then accepts him. Learning of Storrow's guilt she denounces him and finds Bob did not get her confession. She leaves, but Bob finds her, tells her he knew her story from the first and takes her in his arms while his father, thoroughly penitent, gives them a blessing.

Feature Catherine Calvert as Rosalie Lane and Herbert Rawlinson as Bob Storrow.

Program and Advertising Phrases: Beautiful Catherine Calvert, Supported by Herbert Rawlinson, in Two-star screen Entertainment.
Subtle Villainy of Crafty Plotter Foiled by Girl's Uprightness.
Oddly Contrived Photoplot Sustained Interest Through Mystery Story.
Newest Queen of the Screen Presents Interest-impelling Photoplay.
How a Mysterious Past Revealed Woman in Most Favorable Light.
How a Social Outcast, as an Artist's Model, Foiled Intrigue and Villainy.

Advertising Angles: It might be possible to interest the labor organizations in this story with a special appeal emphasizing the result of labor conditions in the Treadwell Mills. Work through the secretaries. Play up the labor angle in the newspaper work and get after the business hypocrites. "Are you a hypocrite?" might be made the basis of an advertisement or throwaway. Lay emphasis upon the cast, including as it does many favorites.

Advertising Aids: Two each, one and three sheets; one six-sheet. Lobby displays 8x10 (black and white); 11x14 (sepia); 22x28 (colored gelatine). Advertising cuts, one each, one, two and three column; scene cuts, three, one column wide, one, two-column wide and one three-column wide.

"SHIFTING SANDS"

Triangle Presents Gloria Swanson in a Thrilling Story by Charles T. Dazey, Dealing with the German Spy System in a New Manner.

Cast.

Marcia Grey.....Gloria Swanson
John Stanford.....Joe King
Von Holtz.....Harvey Clark
Minnie Grey.....Leone Carton
Mrs. Stanford.....Lillian Langdon
Willis.....Arthur Millett

Directed by Albert Parker.

The Story: Marcia Grey seeks to support her sister and herself by painting pot boilers. She applies to a mission for aid in financing an operation for her sister, but is told they are interested only in fallen women. A young German, Von Holtz, offers to supply her financial needs if she will become his mistress, and on her refusal explains that he merely tested her, and persuades her to accept a loan. Having done so he denounces her to the police as a thief and solicitor when she again refuses to accept his first proposition. She is railroaded through to the penitentiary. On her release she finds her sister has died, and is about to destroy herself, when she becomes interested in the Salvation Army. She attracts the attention of Stanford, a wealthy welfare worker, who marries her. Some years later the war has broken out, and young Stanford is entrusted with important papers to be carried to England. Von Holtz, now a spy, gains entrance to the Stanford home, and threatens to denounce Marcia on her police record if she does not procure the papers for him. She apparently consents, but leads the spy into a trap, and proves her husband's love by voluntary confession.

Feature Gloria Swanson as Marcia Grey and Joe King as John Stanford.

Program and Advertising Phrases: Sensational Photoplay Revealing Intrigue and Plots Against Unfortunate Heroine.
How a Brave Woman Frustrated Designs of Scheming Germans.
Melodrama of Intense Sensations and Gripping Interest.
Sensations Multiply During Swift-moving Photo-drama.
Brave Deeds in Sensational Outcome of Gripping Melodrama.
Braving the World, Frail Woman Wins Victory Over Designing Enemies.

Advertising Angles: Mr. Dazey is a well known writer for the stage, and his name should have some advertising value if only as the author of "In Old Kentucky." Tell that this is a story of the German spy system, but lay emphasis upon the fact that it is not a war drama, but deals merely with one social angle. Offer free admissions to a matinee to anyone who can pronounce the title of the play rapidly fifteen times without changing to "Sifting Sands." You will create no little excitement and get a corking story for the local paper as well, for few persons can repeat the title rapidly without becoming confused. Try it and advertise it well the day before and in the lobby. Hold the test in the lobby and not inside the house, or offer a prize to the person who says it best. Do not charge admission to those who desire to compete, but announce they must wait until the conclusion of the performance.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released August 11.

"THE BELOVED BLACKMAILER"

World-Pictures Presents Carlyle Blackwell and Evelyn Greeley in the Story of a Pampered Pet Who Became a Real Man Because He Was Built That Way.

Cast.

Bobby Briggs.....Carlyle Blackwell
Alexander Briggs.....W. T. Carleton
Mrs. Briggs.....Isabelle Berwin
Corinne Norris.....Evelyn Greeley
George Norris.....Chas. Dungan
Spike Brogan.....Jack Drumier
Wesley Martin.....Rex Macdougal

Directed by Dell Henderson.

The Story: Bobby Briggs is the pampered pet of a doting mother and a fond father, but he is growing tired of being kept done up in cotton wool. His father and George Norris disagree, and Briggs starts to hammer Norris' stocks. Corinne Norris, his daughter, comes to Bobby to beg his intervention, but Bobby is palpably afraid of his father. Still Bobby is man enough to throw a drunken servant down the stairs and arrange with his former trainer at college for a fake kidnapping as an excuse to go to the trainer's health farm. Corinne also bribes the trainer to kidnap Bobby, and the astute trainer gets a double fee. Bobby gets his manhood back, and Briggs has to let up on Norris to be assured his son's safety, and when Bobby does come back he brings Corinne with as his wife.

Feature Carlyle Blackwell as Bobby Briggs and Evelyn Greeley as Corinne Norris.

Program and Advertising Phrases: How a Charming Girl Blackmailed the Father of the Man She Loved.
An Oddity in Photoplot Construction Returns Novel Entertainment.
Proving How Blackmail Once Upon a Time was Justified.
Carlyle Blackwell to be Seen in the Best Role He Has Played.

Advertising Angles: Play up the stars with photographs and cuts. Run a few teasers before the full advertising on the lines of, "If you're too fat, see Spike Brogan." "If your heart action is bad, see Spike Brogan." When you are reading for the full advertisement start off with all of these lines followed by, "See Spike Brogan at the (house and date)." Then follow with reading advertisements hitting the high lights of the story.

Advertising Aids: Two styles each one, three and six sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet.
Released August 12.

"WILD PRIMROSE"

Vitagraph Presents Gladys Leslie and a Cast of Favorites in the Story of a Rough Diamond Who Was Not as Rough as She Had Painted Herself.

Cast.

Primrose.....Gladys Leslie
Jack.....Richard Barthelmess
Marie.....Eulalie Jensen
Standish.....Claude Gillingwater
Emily.....Ann Warrington
Williams.....Charles Kent
Griff.....Arthur Lewis
Newton.....Rigelow Cooper

Directed by Fred Thomson.

The Story: Primrose, a refined girl, who has been brought up by her uncle, receives a letter from her father who deserted her mother many years before. Angered, she goes to her father disguised as a wild, untaught mountain girl, and despite her dress and actions finally wins the love of her father and his ward, Jack. With many misgivings her father gives a ball in her honor, and throwing off her disguise she appears in her true personality. A crooked business associate demands $500,000 from her father, and a vampire whom Jack has married while intoxicated appears on the scene. Primrose, however, rises to the emergency, as her uncle has just reported that oil has been discovered on her farm, and the vampire turns out to be the wife of Primrose's father's secretary. This smooths the path of romance for Primrose and Jack.

Feature Gladys Leslie as Primrose and Richard Bathelmess as Jack.

Program and Advertising Phrases: Girl Cleverly Assumes Way of a Hoyden to Find What Her Relatives Really Think of Her.
Well-bred Society Girl Becomes Wild Romp to Win Vengeance.
Surprising Photo-plot with Sensational Outcome.
Girl, Misjudged, Heaps Kindness Upon Her Villifiers.
Photoplay of Baffling Plot Ends in Sensational Developments.
Best of Photoplay Entertainment in Mystery-plot Feature.

Advertising Angles: The strongest appeal can be made through a presentation of the cast, which includes many favorites of the screen and stage. The story can be attractively presented, though it is not particularly novel, and emphasis can be

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

given to the two distinct personalities Miss Leslie presents.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released August 12.

"RIDDLE GAWNE"

Thomas H. Ince Presents William S. Hart in His Most Recent Release Based Upon the Story of "The Vengeance of Jefferson Gawne" in the Argosy.

Cast.

Jefferson (Riddle) Gawne.William S. Hart
Kathleen Harkless..Katherine MacDonald
Hame Bozzam.....Lon Chaney
Blanche Dillon.....Gretchen Lederer
Jane, Niece of Gawne.....Gertrude Short
Jess Cass, a Rustler.....Leon Kent
Reb Butler, a Sheriff.....Milton Ross
Col. Harkless, Kathleen's Father, E. B. Tilton

Directed by William S. Hart.

The Story: Riddle Gawne vows vengeance on the man who killed his brother and ran away with his faithless wife. He rescues Kathleen, a girl of refinement, from two cattle rustlers belonging to a band led by Hame Bozzam, and they fall in love with each other. Bozzam, jealous, has Gawne shot. Blanche, a friend of Bozzam, nurses Gawne, and contrives to poison Kathleen's mind against him. Bozzam abducts Kathleen, and Gawne follows him. In a fight, Gawne's leg is broken, and Bozzam, thinking he is dead, admits he killed Gawne's brother and stole his wife. Gawne, despite his injury, strangles him. Kathleen appears, and their love is renewed while she nurses Gawne back to health.

Feature William S. Hart as Jefferson (Riddle) Gawne and Katherine MacDonald as Kathleen Harkless.

Program and Advertising Phrases: Two-Gun Bill Hart Returns with the Best Photoplay He Has Ever Presented.
Another Typical Bill Hart Drama of Vigorous Western Life.
Forceful Story Involving Hatred, Vengeance and Redemption.
Struggle of Bone and Brawn Between Equally Matched Antagonists.
Slow-Moving Wheels of Vengeance Grind Exceeding Fine.
Great Story of the Plains Reflected in Stirring Scenes.

Advertising Angles: This story is rather different from the recent Hart releases. Tell that it is taken from a story in the Argosy Magazine, and gives Hart a new character. Make a generous use of posters to announce the coming of the star, and feature his name in your advertising. Don't figure you can cut your advertising a couple of dollars because you have Hart. Play up the name big about the house, and if your competitor uses reissues give emphasis to the fact that this is the latest Hart release and not an old-timer.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released August 19.

"THE GHOST OF THE RANCHO"

Pathe Presents the General Favorite, Bryant Washburn, in the Story of a Society Man Who Led a Posse of Ghosts.

Cast.

Jeffrey Wall.....Bryant Washburn
Mary Drew.....Rhea Mitchel

Directed by William Worthington.

The Story: Jeffrey, the gay scion of a wealthy family, is driven from home by his father. In the West he comes to his senses, and determines to make good. Through the aid of his sweetheart and a ghost he succeeds in capturing a gang of bad men, and after many exciting complications everything turns out all right, including his love affair.

Feature Bryant Washburn as Jeffrey Wall and Rhea Mitchel as Mary Drew.

Program and Advertising Phrases: Love and Adventure Amid Rugged Scenes on the Mexican Border.
If You Never Believed in Ghosts See This Photographic Specter.
Star of the "Skinner" Series Has the Best Play of His Career.
Excitement on Mexican Border Intensified by Gripping Love Interest.
Exciting Scenes and Incidents Intensify Deepening Heart Interest
Photoplot of Complications and Surprises Fraught with Sensations.

Advertising Angles: Play up the star where he is popular, and tell that this is one of the best action stories in which he has been seen of late. Capitalize on the ghost. Ask your patrons if they believe in ghosts, and tell that here you have photographs of the ghost of the ranch. You might parade a ghost of the rancho through the streets with the advertisement lettered on his grave clothes. In your newspaper work the word will work into many striking appeals.

Advertising Aids: One one-sheet, two three sheets, one six-sheet. one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released August 11.

"FEDORA"

Adolph Zukor Presents the Distinguished Player Pauline Frederick in Victorien Sardou's World-Famous Drama, Made Popular by Sarah Bernhardt and Fanny Davenport.

Cast.

Princess Fedora.....Pauline Frederick
Gretch, a Police Official..Alfred Hickman
Loris Ipanoff.....Jere Austin
Gen. Zariskene, Chief of Police, W. L. Abingdon
Count Vladimir Androvitch, Wilmuth Merkyll

Directed by Edouard Jose.

The Story: Princess Fedora is a Russian of wealth and beauty. She is betrothed to Count Vladimir, who is slain by Ipanoff because of an affair between Vladimir and Mme. Ipanoff. Fedora swears vengeance upon Ipanoff, whom she follows to Paris. Learning the truth, she finds that Ipanoff was justified, and that she loves him. Previously she had caused the arrest of his brother, who is drowned in his dungeon, and this catastrophe kills his mother. Ipanoff swears vengeance, and attempts to strangle his wife when he finds she is the guilty party. She eludes him, and, taking poison, dies at his feet as the police enter the room.

Feature Pauline Frederick as Princess Fedora and Wilmuth Merkyll as Count Vladimir Androvitch.

Program and Advertising Phrases: Victorien Sardou's Great Tragedy Invited Fame to Fanny Davenport and Sarah Bernhardt.
Greatest of Sardou's Tragedies Now Revealed in Vivid Photo-scenes.
Pauline Frederick Essays Role Made Famous by Bernhardt and Fanny Davenport.
Sardou's Great Drama Provides Pauline Frederick with Strong Role.
Tremendous Drama of Intrigue and Violent Vengeance.
Villainy and Intrigue in the Days of Russia's Czar.

Advertising Angles: The revival of this famous old play is worth extra advertising. Use the "Ask Dad, he knows," for throwaways, beginning, "Who was the greater Fedora, Bernhardt or Davenport, Ask Dad, he knows." The pictorial paper does not give a fitting suggestion of the

KIZOMAR

(Trade Mark Registered)

Story Written for the Screen by

THOMAS BEDDING

Address all communications

I. H. MALAMENT

280 Madison Avenue

New York City

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

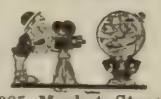
I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME. .....

ADDRESS.....

PERFECTION IN PROJECTION **Gold King Screen**
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included.
Try before you buy Sold by all the leading supply dealers throughout the country
Factory, ALTUS, OKLAHOMA

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

Your DEVELOPING, PRINTING and TINTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you
PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg.—Phone: Randolph 6692—Chicago

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Guaranteed Rebuilt Moving Picture Machines
We have on hand all makes of rebuilt machines which we GUARANTEE to be in A-1 ADJUSTMENT, all worn parts having been replaced by NEW PARTS.

Simplex, Complete with Lenses, Hand Drive	$150
Simplex, Complete with Lenses, Motor Drive	200
Power's 6A, Complete with Lenses, Hand Drive	110
Power's 6A, Complete with Lenses, Motor Drive	150
Power's 6, Complete with Lenses	75
Motio, 1908, Complete with Lenses	25
Motio, 1909, Complete with Lenses	30
Edison Exhibition Model, Complete with Lenses	25
Standard, 1915 Model, Complete with Lenses	50
Fort Wayne A. C. to D. C. Generator, used 3 weeks, 110-volt, 60-cyc., 1 phase	200

All orders subject to prior sale.
Write Today for Particulars and Catalog
Amusement Supply Company
Largest Exclusive Dealers to the Moving Picture Trade
300-302 Mallers Bldg.
5 S. Wabash Ave.
CHICAGO, ILLINOIS
Dealers in Motograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens, and Everything for the Theatre

vividness of this play, so do extra newspaper both in your advertisement and press notices to emphasize the vigor of the story, and speak of Miss Frederick as inviting comparison with two of the leading stars of the dramatic stage. It is a Russian story, and the colors of the old Russia may be used for the lobby if you can obtain them. Interest literary and dramatic clubs in this revival.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released August 19.

"A WOMAN'S FOOL"

Universal Presents Harry Carey in a Special Production in Which Lin McLean Goes Up Against a Biscuit Shooter, a Rainmaker and a Woman Station Agent.

Cast.

Lin McLean.....Harry Carey
"The Virginian".....M. K. Wilson
"Honey" Wiggin.....Ed. Jones
Tommy.....Vesta Pegg
Katie.....Betty Schade
Lusk.....Wm. Carrol
Billy.....Roy Clark
Jessamine Buckner.....Molly Malone

The Story: Lin felt sorry for Katie, who was employed in a Denver restaurant, and offered her a home in the West. Her husband soon appeared on the scene, and, as there had been a severe drought, offered to make it rain for six hours for a thousand dollars. Strangely enough, it did rain, so he collected the money, and Katie decided that her husband was the right party to stick to. After the softening effect of years had opened his congealed heart, Jessamine appeared, but she would not have anything to do with Lin on learning of his previous matrimonial venture. A strange act of generosity on the part of Katie, however, straightened matters for Lin.

Feature Harry Carey as Lin McLean and Betty Schade as Katie.

Program and Advertising Phrases: Rollicking Story of the Wild West with Heart-Interest to Supply the "Punch."
Swift-moving Story of Adventure and Romance in the Wilds.
Prairie Romance Linked with Supervengeance and Western Justice.
Love and Adventure in Swift-moving Scenes and Incidents.
Breezy Atmosphere of Western Adventure Pictured in Swift Scenes.
Wild Riders and Sure Shooters Carry Stirring Romance of the West.

Advertising Angles: A good plan in advertising this would be to run semi-reading advertisements, each taking up some feature of the story. Run these in series, as, "Katie was a biscuit shooter in a Denver railroad restaurant when Lin McLean first set eyes on her and wanted her for his own. He didn't know she had a husband and a little boy when he asked her to be his—and she didn't tell him about them. She just went with him, and what happened then you'll see in 'A Woman's Fool' etc." Have later advertisements tell of the appearance of the husband and later of Jessamine. The stories can be run together in chapters for a throwaway or used as a whole for an opening ad.

Advertising Aids: Two styles each, one and three sheets. One style each, six and twenty-four sheets. One sheet of players. Black-and-white lobby displays. Slide. Player cuts. Heralds. Press book. Ideas sheet.

Released August 17.

"'THAT DEVIL,' BATEESE"

Bluebird Presents Monroe Salisbury in the Story of a Canadian Girl Who Finds Her Heart in the Silences of the Great Woods.

Cast.

Bateese Latour.....Monroe Salisbury
Kathleen.....Ada Gleason
Martin Stuart.....Lamar Johnstone
Louis Courteau.....Lon Chaney
Father Pierre.....Andrew Robson

The Story: When a shattered romance clouds her happiness, Kathleen goes to teach in the Canadian wilds. She gets lost, and Courteau, a bully, attempts to kiss her. Bateese appears on the scene and beats Courteau. He tries to win Kathleen, who still thinks of the man she left in Montreal. When this man appears and a reconciliation is about to take place, Bateese hurls him again a tree, and, grabbing Kathleen, forces her to marry him. He leaves, and Courteau and the other man have a fight in Kathleen's cabin. She goes out and yells for Bateese, who, in despair, has thrown himself from a cliff. As she reaches him and finds him still alive but badly injured she realizes that she loves "that devil, Bateese."

Feature Monroe Salisbury as Bateese Latour and Ada Gleason as Kathleen.

Program and Advertising Phrases: Monroe Salisbury, Star of Many Bluebirds, Returns in His Most Convincing Role.
Strange Call of the Wild in Love's Battle for Happiness.
Gripping Story of Love and Vengeance in Canadian Wilds.
Sensational Battles and Thrilling Episodes Set in Wild Surroundings.
Love Knows No Nationality When Cupid Sounds His Trumpet Call.
Vigorous and Appealing Photoplay of Rugged Details.

Advertising Angles: Use "the girl who didn't know her heart" as a sub-line for advertising this story. Play it up as a vivid story of the great Canadian woods, where elemental passions sway the 'habitans. Draw a picture of the three lovers of the girl, and ask which won.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scenes cuts one and two columns wide. Press book.

Released August 17.

THE WORLD'S STANDARD THEATRE ORGANS
Unified Theatre Organs
SEEBURG
Automatic Pipe Organs
J. P. SEEBURG PIANO CO · REPUBLIC BLDG. CHICAGO

THE M.P. HARVEY EXPOSURE METER
M.P. METER $250 — A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only.
N°2 METER $125 — The N°2 Harvey Exposure Meter is for other cameras.
Your Dealer or G L Harvey 105 So Dearborn St Chicago
FORM #023

GOERZ KINO HYPAR F:3.5
At no time since motion pictures were first made have they been valued as highly as at present. Camera men know that the lens is of first importance. The GOERZ KINO HYPAR F:3.5, made in 1⅝, 2, 2⅝ and 3 inch focus, has met the most exacting tests in the field and in the studio. Used in connection with the well-known GOERZ VIGNETTING DEVICES, it leaves nothing to be desired in efficiency and service. Call or write for our up-to-the-minute descriptive matter.
C. P. Goerz American Optical Company
318 East 34th Street, New York City

"COALS OF FIRE"

Thomas H. Ince Presents Enid Bennett, the Charming Australian Star, in an Original Story of the Daughter of a Tavern Keeper in a Temperance Town.

Cast.

Nell Bradley.....Enid Bennett
Rev. Charles Alden.....Fred Niblo
James Bradley.....Melbourne MacDowell
Ben Roach.....Billy Elmer
Amy Robinson.....Virginia Sothern
Steve Morrow.....John P. Lockney
Charles Read.....Donald MacDonald

Directed by Victor L. Schertzinger.

The Story: Nell, the daughter of a liquor seller in a temperance town, is looked upon with contempt by the populace. A minister asks her for lemonade, but she gives him whiskey. She apologizes, and he is attracted to her. A bond salesman takes a girl to Nell's father's place and gets her intoxicated. Nell, realizing the girl's plight, agrees to marry her father's bartender if he will help her rescue the girl. The bartender attacks the salesman, who is saved by the preacher, and who reviles Nell, thinking she is responsible for the girl's condition. He learns the truth, sends Nell to school, and on her return a few years later finds him waiting for her.

Feature Enid Bennett as Nell Bradley and Fred Niblo as Rev. Charles Alden.

Program and Advertising Phrases: Good for Evil Returned in Sensational Portions During Progress of Thrilling Drama.
Crime and Intrigue Follow Attempt of Minister to Reform Community.
Strange Retribution Follows Villainous Attack Upon Good Government.
Social Outcast Redeems Herself by Befriending Her Persecutors.
Getting Even with Society in Revenge for Society's Misdeeds.
Novelty in Photoplot Provides Unusual Screen Entertainment.

Advertising Angles: Hook up with the present movement for prohibition by announcing this as a sidelight on the matter. Advertise, "The girl who couldn't go wrong when she tried." Get a disreputable looking dog and have a man lead it through the streets, the man to wear a placard, "Give a dog a bad name, then kill him. Enid Bennett in 'Coals of Fire' got a bad name, but she couldn't go wrong. See why at (house) tonight."

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising layout mats. Slides. Press book.

Released August 26.

Every time you buy anything people work for you. Save labor and materials for the use of the Government.

"HEREDITY"

World-Pictures Presents Barbara Castleton, in with Madge Evans and John Bowers, in the Story of a Love That Lasted.

Cast.

Nedda Trevor (child).....Madge Evans
Nedda Trevor (grown)..Barbara Castleton
Nedda's Mother.....Jennie Ellison
Nedda's Grandmother...Anne Warrington
Edgars.....Jack Drumier
Paul Winslow.....John Bowers
Jim Blake.....Joe Smiley
Frank Graves.....Geo. MacQuarrie

Directed by William P. S. Earle.

The Story: Little Nedda Trevor, knocked down by an automobile, is urged by her dissolute stepfather to pretend injuries as the basis for a damage suit, but instead she goes to warn the young driver of the attempt to blackmail him. She never forgets the incident. Years later Nedda has grown into a beautiful woman. Her employer, Graves, seeks to win her hand, but she feels that marriage would be a mockery without love, and she comes of the blood of the Trevors, and her mother has instilled a belief in loyalty to self. Her stepfather murders her mother in a drunken passion, and Nedda is accused of the crime. She appeals to Graves, who replies that marriage is the price of his assistance. Nedda still refuses, but Paul Winslow, her childish ideal, again finds her, and clears her of the hideous charge through her stepfather's confession, and the childish romance blossoms into a happy marriage.

Feature Madge Evans and Barbara Castleton, and John Bowers as Paul Winslow.

Program and Advertising Phrases: May Courage, Faith and Honesty Be Inherited?
Strange Crime Revealed in Tensely Interesting Mystery Plot.
Law of Heredity Invoked to Fasten Crime on Innocent Victim.
Story of a Childhood Love that Lived to Happy Fruition.
Blood and Breeding Tells in a Story of Struggle and Sacrifice.
Happy Outcome of a Struggle for Love and Contentment.

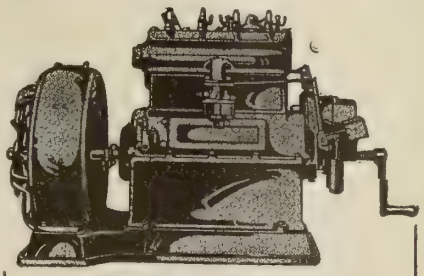
Advertising Angles: Play up the twin stars in all announcements, and for a lobby display use their portraits linked together with a card, "Two stars for one price." If you can borrow a really curious antique ring mount this or display it in a case for a window display, explaining that "Heredity" is shown in Nedda's adherence to her ideals just as her ancestor's loyalty won the ring of a king. You might use the circumstantial evidence angle for a minor point, but the more certain appeal will be the mention of the stars.

Advertising Aids: Two styles each one, three and six sheets. Free advance

When writing to advertisers kindly mention The Moving Picture World.

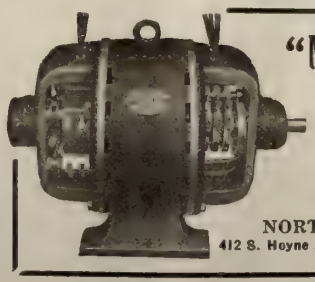
THE AUTOMATIC TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

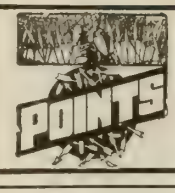
LANTERNS FOR STEREOPTICON SLIDES
Equipped with 10" and 12" Lenses; slightly used; in excellent condition.
Animated Target Co., Inc.
115 Broadway New York


4 K. W. Electric Generating Set
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street, W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
Yearly Rate—Postpaid, Weekly, $7.25
Sample copy and advertising rates on request.
Appointed by Agreement Dated 7/8/14 THE OFFICIAL ORGAN of
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD


"MARTIN" ROTARY CONVERTER
FOR REAL SUN-LIT PICTURES
PERFECT REEL DISSOLVING
WRITE FOR FURTHER INFORMATION
NORTHWESTERN ELECTRIC CO.
412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York



The sum total of your efforts is realized only when the DEVELOPER and PRINTER is equal to the task he undertakes.

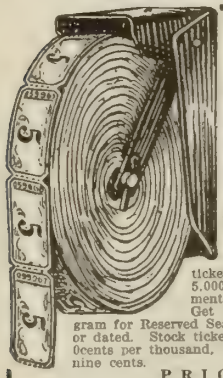
EVANS' reputation for absolute perfection and reliability will prove the profitable service for you to connect with.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.

HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen 0cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

"NEWMAN" Brass Frames and Rails

Read What Josiah Pearce & Sons Says About Our Goods

Gentlemen:

Now that you have completed equipment in our new theatres here in New Orleans, and Houston, Texas, we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have, without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found.

We wish you good luck in the prosecution of your work.

Yours very truly,
JOSIAH PEARCE & SONS,
J. E. PEARCE. New Orleans, La.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.
ESTABLISHED 1882

Write for our Latest Catalogue.

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet.

Released August 5.

"ALL MAN"

Vitagraph Presents Harry Morey and Betty Blythe in a Blue Ribbon Feature That Presents Many Interesting Angles in a New Fashion.

Cast.

John Olsen	Harry Morey
Belle Foliot	Betty Blythe
Lieut. Rielly	Bob Gaillard
Marco Paroni	George Majeroni
Morris Sachs	Carleton King
Ryan	Bernard Siegel

Directed by Paul Scardon.

The Story: John Olsen, brought up with no well defined idea of right and wrong, joins two fellow workmen in cracking the safe of the factory in which they are employed. Their success leads them to other jobs, and John takes a delight in the adventurous life. One night he meets with an accident, and is taken to the home of Belle Foliot, whose husband is doing a life sentence for murder. On his recovery she joins the gang, and John permits himself to be captured in a moment of danger to ensure her escape. On his release from prison he decides to go straight, but Belle is not willing to share a humdrum existence. He marries a colorless doll who deserts him when she learns of his past life, and way is at last paved for his legal marriage to Belle, who determines to go straight with "her man."

Feature Harry Morey as John Olsen and Betty Blythe as Belle Foliot.

Program and Advertising Phrases: One of Saturday Evening Post's Best Stories, "Fiddler's Green," Translated to the Screen.
Gripping Crime-plot Revealed in Swift-moving Scenes and Incidents.
Vitagraph's Blue Ribbon Feature Tells Fascinating Crime Story.
Moral Purpose Revealed in Gripping Story of Criminal Intrigue.
Crook Play Leads to Fine Moral Purpose in Happy Ending.
Clever Photodrama Reveals Psychology of Criminal Conduct.

Advertising Angles: Here is a crook story differing from the usual run of crime plays. Advertise it as such, and ask if John really was responsible for his misdeeds or whether it was not society which was to blame. Play up the fact that this story is developed from "Fiddlers Green," a story run in the Saturday Evening Post. Perhaps your book store has bound copies and will be willing to share advertising space with you. For a lobby display get a property or second-hand safe, with a card reading, "This safe doesn't look much like one of Cupid's darts, but its fall brought two loving hearts together in 'All Man.' See how it worked out (date)." Advertise an "All Man" matinee at ten cents, and add that women can come if they are willing to pay fifteen.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released August 5.

"CACTUS CRANDALL"

Triangle Presents Roy Stewart in His Own Play of a Man Who Went to Hunt Steers and Brought Back a Wife.

Cast.

Cactus Crandall	Roy Stewart
Helen	Marion Marvin
Carter	Pete Morrison
The Father	Wm. Ellengford
Mendoza	Joe Rickson

Directed by Cliff Smith.

The Story: Bob Crandall, a ranchman, misses 500 head of stock and goes across the border into Mexico to find them. He runs into a nest of bandits and rustlers. Helen Ware is kept a prisoner in a saloon, and her father is in jail on a flimsy charge. Cactus finds a friend, a Texas ranger, who is looking for a chance to get Ware out, but he cannot rescue both, and Helen refuses to leave without her father. Cactus arranges to take care of Helen, and the ranger gets Ware out of jail. Cactus shoots up the saloon and rescues Helen, taking her to his ranch, but he returns to get into the fight, and Mendoza circles the melee and captures Helen a second time. Once more Cactus comes to the rescue, and this time Mendoza is killed. Back at the ranch again, Cactus finds the steers accounted for, but he is not sorry for what might have been a useless adventure.

Feature Roy Stewart as Cactus Crandall and Marion Marvin as Helen.

Program and Advertising Phrases: Wild Riding and Straight Shooting Featured in Sensational Border Drama.
Thrills and Adventure Feature Sensational Border Drama.
Wild Life on Mexican Border Made More Vivid by Reckless Adventurer.
Gripping Story of Sensational Border Raids and Rescues.
Breezy Story of Rugged West Filled with Thrills and Sensations.
Graphic Scenes of Wild Western Life Done in Thrilling Photoplay.

Advertising Angles: Play up the fact of the star's authorship in the play, particularly if he is a local favorite. Try. "Did you ever sit on a cactus?" and add that Mendoza did and got lead poisoning. Make capital of the fact that Cactus has

We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 15 reels; and Million Dollar Mystery, 45 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.

Established 1909
THE FILM EXCHANGE
125 West 46th St., New York City

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

to save his sweetheart twice to marry her once. Work the one sheets for window displays.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released August 11.

PICTURE THEATRES PROJECTED.

MOBILE, ALA. — Recreation park has been opened, including moving picture theatre. A. B. Fassett is chairman Shipworkers' Recreation Club.

MIAMI, FLA.—Mank Amusement Company has been incorporated with $10,000 capital. Burton Mank is interested.

BLOOMINGTON, ILL.—E. C. Irwin, 204 Jefferson street, has plans by H. L. Newhouse, 4630 Prairie avenue, Chicago, for balcony addition to theatre.

GARDNER, ILL.—Princess theatre has been taken over by William Dillon.

AKRON, IA.—John Lemcke has sold Majestic theatre to M. B. Ryan.

CLINTON, IA.—Norman Samish has disposed of his interest in Family theatre to F. D. Switzer, of Cedar Rapids.

LOVILLA, IA.—C. E. Parker plans to erect moving picture theatre at Maple Camp.

MADRID, IA.—Extensive improvements will be made to Mystic theatre, including an extension to rear of building. Seating capacity will also be increased.

MILCHER, IA.—Dwight McCoy has sold Casino theatre to Garbett Brothers.

AYER, MASS.—Jewish Welfare Board plans erection of $15,000 theatre.

BOSTON, MASS.—Beacon theatre at 47-53 Tremont street has been taken over by Clinton B. Sherwood.

NEW BEDFORD, MASS.—Samuel T. Lee, 399 Summer street, has plans by Frank Clifton Brothers, 5 Chapman building, for theatre on Weld street.

NEW BEDFORD, MASS.—Joseph De Clair, 20 Roosevelt street, has plans by Louis Destremps, 251 Union street, for moving picture theatre.

HOUGHTON, MICH.—Andrew Bram has sold Star theatre to John McCarthy, of Winona.

JOPLIN, MO.—Grubel Brothers, 6th and Minnesota streets, Kansas City, Kan., have plans by Carl Boller & Brothers, 541 Ridge building, Kansas City, Mo., for two-story moving picture theatre, 100 by 155 feet, to cost $50,000.

KANSAS CITY, MO.—Sanford & Company have plans by Keene & Simpson for remodeling Columbia theatre at 15 N. 10th street.

BEEMER, NEB.—Paul Wuppor has plans by W. F. Gernandt, 405 McCague building, Omaha, for moving picture theatre and hotel building.

NORTH PLATTE, NEB.—Victor F. Beck is preparing plans for $5,000 moving picture theatre.

RED CLOUD, NEB.—Teepe and Orpheum theatres have been taken over by George Warren.

AUDUBON, N. J.—H. D. LeCato has plans by E. E. Seidell for two-story moving picture theatre and hall building, 40 by 85 feet, to cost $10,000.

HORNELL, N. Y.—Dr. George Conderman has purchased business block on Main street occupied by Lyric theatre, and plans to remodel structure.

NEW YORK, N. Y.—Flesichman Construction Company has contract to erect three-story theatre, store, and office building at Broadway and 181st street, to cost $500,000.

PORT WASHINGTON, N. Y.—Frank C. Menendez is new manager Nassau theatre.

LAKOTA, N. D.—J. F. Miller is new manager Star theatre.

CLEVELAND, O.—Marshall & Fox, 721 N. Michigan avenue, Chicago, are preparing plans for alterations to Alhambra theatre, E. 105th street and Euclid avenue. Balcony is to be constructed with seating capacity for 400 persons. Improvements will cost about $50,000.

MIDDLETOWN, O. — August Chifos is new manager new Grand theatre.

NORWALK, O. — Management Gieger theatre has been taken over by F. H. Cary. Straight picture program has been adopted.

ZANESVILLE, O.—Schultz theatre has plans by Fiederick W. Elliott, Chamber of Commerce building, Columbus, O., for remodeling theatre, to cost $15,000. House to reopen in early fall with straight picture program.

HOULTON, ORE.—O. J. Carlson has leased Houlton theatre.

FRIENDSHIP, TENN.—Moving picture theatre has been established in school building by J. W. Eaglin.

NORFOLK, VA.—Armory hall has been converted into moving picture theatre, with seating capacity for 2,000 persons.

RAYMOND, WASH.—L. V. Raymond and George H. Reizner plan to erect $50,000 theatre at Second and Duryea streets, with seating capacity for 1,000 persons.

SEATTLE, WASH.—John Hamrich has plans by John A. Creutzer, Leary building, for moving picture theatre at 115 Second avenue.

SEATTLE, WASH.—Cobb Healy Investment Company has plans with Howells & Stokes for theatre building.

TACOMA, WASH. — Rialto theatre is nearing completion. House will have seating capacity for 1,600 persons, and cost about $150,000.

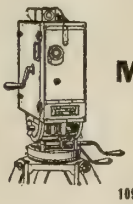
FOREST LAKE, MINN.—The Forest theatre has been sold by the Walker and Goodhue Co and is now running under the management of H. E. Lacky, of Minneapolis.

HASTINGS, NEB.—E. C. Preston, of Superior, has purchased three film theaters here, the Plaza, Strand, and Wonderland.

OKEMAH, OKLA.—H. L. Melton is the new manager of the Jewel theatre, St. Francis, Kan. Mrs. Mae Bertram will hereafter be the manager of the Electric theatre.

HUGOTON, KAN.—The picture show has been purchased by Arthur Farrar, who will continue to run it.

ELLIS, KAN.—C. A. Kuhn has leased the building just south of the Photo Gallery, and has moved the Crystal theater there.



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List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Drama).
The Jest of Talky Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Drama).

BLUE RIDGE DRAMAS.
(Ned Finley)

The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

What's in the Trunk? (One Part—Comedy).
Reuben's Romance (One Part—Comedy).
The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

Mercy, the Mummy Mumbled (One part).
A Reckless Rover (One Part).
Are Working Girls Safe? (One Part).
Barnacle Bill (One Part).
Luck in Old Clothes (One Part).
The Comeback of Barnacle Bill (One Part).
Some Baby (One Part).
When You Hit—Hit Hard (One Part).
A Black and Tan Mix-Up (One Part).

ESSANAY COMEDIES.

A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

The Locked Heart (Five Parts—Drama).
No Children Wanted (Five Parts—Drama).
Miss Mischief Maker (Five Parts—Drama).
The Midnight Burglar (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.
(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF JULY 28.

The First Law (Irene Castle—Five Parts—Comedy-Drama—Astra).
Beach Nuts (Toto—One Reel—Comedy—Rolin).
Britain's Bulwarks (No. 12, "The Canadians at Vimy Ridge"—One Reel—Government Official Pictures).
East Indians—British Guiana, South America (One Reel—Educational—Post Film Company).
Allies' Official War Review No. 5 (One Reel—Topical).
Hearst-Pathe News No. 62 (Topical).
Hearst-Pathe News No. 63 (Topical).

RELEASES FOR WEEK OF AUGUST 4.

Waifs (Gladys Hulette—Five Parts—Comedy-Drama—Astra).
That's Him (Harold Lloyd—One Reel—Comedy—Rolin.
Venezuela (One Reel—Educational—Post Film Co.).
Official War Review No. 6 (One Reel—Topical).
Hearst-Pathe News No. 64 (Topical).
Hearst-Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUGUST 11.

The Ghost of the Rancho (Bryant Washburn—Five Reels—Drama—Pathe).
Do Husbands Deceive? (Toto—One Reel—Comedy—Rolin).
La Guiara to Caracas (One Reel—Educational—Post).
Official War Review No. 7 (Topical).
Hearst-Pathe News No. 66 (Topical).
Hearst-Pathe News No. 67 (Topical).

RELEASES FOR WEEK OF AUGUST 18.

Winning Grandma (Baby Marie Osborne—Five Parts—Drama—Diando).
Hands Up (Episode No. 1—"The Bride of the Sun"—Three Parts—Drama—Astra).
Bride and Gloom (Harold Lloyd—One Reel—Comedy—Rolin).
Caracas, Venezuela (One Reel—Educational—Post Film).
Official War Review No. 8 (One Reel—Topical).
Hearst-Pathe News No. 68 (Topical).
Hearst-Pathe News No. 69 (Topical).

Paramount Pictures Corp.

PARAMOUNT-MACK SENNETT COMEDIES.

June 3—Love Loops the Loop.
June 17—Two Tough Tender Feet.
July 1—Her Screen Idol (Two Parts).
July 15—Ladies First.
July 29—Her Blighted Love.
Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girls.

PARAMOUNT-ARBUCKLE COMEDIES.

Mar. 18—The Bell Boy.
Moonshine (Two Parts).
July 8—Good Night Nurse.
Aug. 18—The Cook.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

July 8—The Claws of the Hun (Charles Ray—Five Parts—Drama).
July 15—The City of Dim Faces (Sessue Hayakawa—Five Parts—Drama).
July 15—Uncle Tom's Cabin (Marguerite Clark—Five Parts—Drama).
July 22—The Vamp (Enid Bennett—Five Parts—Drama).
July 29—Less Than Kin (Wallace Reid—Five Parts—Drama).
Aug. 5—A Nine O'clock Town (Charles Ray—Five Parts—Drama).
Aug. 12—Fedora (Pauline Frederick—Five Parts—Drama).
Aug. 19—In Pursuit of Polly (Billie Burke—Five Parts—Drama).

Artcraft Pictures.

June 23—How Could You, Jean? (Five Parts—Drama).
July 8—Shark Monroe (Wm. S. Hart—Five Parts—Drama).
July 8—We Can't Have Everything (C. B. De Mille—Five Parts—Drama).
July 29—The Danger Mark (Elsie Ferguson—Five Parts—Drama).
Aug. 5—Bound in Morocco (Douglas Fairbanks—Five Parts—Drama).
Aug. 12—The Great Love (Griffith's—Five Parts Drama).
Aug. 19—Riddle Gawne (W. S. Hart—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

July 15—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 3; An African Game Hunt; Motion Analyzed—First of a series analyzing motion; Cartoon by Bray Studios.
July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

July 8—Rotorua, the Yellowstone of the Antipodes in New Zealand (Scenic).
July 15—Among the Maoris of New Zealand (Scenic).
July 22—Wellington and the North Island of New Zealand.
July 29—Down South in New Zealand.
Aug. 5—Who's Who in the Zoo (Scenic).
Aug. 12—Along the Queensland Coast.
Aug. 19—The Cruise of the Aki Maru.
Aug. 26—Sojourning in Sapporo.

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.

"The Son of Democracy."

Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 24—No. 34 (Topical)—03110.
July 31—No. 35 (Topical)—03119.
Aug. 7—No. 36 (Topical)—03129.
Aug. 14—No. 37 (Topical)—03138.

CENTURY COMEDY.

July 17—Choo Choo Love (Alice Howell—Two Parts)—03099.
July 31—Hey Doctor (Alice Howell—Two Parts)—03118.
Aug. 14—Bawled Out (Two Reels)—03137.

L-KO.

July 10—The Belles of Liberty (Two Parts—Comedy)—03089.
July 24—Clean Sweep (Merta Sterling—Two Parts—Comedy)—03109.
Aug. 7—Fools and Fires (Billy Armstrong—Two Parts—Comedy)—03128.

NESTOR.

July 15—The Pursuing Package (Harry Mann—Comedy)—03098.
July 22—Repeating the Honeymoon (Eileen Sedgewick—Comedy)—03108.
July 29—Bruin Trouble (Belle Bennett—Comedy)—03117.
Aug. 5—It Can't Be Done (Lee Kolmar—Comedy)—03127.
Aug. 12—Don't Flirt (Marcia Moore—Comedy)—03136.

UNIVERSAL SPECIAL ATTRACTION.

July 27—No release this week.
Aug. 3—The Mortgaged Wife (Dorothy Phillips—Six Reels—Drama)—03125.
Aug. 10—No release this week.
Aug. 17—A Woman's Fool (Harry Carey—Five Parts—Drama)—03147.
Aug. 17—How Charlie Captured the Kaiser (One Reel Cartoon)—03139.

UNIVERSAL SCREEN MAGAZINE.

July 20—Issue No. 80 (Educational)—03101.
July 27—Issue No. 81 (Educational)—03111.
Aug. 3—Issue No. 82 (Educational)—03120.
Aug. 10—Issue No. 83 (Educational)—03130.
Aug. 17—Issue No. 84 (Educational)—03142.

UNIVERSAL SPECIAL FEATURE.

July 27—The Lion's Claw (Episode No. 17, "The Danger Pit"—Two Parts—Drama)—03114.
Aug. 3—The Lion's Claws (Episode No. 18, "Triumph"—Two Parts—Drama)—03123.
Aug. 10—The Brass Bullet (Episode No. 1—"A Flying Start"—Two Parts—Drama)—03133.
Aug. 17—The Brass Bullet (Episode No. 2—"The Muffled Man"—Two Parts—Drama)—03145.

UNIVERSAL CURRENT EVENTS.

July 20—Issue No. 62 (Topical)—03102.
July 27—Issue No. 63 (Topical)—03112.
Aug. 3—Issue No. 64 (Topical)—03121.
Aug. 10—Issue No. 65 (Topical)—03131.
Aug. 17—Issue No. 66 (Topical)—03144.

STAR COMEDIES.

Lyons-Moran Pictures.

July 13—Shot in the Dumbwaiter—03096.
July 20—Almost Welcome—03107.
July 27—The Vamp Cure—03116.
Aug. 3—A Duck Out of Water—03126.
Aug. 10—Don't Shoot—03135.
Aug. 17—Give Her Gas—03148.

WESTERN AND RAILROAD DRAMAS.

July 27—The Pay Roll Express (Helen Gibson—Two Parts)—03113.
Aug. 3—The Human Target (Kingsley Benedict—Three Parts)—03122.
Aug. 10—The Trail of No Return (Eileen Sedgwick—Two Parts—Drama)—03132.
Aug. 17—Roped and Tied (Two Parts)—03144.

Mutual Film Corp.

STRAND.

July 16—Like Mother Made (Billie Rhodes)—29-CST-1.
July 23—On Her Account (Billie Rhodes)—30-CST-1.
July 30—She Almost Proposed (Billie Rhodes)—31-CST-1.
Aug. 6—What Will Father Say—32-CST-1.
Aug. 13—The High Cost of Weddings (Elinor Field)—33-C-S-T-1.

MUTUAL STAR PRODUCTION.

July 8—The Ghost of Rosy Taylor (Mary Miles Minter—Five Parts—Drama)—23-FM-5.
July 15—No release this date.
July 22—Impossible Susan (Margarita Fisher—Five Parts—Drama)—24-FF-5.
July 29—No release this date.
Aug. 4—Her Husband's Honor (Edna Goodrich—Five Parts—Drama)—25-FG-5.
Aug. 18—Hoosier Romance (Colleen Moore—Five Parts—Selig—Drama)—26-FC-5.

MUTUAL.

July 24—Screen Telegram (Topical)—42-T-1.
July 28—Screen Telegram (Topical)—43-T-1.
July 31—Screen Telegram (Topical)—43-T-1.
Aug. 4—Screen Telegram (Topical)—44-T-1.
Aug. 7—Screen Telegram (Topical)—45-T-1.
Aug. 11—Screen Telegram (Topical)—46-T-1.
Aug. 10—Screen Telegram (Topical)—47-T-1.
Aug. 13—Screen Telegram (Topical)—48-T-1.

OUTING-CHESTER PICTURES.

June 30—Ex-Cannibal Carnival—1-O-1.
July 7—Kaieteur—2-O-1.
July 14—Mountaineering Memories—3-O-1.
July 21—Zuni Kicking Races—4-O-1.
July 28—A White Wilderness—5-O-1.
Aug. 4—A Coorial of the Orinoco—6-O-1.
Aug. 11—A Dam Catastrophe—7-O-1.
Aug. 18—Statia With a Past—8-O-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

June 2—All Woman (Mae Marsh—Six Parts—Drama).
June 16—The Venus Model (Mabel Normand—Six Parts—Comedy-Drama).
June 30—The Service Star (Madge Kennedy—Six Parts—Drama).
July 14—The Glorious Adventure (Mae Marsh—Five Parts—Comedy-Drama).
July 28—Back to the Woods (Mabel Normand—Five Parts—Comedy-Drama).
Aug. 11—Friend Husband (Madge Kennedy—Five Parts—Comedy-Drama).
Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 2—The Turn of the Wheel (Geraldine Farrar—Five Parts—Drama).
Sept. 9—Peck's Bad Girl (Mabel Normand—Five Parts—Drama).
Sept. 16—Just For Tonight (Tom Moore—Five Parts—Drama).
Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

July 1—Widow's Might (Two Parts).
July 15—Dad's Knockout (Two Parts).
July 29—Up a Tree (Two Parts).
Aug. 12—Billy's Fortune (Two Parts).
Aug. 26—Bill's Opportunity (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

May 27—Lend Me Your Name (Yorke—Five Parts—Drama).
May 27—Pay Day (Five Parts—Drama).
June 3—The Only Road (Five Parts—Drama).
June 10—Social Quicksands (Five Parts—Dr.).
June 17—The House of Gold (Five Parts—Dr.).
June 24—A Man's World (Five Parts—Drama).
July 1—Opportunity (Viola Dana—Five Parts—Drama).
July 8—No Man's Land (Bert Lytell—Five Parts—Drama).
July 15—A Successful Adventure (May Allison—Five Parts—Drama).
July 22—The Demon (Edith Storey—Five Parts—Drama).
July 29—A Pair of Cupids (Francis X. Bushman—Five Parts—Drama).
Aug. 5—The House of Mirth (All-star cast—Five Parts—Drama).
Aug. 12—Flower of the Dusk (Viola Dana—Five Parts—Drama).
Aug. 19—In Judgment of (Anna Q. Nilsson—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 14—Marked Cards (Margery Wilson—Five Parts—Drama).
July 14—Hell's End (William Desmond—Five Parts—Drama).
July 21—By Proxy (Roy Stewart—Five Parts—Drama).
July 21—False Ambition (Alma Rubens—Five Parts—Drama).
July 28—Golden Fleece (Joe Bennett—Five Parts—Drama).
July 28—Beyond the Shadows (William Desmond—Five Parts—Drama).
Aug. 4—The Price of Applause (Jack Livingston—Five Parts—Drama).
Aug. 4—Alias Mary Brown (Pauline Starke—Five Parts—Drama).
Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).

KEYSTONE COMEDY.

June 2—The Poor Fish (Two Parts).
June 2—Flapjacks (Two Parts).
June 16—Isn't It Warm? (Two Parts).
June 16—Cupid and the Cop (Two Parts).
June 30—Pearls Without Price (Two Parts).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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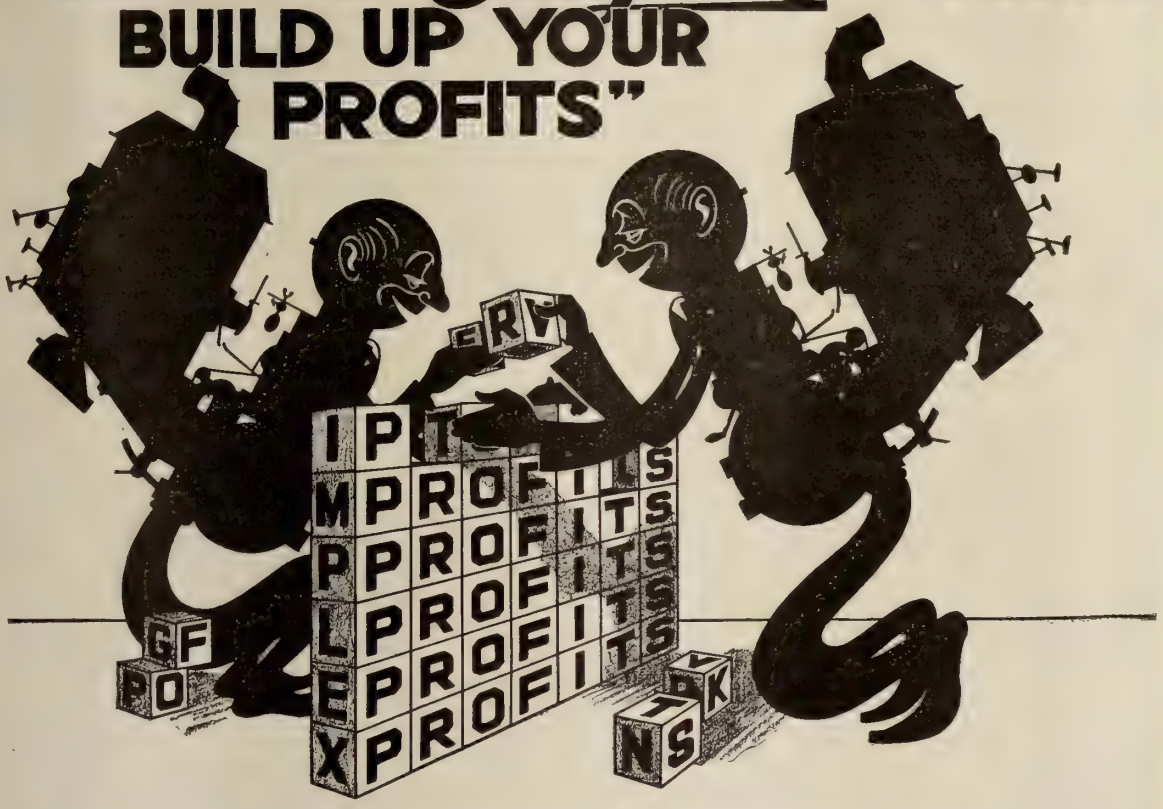

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List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

July 22—To the Highest Bidder (Alice Joyce—Five Parts—Drama).
July 29—A Gentlemen's Agreement (Nell Shipman—Five Parts—Drama).
Aug. 5—All Man (Harry Morey—Five Parts—Drama).
Aug. 12—Wild Primose (Gladys Leslie—Five Parts—Drama).
Aug. 19—The Changing Woman (Hedda Nova—Five Parts—Drama).

BIG V. COMEDIES.

July 22—Bathing Beauties and Big Boobs.
July 29—Wounded Hearts and Wedding Rings.
Aug. 5—Dunces and Dangers.
Aug. 12—Shines and Monkey-shines.
Aug. 19—Dukes and Dollars.

DREW COMEDIES.

July 15—The Honeymoon Baby.
July 22—The Cub and the Daisy Chain.
July 29—Their Agreement.
Aug. 5—Miss Sticky-Moufie-Kiss.
Aug. 12—Diplomatic Henry.
Aug. 19—By Might of His Right.

A Fight for Millions.

July 15—Episode No. 1 ("The Snare"—Two Parts—Drama).
July 22—Episode No. 2 ("Flames of Peril"—Two Parts—Drama).
July 29—Episode No. 3 ("The Select Stockade"—Two Parts—Drama).
Aug. 5—Episode No. 4, "The Precipice of Horror"—Two Parts—Drama).
Aug. 12—Episode No. 5 ("The Path of Thrills"—Two Parts—Drama).

VITAGRAPH SERIAL.

Aug. 19—Episode No. 6—"The Spell of Evil" (Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

July 14—Her Price (Virginia Pearson—Five Parts—Drama).
July 21—Miss Innocence (June Caprice—Five Parts—Drama).
July 28—The Fallen Angel (Jewel Carmen—Five Parts—Drama).
Aug. 4—Doing Their Bit (Jane and Katherine Lee—Five Parts—Drama).
Aug. 11—The Bird of Prey (Gladys Brockwell—Five Parts—Drama).
Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

FOX STANDARD PICTURES.

Apr. 7—The Blindness of Divorce (Five Parts—Drama).
June 16—Under the Yoke (Theda Bara—Five Parts—Drama).

FOX "BIG SIX" REISSUES.

The Soldier's Oath.
The Plunderer.
The Clemenceau Case.
The Two Orphans.
The Bondman (William Farnum—Five Parts—Drama).
A Fool There Was (Theda Bara—Five Parts—Drama).

FOX SUNSHINE COMEDIES.

June 30—Who's Your Father?
July 28—A Tight Squeeze.

MUTT AND JEFF ANIMATED CARTOONS

July 14—The Extra Quick Lunch.
July 21—Hunting the U-Boats.
July 28—Hotel de Mutt.
Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

S. O. S.
His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BETZWOOD FILM COMPANY.

Betzwood, Pa.

Sandy Burke (Louis Bennison).
When East Meets West (Lady Tsen-Nei—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

Winner Takes All (Monroe Salisbury—Five Parts—Drama)—03105.
Scandal Mongers (Lois Weber—Five Parts—Drama)—03115.
The Dream Lady (Five Parts—Drama)—03124.
The Love Swindle (Five Parts—Drama)—03134.
That Devil Bateese (Five Parts—Drama)—03146.

CHRISTIE FILM CORPORATION.

Los Angeles, Cal.

July 1—Kids.
July 8—Efficiency.
July 15—Just Like Dad.
July 22—This Way Out.

COMMONWEALTH PICTURES CORP.

(*Releasing Spanuth's Original "Vod-a-Vil Movies."*)

June 3—First release.
June 17—Second release.
July 1—Third release.
July 15—Fourth release.
July 29—Fifth release.

EDUCATIONAL FILMS CORP.

The Following Are One Reel Scenics.

July 15—Mount Lassen in Action (Hammer).
July 22—The Rainbow Bridge (Newman).

Ditmars' "Living Book of Nature."

June 5—War Times at the Zoo (Half Reel).
June 17—Life in Inland Waters (Half Reel).

International Cartoon Comedies — Each Half Reel in Length.

July 1—Crabs Iss Crabs (Katzenjammer).
July 8—A Picnic for Two (Katzenjammer).
July 15—A Heathen Benefit (Katzenjammer).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Herbert Brenon's Empty Pockets.
Herbert Brenon's Fall of the Romanoffs (With Iliodor).
Alimony (Josephine Whittell).
Pershing's Crusaders.
Shoulder Arms (Charlie Chaplin).

W. W. HODKINSON CORP.

Releasing Paralta and Plaza Productions.

July 8—Wedlock (Louise Glaum).
July 22—Maid o' the Storm (Bessie Barriscale).
Aug. 5—Burglar for a Night (Warren Kerrigan).
Aug. 19—A Law Unto Herself (Louise Glaum).
Sept. 2—The White Lie (Bessie Barriscale).
Sept. 9—Cupid Angling (Ruth Roland Douglas—Natural Color).

Plaza Productions.

Aug. 26—Petticoats and Politics (Anita King).
Sept. 9—Angel Child (Kathleen Clifford).

JEWEL PRODUCTIONS, INC.

The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama)—03097.
The Geezer of Berlin (Century Productions—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Drama).

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.

Among the Cannibal Isles of the South Pacific (Educational).

GEORGE KLEINE SYSTEM.

(Montgomery Flagg One-Reel Comedies, "Girls You Know"—Made by Edison.)

Apr. 24—A Good Sport.
May 8—The Starter.
May 22—The Spoiled Girl.
June 5—The Lonesome Girl.

Essanay (Broncho Billy Series).

June 28—Broncho Billy Wins Out.
July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

LEONCE PERRET PRODUCTIONS.

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PYRAMID COMEDIES, INC.

220 West 42d Street, N. Y. C.

In and Out (Two Parts).
Beach Birds (Two Parts).
Love and Lunch (Two Parts).
Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

The Claw (Clara K. Young—Five Reels).
Cecilia of the Pink Roses (Marion Davies—Five Reels).
Good Night, Paul (Constance Talmadge—Five Reels)
The Whirlpool (Alice Brady—Five Reels).
July—The Safety Curtain (Norma Talmadge—Six Reels—Drama).
July—A Pair of Silk Stockings (Constance Talmadge—Five Reels—Drama).
July—The Savage Woman (Clara Kimball Young—Six Reels—Drama).

(*Special Releases.*)

The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

The Street of Seven Stars (Doris Kenyon—Six Parts—Drama—De Luxe).
A Romance of the Underworld (Keeney Production).
Marriage (Keeney Production).

WORLD PICTURES.

July 15—The Golden Wall (Carlyle Blackwell—Five Parts—Drama).
July 22—Joan of the Woods (Jane Elvidge—Five Parts—Drama).
July 29—Neighbors (Madge Evans—Five Parts—Drama).
Aug. 5—Heredity (Barbara Castleton—Five Parts—Drama).
Aug. 12—The Beloved Blackmailer (Caryle Blackwell—Five Parts—Drama).
Aug. 19—Merely Players (Kitty Gordon—Five Parts—Drama).

WORLD COMEDY RELEASES.

June 10—Fired (Two Parts—Marie Dressler).
June 24—Some Job (Fay Tincher—Two Parts).
July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

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State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.
The Frozen Warning (Drama).

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

COSMOFOTOFILM COMPANY, INC.
220 West 42d Street, New York City.
The Hypocrites.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
The Sin Woman.
Madame Sherry.
The Submarine Eye.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

FROHMAN AMUSEMENT CORPORATION.
Times Building, New York.
God's Man.

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"The Hand of Vengeance."
Episode No. 1, "The Sign of the Scar" (Two Parts—Drama).
Episode No. 2, "Scheming for Millions" (Two Parts—Drama).
Episode No. 3, "The Ambassador's Diamond (Two Parts—Drama).
Episode No. 4 ("The Grey Lady"—Two Parts—Drama).
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK.
Raffles, the Amateur Cracksman.

(The Following Are Keystone-Mack Sennett Comedies.)
His First False Step.
Ambrose Cup of Woe.

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.
Conquered Hearts.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
May—The Wrong Flat (Two Parts).
This Is the Life (Two Parts).
Oh What a Day.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

ROMAYNE SUPER-FILM COMPANY.
221 Marsh-Strong Bldg., Los Angeles, Cal.
Me und Gott.

SHERMAN PRODUCTIONS.
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ERNEST SHIPMAN.
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Josh Binney Comedies, Featuring Funny Fatty Filbert, One Release a Month.
June—Fabulous Fortune Fumblers (Two Reels).
July—Fred's Fictitious Foundling (Two Reels).
Aug.—Freda's Fighting Father (Two Reels).
Sept.—Fatty's Fast Flivver (Two Reels).
Oct.—Fred's Frivilous Fiance (Two Reels).

W. H. Clifford Photoplay Company, Inc., Featuring Shorty Hamilton, One Five-Reeler Per Month.
May—Denny from Ireland (Five Reels).
June—The Snail (Five Reels).
July—The Ranger (Five Reels).
The Curse of Eve (Six Part Drama).

Francis Ford Producing Company (Releasing Six Feature Pictures Per Year).
Now released—Berlin via America (Six Reels).
In Preparation—A Man of Today (Six Reels).
To Follow—The Fourth Generation (Six Reels).
The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

STERLING PICTURES CORPORATION.
729 Seventh Avenue, New York.
When You and I Were Young (Five Parts—Drama).
The Golden God (Five Parts—Drama).
Peg of the Sea (Drama).

TRIANGLE FILM CORP.,
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
Mickey (Seven Parts).
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.
The Straight Road.

M. WEISSBERG.
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Stolen Orders (Eight Reels—Drama).

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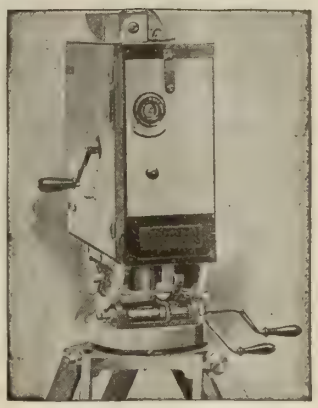

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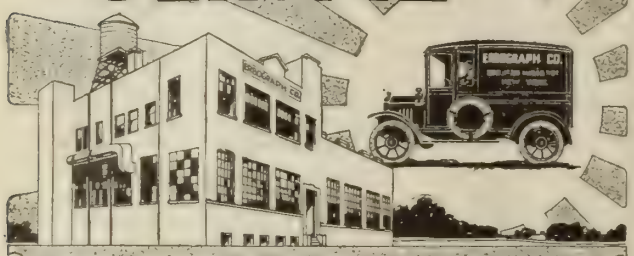

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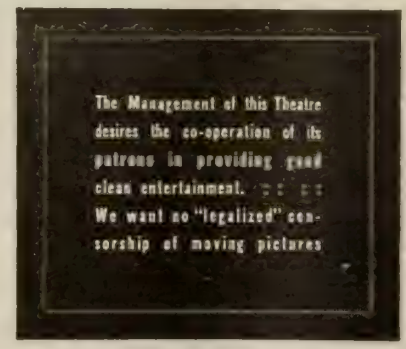
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The U. S. A. is composed of many units brought under one executive organization. It is an acknowledged fact that concentration of authority and executive power, when good judgment is exercised, brings about ECONOMY and EFFICIENCY.

We are glad to announce that United Theatre Equipment Corporation has passed through its first year's existence with flying colors, notwithstanding the dire predictions by some people.

We have passed through a year of unprecedented difficulties, not only on account of the multitude of details involved, but also on account of war conditions, which we had to face immediately after the formation of this company.

There is not an exhibitor or user of motion picture, electrical and similar apparatus and supplies who has been served by U. T. E. who will not gladly testify that **we give 100% service** and are **100% efficient.**

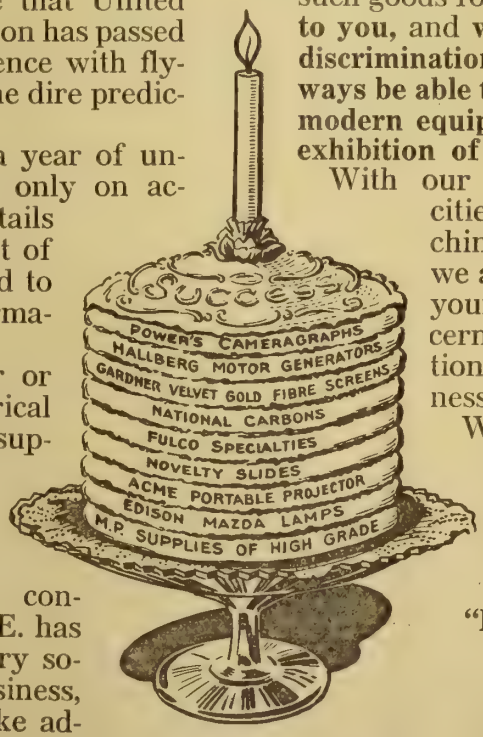
The experience of those conducting the destiny of U. T. E. has brought about the satisfactory solution of the equipment business, and those exhibitors who take advantage of U. T. E. service will find much relief from annoyance, troubles and delays. Therefore, we are of material assistance in producing **best screen results** with the **least expense.**

Lucky is the exhibitor who can feel that, when he places an order for projectors or other equipment, he is done with that order. By this we mean that **the moment the order is placed with us the exhibitor has put it UP TO US to produce the desired results, without worry or anxiety on his part.**

We overcome all projection difficulties. We investigate all new apparatus and supplies and make thorough tests before offering such goods for sale. This means **insurance to you,** and **we shall continue our careful discrimination, in order that we may always be able to deliver and install the most modern equipment for the projection and exhibition of motion pictures.**

With our branches in all important cities where ample stocks of machines and supplies are carried, we are better able to take care of your wants than any other concern as yet established in the motion picture equipment business.

We thank you for past patronage and solicit your future business, which will have the same **prompt** and **careful attention** as in the past.



"EVERYTHING FOR THE M. P. THEATRE EXCEPT THE FILM"

UNITED THEATRE EQUIPMENT CORPORATION

H. T. EDWARDS, Pres. J. H. HALLBERG, Vice-Pres.

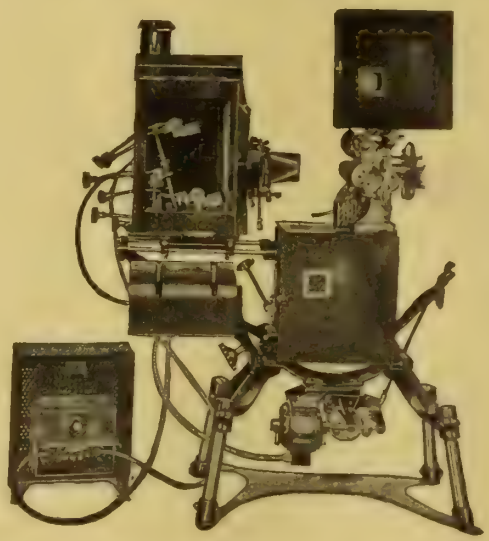
Executive Offices: 1604 Broadway, New York

Largest Moving Picture Equipment House in the World

BRANCH STORES AND WAREHOUSES: { NEW YORK / DETROIT BOSTON / OMAHA PHILADELPHIA / MINNEAPOLIS PITTSBURGH / CLEVELAND CINCINNATI / CHICAGO

KANSAS CITY MACHINE & SUPPLY CO., INC., KANSAS CITY, MISSOURI

"I PUT THE PICTURE ON THE SCREEN"



Therefore YOU look to ME for results.

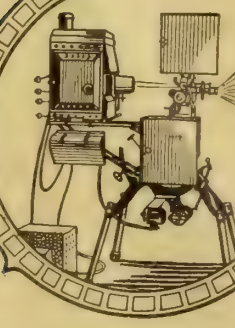
I must satisfy YOUR audience, which demands only the best, or I fail in service to YOU.

My reputation—the result of the closest association with the industry since its creation—is endorsed and sustained by the verdict of an audience of countless millions.

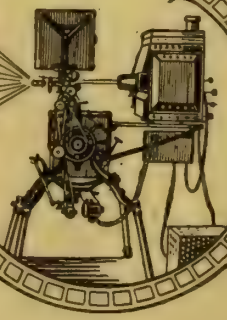
Throughout these years I have represented the best that expert knowledge had to offer; and nothing has ever surpassed my ability to serve YOU by "putting the picture on the screen" properly.

I am

Power's 6B Cameragraph



NICHOLAS POWER COMPANY
INCORPORATED
PIONEERS OF PROJECTION
90 GOLD ST. NEW YORK



Vol. 37, No. 8 August 24, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Goldwyn Pictures
are
Booking Solid
in
The Greatest Theatres
of America's Principal
Cities and Towns

This Is A Goldwyn Year

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1917
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Company.

Chalmers Publishing Company 516 Fifth Ave. New York

The biggest Laughing Fest of the Season!!

A Roaring Side-Splitting Burlesque Cartoon by the Famous Humorist PAT SULLIVAN

"HOW CHARLIE CAPTURED THE KAISER"

It's A Riot!

WITH the crazy Kaiser on the run, comes this knock-out comedy by the famous Pat Sullivan —"HOW CHARLIE CAPTURED THE KAISER." The rubber periscope — the elastic imperial mustache—the punctured Boche—the sausage cat—the Boche army of fat heads and sauerkrauts —and scores of other punches will set your town on end with laughter. Nothing like it on the market. It's distinctly an exclusive novelty that will go over big. IT'S A UNIVERSAL SPECIAL. Special Posters—You'll have to act quick. Here's a chance for a sure-fire clean-up.

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe, CARL LAEMMLE, President, 1600 Broadway, New York.

IF "TRIPLE TROUBLE" TROUBLES YOU
—Read This!

CENTRAL 3519

ALWAYS THE BEST AND NEWEST PICTURES

M. J. WEIL, MANAGER

Castle Theatre

STATE AND MADISON STS.

DIRECTION
CASTLE AMUSEMENT CO. (INC)

CHICAGO, August 3rd, 1918.

George Kleine System,
207 S. Wabash Avenue,
Chicago, Illinois.

Gentlemen:-

Believing that a great injustice has been done to the Essanay Company as well as yourselves by the Trade Paper advertising of one of your competitors in connection with the release of Charley Chaplin in "TRIPLE TROUBLE" I want to state actual facts in connection with the engagement of the picture at the Castle Theatre.

The Castle Theatre, ever since its opening, has been an exclusive first run house; we cater to the very best patronage in Chicago, consequently endeavor to use careful judgment in the selection of our program.

Never in the history of this theatre have we played anything but first run films.

I booked "TRIPLE TROUBLE" after witnessing a private screening and my judgment in its being a satisfactory box-office attraction in every way has been proven by the receipts.

The picture was booked originally for one week but owing to the very excellent business, and because of popular request, we have held it over for a second week's run, which is the first time this has been done in the history of the Castle Theatre.

"TRIPLE TROUBLE" PLAYED TO THE BIGGEST BUSINESS EVER DONE AT THE CASTLE THEATRE despite unusually hot weather conditions and gave complete satisfaction to my audiences. They thoroughly enjoyed it and the laughs were just as great as I have ever heard with any of Chaplin's pictures,

I am a stickler for fair play and in order that exhibitors operating first class picture houses may not be misled into believing that "TRIPLE TROUBLE" is not a brand new film in every sense of the word, never before shown - that it will give complete satisfaction to their audiences - that it will prove just as big a money getter as any of the Chaplins, I am going on record in this manner.

You have my permission to use this letter in any way you see fit and if further proof is desired you are at liberty to refer exhibitors direct to me.

Yours very truly,

(Signed) M.J.Weil

Manager, CASTLE AMUSEMENT COMPANY.

ESSANAY
1333 ARGYLE STREET

GEORGE KLEINE SYSTEM

Perfection Pictures

UNIVERSAL SPECIAL ATTRACTIONS

Made Successful by Individuality

WHY has instant success marked every one of the superlative attractions listed here?

Because every production in this group of unbeatable dramas is an INDIVIDUAL. Individual in CHARACTER — individual in PRICE. And because every one of these great plays stands squarely on its own merits, this individuality makes the group name—Universal Special Attractions—your ONE BEST BET today.

See any one—you'll book them all.

HARRY CAREY in "HELL BENT"
DOROTHY PHILLIPS in "THE MORTGAGED WIFE"
HERBERT RAWLINSON in "SMASHING THROUGH"
PRISCILLA DEAN IN "THE TWO-SOUL WOMAN"
MARY MAC LAREN in "THE MODEL'S CONFESSION"
MAE MURRAY in "THE BRIDE'S AWAKENING,"
and "HER BODY IN BOND"

Book thru your nearest Universal Exchange, or

UNIVERSAL FILM MFG. CO.,
CARL LAEMMLE, Pres.
1600 Broadway, New York

"The Largest Film Mfg. Concern in the Universe."

Harry Carey

Herbert Rawlinson

Priscilla Dean

Dorothy Phillips

Mae Murray

Mary McLaren

UNIVERSAL SPECIAL ATTRACTION

LIONEL S. REISS

PARALTA PLAYS

PICK OF THE PICTURES

J. WARREN KERRIGAN

in his fourth Paralta Play

"A Burglar for a Night"

by

F. McGREW WILLIS

Produced under the personal supervision of
ROBERT BRUNTON

Directed by Ernest Warde

In the role of Kirk Marden, J. Warren Kerrigan will be seen as the son of an American railroad magnate; the embodiment of the American spirit to fight for right—and fight fair. In the Orient he meets William Real and befriends him. Upon their return to America he learns that his father is about to be ruined by a business rival. How he steals not only the papers that had been obtained through intrigue, but also the heart of a beautiful girl, presents Mr. Kerrigan in one of the most virile roles that he has ever interpreted.

PARALTA PLAYS, Inc. 8 WEST 48th STREET NEW YORK CITY

DISTRIBUTED THROUGH
"HODKINSON SERVICE"
AT ALL GENERAL FILM EXCHANGES

A Dependable Service for Dependable Pictures

Announcing the release of the Lillian Walker Series of eight happy pictures thru the W. W. HODKINSON CORP.

Directed by Edward Dillon

Wag

EXACTING in its requirements of quality, and unyielding in its adherence to the highest principles of business, the W. W. Hodkinson Corporation is setting new standards in the motion picture field that will make for the soundest development of every factor within the industry.

IN announcing the release of the Lillian Walker series of pictures through this organization, therefore the producers of these pictures believe that they are not only offering exhibitors an additional guarantee of the consistent merit of their productions, but that they are associating themselves with a business force that is vital to the best interests of exhibitors.

Lillian Walker Pictures Corp.

LESTER PARK PRESIDENT

501 Fifth Avenue New York City

Hodkinson Service to have new star series

because

Hodkinson Service offers the only channel of distribution for the producer that assures him an equitable, fair and just presentation to the exhibitor and which satisfies the demand of the industry for a closer relationship between exhibitor and producer.

Mr. Lester Park, President of the Lillian Walker Pictures Corporation, says: *"When we made our initial announcement in the trade press we had not decided on our distribution arrangements, but, after careful investigation, I was entirely satisfied that the W. W. Hodkinson Corporation offered the only distribution that would bring our product to the exhibitors on the fair and equitable basis we desire, and still allow us to be in the quality company our product deserves.*

"I have been one of the few producers who has worked with the exhibitor toward solving his problems, and I believe that by placing the Lillian Walker Productions as I have I am helping to build a structure that will be mutually beneficial for all."

The above is one reason why Lillian Walker Productions will be released as part of Hodkinson Service.

THE MOST REFRESHING PERSONALITY ON THE SCREEN
Lillian Walker
In a Series of Eight Happy Pictures
Lillian Walker Pictures Corporation
Lester Park, President
501 Fifth Avenue - - - New York

HODKINSON SERVICE

consisting of

Lillian Walker Productions, first picture, "Embarrassment of Riches."

Jesse D. Hampton Productions. First release with J. Warren Kerrigan—"Prisoner of the Pines."

Paralta Plays featuring Bessie Barriscale, Henry B. Walthall and Louise Glaum. Coming Productions: "The White Lie" with Bessie Barriscale; "A Law Unto Herself" with Louise Glaum.

Plaza Pictures starring Kathleen Clifford and Anita King. Initial releases "Petticoats and Politics" with Miss King, and "Angel Child" with Miss Clifford.

Douglass Natural Color Pictures. First production, "Cupid Angling" with Ruth Roland.

W. W. HODKINSON CORPORATION
527 FIFTH AVE. N.Y. CITY

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

House Programs

The use of House Programs is steadily increasing. A House Program permits individuality. It adds to the prestige of your house and enables you to advertise your entire program in a most satisfactory way.

Therefore, the suggestion below should find favor with all exhibitors. We are in a position to supply duplicates of this "coming" cover cut on "Petticoats and Politics" for use on House Programs. It offers you a particularly attractive design for your program, as well as effective advertising.

Every picture needs exploitation and advertising in every possible direction and, as it is our purpose to assist you in every way, we are always pleased to receive suggestions.

HODKINSON SERVICE
consisting of
Lillian Walker Productions, Jesse D. Hampton Productions, Paralta Plays, Plaza Pictures and Douglass Natural Color Pictures
At all General Film Exchanges

PLAZA PICTURES

Put The Name of Your Theatre etc., Here
DATE LINE.
VOL NO., ETC.
COMING!
ANITA KING "THE OUTDOOR GIRL"
in a swiftly moving Western Comedy Drama entitled
PETTICOATS & POLITICS
PUT DATE OF SHOWING HERE

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

W·W·HODKINSON·CORPORATION
·527·FIFTH·AVE·NEW·YORK·

UNITED STATES OFFICIAL WAR FILM

"To win the war our first need is ships"

PRESIDENT WILSON

The Colossal Energy of a Nation Aroused!

"OUR BRIDGE OF SHIPS"

The Epic of American Brains and Brawn Unleashed in the Building of Transport Fleets

A Picturization of the Mammoth Will to Conquer the U-Boat Menace. A Detailed, Dramatic Story of the Breathless Activity that Sends a Constant Flow of Ocean Carriers into the Path to Victory.

Presented by

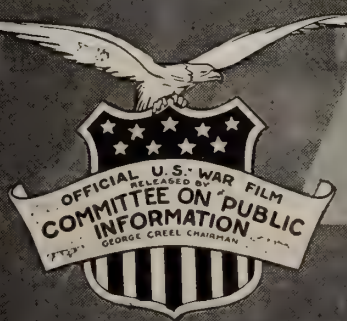
Committee on Public Information

George Creel, Chairman

DIVISION OF FILMS

Charles S. Hart, Director

Distributed by General Film Company



GENERAL FILM COMPANY

OAKDALE PRODUCTIONS

Distributed Exclusively by General Film Company
25 West 44th Street, New York City

Over There and Over Here

Over there the valiant men of France, Great Britain, Italy and the United States are wearing down the resistance of the Hun and forcing back his fighting line toward the Rhine.

Over here men, women and children watch with feverish interest the papers day by day to see what the last few hours have brought forth over there. Every item of news, each picture that bears upon the endless battle, is scanned with eager eyes.

You can show them what the motion picture camera is seeing over there-first hand, fascinating information, if you show

OFFICIAL WAR REVIEW

comprising the official war pictures of Great Britain, France, the United States and Italy, authentic and exclusive.

Presented by
Committee on Public Information
George Creel, Chairman

Division of Films
Chas. S. Hart, Director
Distributed by PATHÉ

Pathé
The most striking feminine personality of the screen –
IRENE CASTLE
is the star of
THE GIRL FROM BOHEMIA
by Lois Zellner
Produced by ASTRA
Directed by Larry McGill
Mrs. Castle is like no one else. Her willowy grace, her magnetism, her costumes, her adaptability to screen requirements make her a real box office star. "The Girl From Bohemia" is the story of a big town girl who takes a fall out the scandal slingers of a three train a day burg.
COMING SOON

THE FIRST OF PATHE'S BIG SPECIAL FEATURES IS NOW ANNOUNCED!

By reason of its fascinating story, the superb acting, the charm of the star, the quality of the production and direction, and the picturesque mountain country where it was filmed

HER MAN

starring

ELAINE HAMMERSTEIN

deserves extended runs in every first class house in the land!

THE STORY; adapted from Charles Neville Buck's gripping novel, 'The Battle Cry';

THE STAR; perfect in her part. She will be admired and praised by all who see her;

THE CAST; includes W. Lawson Butt who does tremendously impressive work. A cast of all-around excellence;

THE DIRECTOR, RALPH INCE; the picture bespeaks a master's genius;

ALTOGETHER A PICTURE TO BE PROUD OF!

Presented by Advanced Motion Picture Corp.

Distributed by

PATHÉ

RELEASED SEPTEMBER 8TH

Pathé

That's What They All Say—
"one of the screen's finest comedians"
HAROLD LLOYD

the star of the one reel Rolin comedies bearing his name. Mr Lane, the photoplay critic of the Boston Evening Record; is to be complimented upon the soundness of his judgment.

By TAMAR LANE

Everyone is quite ready and willing to pin new words of praise on those who have already won success and distinction, but there is not the same promptness and effort to praise those who have not yet won a certain degree of fame. With this thought in view we take our Oliver in hand to smear a few honeyed words on the career and personality of Harold Lloyd, one of the screen's finest comedians, and one whom we think will some day take his place along side Chaplin and Arbuckle as a wholesale producer of laughs.

Even today Harold Lloyd is making comedies which compare favorably with those of Chaplin and Arbuckle. Lloyd is featured in one reel comedies which are made by the Rolin company and distributed through Pathe. His films are always laughable and consistently good. We have yet to see a poor one. Lloyd is a young man, apparently, about 25 and if managed properly will some day make a big name for himself in the screen world. He is original in his work and imitates no one either in make up or in acting. He is unique as a slapstck comedian for the reason that he wears absolutely no trick make-up or character clothes. His only comedy accessory being a pair of horn-rimmed glasses.

ROLL OF HONOR

THE NAME OF EVERY THEATRE WHICH EXHIBITS

PERSHING'S CRUSADERS

THE FIRST U.S. OFFICIAL WAR FEATURE

will be published in this Roll and the United States Government Division of Films will present a handsome "Victory Screen Pledge" to its proprietors to be used for lobby display and as a memento of their patriotic action.

Names preceded by an asterisk (*) are the week's supply of newcomers on the Honor Roll.

If you have contracted for "Pershing's Crusaders," the name of your theatre positively will appear in this roll. It may be two, or even three weeks afterward, as it takes time to pass the contracts through various departments.

Colorado—N. Mex.—Utah—Wyo.

And All Counties in Idaho South of Idaho County

* U. S. Naval Hospital...Fort Lyon, Colo.
* Lyceum .....Clovic, N. M.
* H & H.....Tecumcia, N. M.
* Eclipse .....Buckenridge, Colo.
* Hurley .....Hurley, N. M.
* Orpheum .....Santa Rita, N. M.
* Rex .....Gallays, N. M.
* Liberty .....Rosewell, N. M.
* Emblem .....Denver, Colo.
* Rex .....Platteville, Colo.
* Prewitt .....Oakview, Colo.
* Empress .....Montrose, Colo.
* Princess .....Douglas, Wyo.
* American .....Paonia, Colo.
* Delaqua .....Delaqua, Colo.
* Liberty .....Emmett, Idaho
* Star .....Meeker, Colo.
* Grand .....Lanier, Wyo.
* Odeon .....Wendell, Idaho
* Elysieum .....Midvale, Utah
* Opera House.....Idaho Springs, Colo.
* Y. M. C. A. Hall.....Pinero Camp, Colo.
* Y. M. C. A. Hall...Segundo Camp, Colo.
* Y. M. C. A. Hall....Camp Veldez, Colo.
* Y. M. C. A. Hall.....Camp Sopris, Colo.
* Y. M. C. A. Hall....Camp Morley, Colo.
* Y. M. C. A. Hall..Camp Berwind, Colo.
* Y. M. C. A. Hall....Camp Rouse, Colo.
* Y. M. C. A. Hall....Camp Lester, Colo.
* Y. M. C. A. Hall.....Walsen, Colo.
* Y. M. C. A. Hall..Camp Cameron, Colo.

Majestic .....Grand Junction, Colo.
Ingram .....Misa, Colo.
Opera House.....Telluride, Colo.
Empress .....Laramie, Wyo.
Iris .....Casper, Wyo.
Frederick .....Frederick, Colo.
Isis .....Longmont, Colo.
Grand .....Rocky Ford, Colo.
Columbus .....Columbus, N. Mex.
Crystal .....Cavizoza, N. Mex.
Thompson .....Denver, Colo.
Ogden .....Denver, Colo.
Empress .....Stratton, Colo.
Midway .....Burlington, Colo.
Model .....Louisville, Colo.
Nelson Hall.....Niwot, Colo.
Hillyard Opera House..Southfield, Utah
Strand .....Vlasenburg, Colo.
Grand .....Rock Springs, Wyo.
Liberty .....Parma, Idaho
Arcade Photoplay.....Gooding, Idaho
Chrisman .....Nucla, Colo.
Princess .....Crested Butte, Colo.
Gem .....Yuma, Colo.
Rex .....St. Anthony, Idaho
Orpheum .....Rigby, Idaho
Opera House .....Gilman, Colo.
Bangh .....Shoshone, Idaho
Elite .....Limon, Colo.
Princess .....Flagler, Colo.
Isis .....Preston, Idaho
East Colo. Amusement Co..Hugo, Colo.
Elite .....Wiggins, Colo.
Star .....Victor, Idaho
Playhouse .....Mauzanola, Colo.
Mission .....Clayton, N. M.
I. O. O. F.....Las Animas, Colo.
Star .....Fowler, Colo.
Elite .....Tremonton, Utah
Meridan .....Meridan, Idaho
Orpheum .....Glenwood Spgs., Colo.
Theatre .....Newcastle Colo.
Star .....Torenbury, N. M.
Theatre .....Ft. Bayard N. M.
Plaza .....Tyione, N. M.
Opera House .....Montpelier, Idaho
Columbia .....Grace, Idaho
Isis .....Salina, Utah
America .....Denver, Colo.
Burley .....Burley, Idaho
Auditorium .....American Falls, Idaho
Paramount Empress....Bingham, Utah
Coronado .....Los Vegas, N. M.
Pastime .....Springer, N. M.
Rex .....Raton, N. Mex.
Princess .....Deming, N. M.
American .....Salt Lake, Utah
Unique .....Gunnison, Colo.
Columbia .....Florence, Colo.
Peoples .....Wiley, Colo.
Oil Shole .....Grand Valley, Colo.
Lover .....Ft. Morgan, Colo.
Opera House .....Mancos, Colo.
Rialto .....Jerome, Idaho
Rex .....Buhl, Idaho
Gem .....Somerset, Colo.
Burns.....Colo. Springs, Colo.
Universal .....Holyoke, Colo.
Emerson .....Brush, Colo.
Grand .....Pueblo, Colo.
Orpheum.....Steamboat Springs, Colo.
Wray .....Wray, Colo.
Lyric or Empress.....Ft. Collins, Colo.
Iris .....Boulder, Colo.
Stirling .....Greeley, Colo.
West .....Trinidad, Colo.
Atlas .....Cheyenne, Wyo.
Ogden .....Ogden, Utah

Washington—Oregon—Alaska—Montana

And All Counties in Idaho North of and Including Idaho County

* Gould .....Pe Ell, Wash.
* Grand .....Bend, Ore.
* Marlow .....Helena, Mont.
* U. S. A.....Vancouver, Wash.
* Liberty .....Vader, Wash.
* Grand .....Centralia, Wash.
* Liberty .....Chehalio, Wash.
* Bluebird .....Anaconda, Mont.
* Arcade .....La Grande, Ore.
* Grand .....Wallace, Idaho
* Majestic .....Spokane, Wash.
* Wenatche .....Wenatche, Wash.
* Columbia .....Portland, Ore.
* Rainbow .....McMinville, Ore.
* Tacoma .....Tacoma, Wash.

Antlers .....Roseburg, Wash.
Judith .....Lewistown, Mont.
New Seeley.....Pomeroy, Wash.
Ray .....Olympia, Wash.
Empire .....North Yakima, Wash.
Page .....Medford, Ore.
Rolfe .....Albany, Ore.
Orpheum .....Havre, Mont.
Everett .....Everett, Wash.
Liberty .....Lynden, Wash.
Orpheum .....Snohomist, Wash.
Bijou .....Aberdeen, Wash.
Gem .....Neontoe, Wash.
Liberty .....Bellingham, Wash.
Strand .....Seaside, Ore.
Sunset .....Astoria, Ore.
Noble .....Marshfield, Ore.
Liberty .....Salem, Ore.
Oregon .....Eugene, Ore.
Empire .....Anacortes, Wash.
Victory .....Tacoma, Wash.
Rialto .....Bremerton, Wash.
Majestic .....Corvallis, Ore.

Illinois

* Bond .....Pontiac, Ill.
* Ideal .....Lamont, Ill.
* J & J.....Hume, Ill.
* Airdome .....Oqueska, Ill.
* Highland Park .....Quincy, Ill.
* Yale .....Shelbyville, Ill.
* Majestic .....Du Quoin, Ill.
* Illinois .....Newman, Ill.
* Opera House .....Mt. Sterling, Ill.

Motion Picture.....Chicago, Ill.
Village .....Willmette, Ill.
Exchange .....Wilmington, Ill.
Idle Hour .....Canton, Ill.
Strand .....Farmingdale, Ill.
Royal .....Minok, Ill.
Star .....Ohio, Ill.
Fox .....Aurora, Ill.
Monogram .....Chicago, Ill.
Cozy .....Durand, Ill.
Lyceum .....Wyoming, Ill.
Idle Hour .....Rossville, Ill.
Odd Fellows.....Mt. Olive, Ill.
Princess .....Galva, Ill.
New Star.....Clinton, Ill.
Gem .....Keithburg, Ill.
Lyric .....Clinton, Ill.
Alco .....Olney, Ill.
Star .....Lincoln, Ill.
Lawford .....Havanah, Ill.
Minsdale .....Minsdale, Ill.
Erber's .....E. St. Louis, Ill.
Washington .....Granite City, Ill.
Grand .....Mattoon, Ill.
Lyric .....Salem, Ill.
New Irving .... .Chicago, Ill.
Playhouse .....Chicago, Ill.
Grand .....Rockford, Ill.
Hoyburn .....Evanston, Ill.
Orpheum .....Champaign, Ill.
Oak Park .....Oak Park, Ill.
Crescent .....Pontiac, Ill.
Chateau .....Chicago, Ill.
Frolic .....Chicago, Ill.

Lakeside ..... Chicago, Ill.
Kenwood ..... Chicago, Ill.
Columbus ..... Chicago, Ill.
Lexington ..... Chicago, Ill.
Cosmopolitan ..... Chicago, Ill.
Peerless ..... Chicago, Ill.
Terminal ..... Chicago, Ill.
Woodlawn ..... Chicago, Ill.
Oakland Sq. ..... Chicago, Ill.
Calo ..... Chicago, Ill.
Lane Court ..... Chicago, Ill.
Adelphia ..... Chicago, Ill.
Metropolitan ..... Chicago, Ill.
Milford ..... Chicago, Ill.
Alcazar ..... Chicago, Ill.
Casino ..... Chicago, Ill.
Crystal ..... Chicago, Ill.
Garfield ..... Chicago, Ill.
Plaisance ..... Chicago, Ill.
Gaiety ..... Chicago, Ill.
Marlowe ..... Chicago, Ill.
Schlinder ..... Chicago, Ill.
Bryn Mawr ..... Chicago, Ill.
Linden ..... Chicago, Ill.
Archer ..... Chicago, Ill.
Rex ..... Chicago, Ill.
Halfield ..... Chicago, Ill.
Boulevard ..... Chicago, Ill.
Vitagraph ..... Chicago, Ill.
Biograph ..... Chicago, Ill.
West End ..... Chicago, Ill.
Paramount ..... Chicago, Ill.
Jackson Park ..... Chicago, Ill.
Argmore ..... Chicago, Ill.
Knickerbocker ..... Chicago, Ill.
Michigan ..... Chicago, Ill.
Covent Garden ..... Chicago, Ill.
Prairie ..... Ill.
Harrison ..... Ill.
Opera House ..... Dwight, Ill.
Opera House ..... Polo, Ill.
Airadrome ..... Alton, Ill.
Paul Stone Amus. Co. ..... Chicago, Ill.
Villas ..... Chicago, Ill.
Grand ..... Granite City, Ill.
Princess ..... Woodstock, Ill.
Motion Picture ..... Chicago, Ill.
Princess ..... Hoopestown, Ill
Odd Fellows' Temple ..... Mt. Olive, Ill.
Sacred Heart Church ..... Rutland, Ill.
Opera House ..... Mt. Carroll, Ill.
Parkway ..... Chicago, Ill.
Idle Hour ..... Rossville, Ill.
Lyric ..... Casey, Ill.
Oakley ..... Chicago, Ill.
Isis ..... Chicago, Ill.
Plasiance ..... Chicago, Ill.
Faulina ..... Chicago, Ill.
Majestic ..... Streator, Ill.
Windsor Park ..... Chicago, Ill.
Julian ..... Chicago, Ill.
Opera House ..... Rankin, Ill.
Curtis ..... Downers Grove, Ill.
Brookfield ..... Brookfield, Ill.
Illinois ..... Clue Heights, Ill.
Minsdale ..... Minsdale, Ill.
Garden ..... Harvey, Ill.
Joliet ..... Joliet, Ill.
Hyde Park ..... Chicago, Ill.
Rogers ..... Chicago, Ill.
Buggs ..... Chicago, Ill.
American ..... Chicago, Ill.
Empress ..... Decatur, Ill.
Bijou ..... Carrollton, Ill.
Americus ..... Chicago, Ill.
New Apollo ..... Chicago, Ill.
California ..... Chicago, Ill.
Park Manor ..... Chicago, Ill.
De Luxe ..... Lake Forest, Ill.
Marquette ..... La Salle, Ill.
Orpheum ..... Ottawa, Ill.
Marshall Sq. ..... Chicago, Ill.
Illington ..... Chicago, Ill.
Orpheum ..... Chicago, Ill.
Lyric ..... Earlville, Ill.

Avon ..... Chicago, Ill.
Grand ..... Geneva, Ill.
Empire ..... Morris, Ill.
Princess ..... De Kalb, Ill.
Star ..... Oregon, Ill.
Grand ..... Harrisburg, Ill.
Ear ..... Chicago, Ill.
New Brookline ..... Chicago, Ill.
Southern ..... Oak Park, Ill.
Grand ..... Macomb, Ill.
Opera House ..... Buda, Ill.
Strand ..... Freeport, Ill.
Rialto ..... Kewanee, Ill.
Majestic ..... East Moline, Ill.
Mirror ..... Moline, Ill.
Spenser Sq. ..... Rock Island, Ill.
Dreamland ..... Prophetstown, Ill.
Olympia ..... Arcole, Ill.
Star ..... Newton, Ill.
Strand ..... Robinson, Ill.
Alce ..... Olney, Ill.
Strand ..... Petersburg, Ill.
Illinois ..... La Grange, Ill.
Majestic ..... Paxton, Ill.
Lyric ..... Chicago, Ill.

Indiana

Derby ..... Chesterton, Ind.
Cozy ..... Jonesboro, Ind.
Alhambra ..... Rockport, Ind.
Nickels ..... Middletown, Ind.
Doyle ..... Shoals, Ind.
Opera House ..... Lagootee, Ind.
Forrest ..... Boonville, Ind.
Princess ..... Newburg, Ind.
Star ..... Winslow, Ind.
Broadway ..... Gary, Ind.
Crystal ..... Ligoner, Ind.
Family ..... Thart, Ind.
Columbus ..... Indiana Harbor, Ind.
Temple ..... Michawaka, Ind.
Auditorium ..... Nappanee, Ind.
Isis ..... Winsmac, Ind.
Star ..... Rosedale, Ind.
Colonial ..... Lebanon, Ind.
Star ..... Coveirlo, Ind.
Colonial ..... Bickwell, Ind.
Campbell ..... Spencer, Ind.
Cozy ..... Gigger, Ind.
Theatre ..... Farmersburg, Ind.
Palace ..... Worthington, Ind.
Opera House ..... Hymena, Ind.
Harry ..... Gary, Ind.
Palace ..... Ft. Wayne, Ind.
K. of P. ..... Greensburg, Ind.
Crescent ..... Jasonville, Ind.
Strand ..... Shelbyville, Ind.
Star ..... Whiting, Ind.
Stareete ..... Newcastle, Ind.
Dreamland ..... Fowler, Ind.
Campus ..... Bloomington, Ind.
Tokio ..... Veedersburg, Ind.
Sanders ..... Indianapolis, Ind.
New Huntington ..... Huntington, Ind.
Lyric ..... Vincennes, Ind.
Arc ..... Leavensworth, Ind.
Auditorium ..... Connersville, Ind.
Cozy ..... Rockville, Ind.
Union Grand ..... Union City, Ind.
Pastime ..... Garrett, Ind.
Alhambra ..... Elwood, Ind.
Washington ..... Richmond, Ind.
Wallace ..... Peru, Ind.
Eagle ..... Wabash, Ind.
Court ..... Auburn, Ind.
Lyceum ..... S. Whitely, Ind.
Movie ..... Piercetown, Ind.
Lyceum ..... Columbia City, Ind.
Jennings ..... North Vernon, Ind.
Wild Opera House ..... Noblesville, Ind.
Ideal ..... Sheridan, Ind.
Wysor ..... Muncie, Ind.
Mickelo ..... Linton, Ind.
Gravel ..... Goodland, Ind.
Sourwine ..... Brazil, Ind.
Opera House ..... Washington, Ind.

Alhambra ..... Knightstown, Ind.
Luna ..... Lafayette, Ind.
Starland ..... Anderson, Ind.
Princess ..... La Porte, Ind.
Circle ..... Indianapolis, Ind.
Isis ..... Dana, Ind.
Empire ..... Jasonville, Ind.
Gem ..... No. Manchester, Ind.
Dreamland ..... Mt. Vernon, Ind.
Starland ..... Michigan City, Ind.
Crumps ..... Columbus, Ind.
Why-Not ..... Greenfield, Ind.
Princess ..... Rushville, Ind.
Music Hall ..... Crawfordsville, Ind.
Isis ..... Kokomo, Ind.
Orpheum ..... Clinton, Ind.
Colonial ..... Logansport, Ind.

Iowa—Nebraska—Kansas

Marshall ..... Manhattan, Kan.
Majestic ..... Wellman, Iowa
Buxton ..... Utica, Kan.
Lyric ..... Osage, Iowa
Isis ..... Broadwater, Neb.
Ideal ..... Paton, Iowa
Novelty ..... Chapman, Kan.
Rising ..... West Bend, Iowa
People's ..... Redfield, Iowa
Rising ..... Solon, Iowa
Cee Bee ..... Manson, Iowa
Opera House ..... Allison, Iowa
Masonic Opera House ..... What Cheer, Iowa
Garden ..... Sigourney, Iowa
Star ..... Kamrar, Iowa
Slosson Opera House ..... Northwood, Iowa
Star ..... Madrid, Iowa
Smith ..... Vermillion, Kan.
Pastime ..... Kensington, Kan.
McLuen ..... Guthrie Center, Iowa
Fox ..... Washington, Iowa
Greene ..... Greene, Kan.
Rex ..... Clay Center, Kan.
Star ..... Sioux Rapids, Iowa
Auditorium ..... Mt. Pleasant, Iowa
Princess ..... Britt, Iowa
Vernon ..... Renwick, Iowa
Strand ..... Luverne, Iowa
Broadway ..... Brooklyn, Iowa
Auditorium ..... Malconn, Iowa
Beatright ..... Tabor, Iowa
Crystal ..... North Platte, Neb.
Atlantic ..... Atlantic, Iowa
Palace ..... Wichita, Kan.
Electric ..... Rexford, Kan.
Isis ..... Webster City, Iowa
Grand Opera House ..... Remsen, Iowa
Lyric ..... Osceola, Iowa
Lyric ..... Oskaloosa, Iowa
Perry Opera House ..... Perry, Iowa
Electric ..... Emporia, Kan.
Sun ..... York, Neb.
Elite ..... Great Bend, Kan.
Odeon ..... Lyons, Kan.
Empire ..... Sterling, Kan.
Empress ..... Cedar Falls, Iowa
Grand ..... Marysville, Kan.
Auditorium ..... Exeter, Neb.
Star ..... Sheffeld, Iowa
Opera House ..... Rudd, Iowa
American ..... Kimball, Neb.
Grand ..... Story City, Iowa
Princess ..... Odebolt, Iowa
King ..... Ida Grove, Iowa
Tepee ..... Red Cloud, Neb.
Lyric ..... Columbus Jct., Iowa
Strand ..... Mystic, Iowa
Elite ..... Greenleaf Kan.
Klock ..... Pittsburg, Kan.
People's ..... Chanute, Kan.
Twin Star ..... Ames, Iowa
Novelty ..... Winifield, Kan.
Star ..... Lake City, Iowa
Star ..... Stockton, Kan.
Star ..... Knoxville, Iowa
Beardsley ..... Red Oak, Iowa
Cozy ..... Villesca, Iowa

Ins .....Chariton, Iowa
Orpheum .....Ottumwa, Iowa
Express .....Shenandoah, Iowa
Graham .....Washington, Iowa
Majestic .....Centerville, Iowa
Magic .....Omaha, Neb.
Strand .....Gunadl, Iowa
Rialto .....Newton, Iowa
Lyric .....Oskaloosa, Ia.
Star .....Decorah, Ia.
Bijou .....Mason City, Ia.
Strand .....Cedar Rapids, Ia.
Palace .....Waterloo, Ia.
Opera House .....Elkader, Ia.
Englert .....Iowa City, Ia.
Orpheum .....Oelwein, Ia.
Keck .....Wapello, Iowa
Windsor .....Hampton, Iowa
Ireloar .....Ogden, Iowa
Colonial .....Clarion, Iowa
Lyric .....Harlan, Iowa
Pastime .....Ottawa, Kan.
Temple Grand .....Creston, Iowa
Loyal .....Belgrade, Neb.
Strand .....Clinton, Ia.
Strand .....Grinnell, Ia.
Palace .....Burlington, Ia.
Grand .....Estherville, Ia.
Orpheum .....Fairfield, Ia.
Grand .....Keokuk, Ia.
Strand .....Marshalltown, Ia.
Garden .....Davenport, Ia.
Grand .....Ft. Madison, Ia.
Palace .....Muscatine, Ia.
Iris .....Hamburg, Ia.
Phoenix .....Neola, Ia.
Frazer .....Spencer, Ia.
Casino .....Melcher, Ia.
Princess .....Sioux City, Ia.
Royal .....Sibley, Ia.
Majestic .....Fort Dodge, Ia.
Call .....Algona, Ia.
Royal .....Carroll, Ia.
Martha-Ellen.....Central City, Neb.
Community.....David City, Neb.
Starling .....Superior, Neb.
Lyda.....Grand Island, Neb.
Auditorium .....Norfolk, Neb.
Rex.....Arkansas City, Kan.
Beldorf .....Independence, Kan.
Carroll .....Hutchinson, Kan.
Royal .....Newton, Kan.
Empress.....Ft. Scott, Kan.
Empress .....Paola, Kan.
New Elks .....Parsons, Kan.
Columbia .....Coffeyville, Kan.
Orpheum .....Leavenworth, Kan.
Cozy .....Topeka, Kan.

Minnesota—Wisconsin—S. D.

La Ciome .....La Ciome, Wis.
Majestic .....Barron, Wis.
Jewel .....Red Lake Falls, Minn.
Ivy .....Frankfort, S. D.
American .....Minneapolis, Minn.
Family .....Bayley, Minn.
White .....Mellen, Wis.
Unique .....Ladysmith, Wis.
New Grand .....Highmore, S. D.
Star .....Erskirn, Minn.
Broadway .....Canby, Minn.
Strand .....Warren, Minn.
Movie .....Mondovi, Wis.
Bijou .....Akeley, Minn.
Lyndale .....Minneapolis, Minn.
Magee Opera House.....Evansville, Wis.
Majestic .....Rhinelander, Wis.
Orpheum .....Darlington, Wis.
Majestic .....Reedsburg, Wis.
Modjoka .....Milwaukee, Wis.
Badger .....Neillsville, Wis.
Petzke .....Nixton, Wis.
Empress .....Minneapolis, Minn.
Moveum .....Aitkin, Minn.
Union Hall .....Le Roy, Minn.
Rex .....Tower, Minn.
Auditorium .....St. Croix Falls, Wis.
Idle Hour .....Hoffman, Minn.
Unique .....Sisseton, S. D.
Grand .....Granville, Minn.
Crystal .....Flandreau, S. D.
Grand .....Breckinridge, Minn.
Idle Hour .....Browerville, Minn.
Ringling .....Baraboo, Wis.
Strand .....Whitewater, Wis.
Cozy .....Wadena, Minn.
Grand .....Spooner, Wis.
Gem .....Amery, Wis.
Palace .....Kewaunee, Minn.
Shubert .....Minneapolis, Minn.
Cozy .....Twin Valley, Minn.
Lyric .....Oslo, Minn.
Rex .....Midland, S. D.
Lyric .....Cass Lake, Minn.
Star .....Hecla, S. D.
Akron .....Langford, S. D.
La Crosse .....La Crosse, Wis.
Wonderland .....Windom, Minn.
Glain .....Fertile, Minn.
Royal .....Ashland, Wis.
Odd Fellows Hall.....Prescott, Wis.
Grand .....Durand, Wis.
Gem .....Washburn, Wis.
Grand Opera House.....Chetek, Wis.
De Pont Y. M. C. A.....Barksdale, Wis.
Blendo .....Benton, Wis.
Crystal .....Burlington, Wis.
Pastime .....Welman, Wis.
Princess .....Bayfield, Wis.
Byon .....Fondulac, Wis.
Rex .....Park Falls, Wis.
Idle Hour.....Phillips, Wis.
Majestic .....Algano, Wis.
Rex .....Glidden, Wis.
Garrick .....Hawley, Minn.
Bijou .....Pierre, S. D.
Pleasant Hour.....Raymond, S. D.
Pleasure Hour.....Sanborn, Minn.
Strand .....Waterford, Minn.
Rex .....Henning, Minn.
Strand .....Britton, S. D.
Scenic .....Detroit, Minn.
Star .....Lake Park, Minn.
Crystal .....Frazee, Minn.
Rex .....Perham, Minn.
Photoplay .....N. Y. Mills, Minn.
Unique .....Nashwauk, Minn.
Opera House .....Doland, S. D.
Lyceum .....Kenmore, N. D.
Dreamland .....Willman, Minn.
Strand .....Huron, S. D.
Lyric .....Madison, S. D.
Amuzu .....Wykoff, Minn.
Empress .....Rochester, Minn.
Regale .....Salam, S. D.
Gem .....Frederick, S. D.
Yankton .....Yankton, S. D.
Bijou .....Giantsburg, Wis.
Unique .....Bricelyn, Minn.
Gem .....Caledonia, Minn.
Unique .....Cumberland, Wis.
Auditorium Movies.....Hull Lake Wis.
Strand .....Stevens Point, Wis.
Orient .....Harmony, Minn.
Strand .....Parker's Prairie, Minn.
Scenic .....Elkton, S. D.
Colonial .....Tracy, Minn.
Metropolitan .....Mitchell, S. D.
Lyric .....Redfield, S. D.
Lyric .....Austin, Minn.
Dreamland .....Rapid City, S. D.
Bun .....Ivanhoe, Minn.
Grand .....Herman, Minn.
Bijou .....Barnesville, Minn.
Fair Grounds.....Fergus Falls, Minn.
Palace .....Gettysburg, S. D.
Opera House.....Cape Benton, Minn.
Rex .....Beloit, Wis.
Palace Theatre .....Antigo, Wis.
Daly .....Grand Rapids, Wis.
Grand Opera House.....Wausau, Wis.
Unique .....Gays Mills, Wis.
Crystal .....Watertown, Minn.
Murray .....Slayton, Minn.
Opera House .....Rushford, Minn.
Unique .....Rice Lake, Wis.
De Tright .....Hudson, Minn.
Opera House.....River Falls, Wis.
Firemen's Opera Hs..Portsmouth, Wis.
Grand .....Lane, S. D.
Best .....Brainerd, Minn.
Orpheum .....Pelican Rapids, Minn.
Lyric .....Crookstown, Minn.
Scenic .....Tyler, Minn.
Unique .....Litchfield, Minn.
Amuzu .....Grand Meadow, Minn.
Scenic .....Beltrami, Minn.
Moore .....Shelly, Minn.
Lyric .....Cornell, Wis.
Auditorium .....Hillwater, Minn.
Orpheum .....Menominee, Wis.
Idle Hour .....Eureka, S. D.
Orpheum .....Glenwood City, Wis.
Theatre .....Royalton, Minn.
Auditorium .....Rush City, Minn.
Opera House.....Spring Grove, Minn.
Majestic .....Bangor, Wis.
Waspaso .....Faith, S. D.
Iverson .....Hudson, S. D.
Orpheum .....Ada, Minn.
Opera House .....White, S. D.
Theatre .....Alexandria, S. D.
Cozy .....Long Prairie, Minn.
Metropolitan .....Owatonna, Minn.
Lyric .....Pequot, Minn.
Grand .....Mahtowa, Minn.
Grand .....Faribault, Minn.
Opera House .....Sleepy Eye, Minn.
Grand .....Crosby, Minn.
Cozy .....Pine River, Minn.
Gem .....Lipestone, Minn.
Rex .....Bomidge, Minn.
Barrymore .....Marshall, Minn.
Broadway .....Albert Lea, Minn.
Moceum .....Aitkin, Minn.
Strand .....Fairmont, Minn.
Grand .....Jackson, Minn.
Princess .....St. James, Minn.
Grand .....Worthington, Minn.
Grand .....Huron Lake, Minn.
Wonderland .....Madella, Minn.
New Turnverin .....New Ulm, Minn.
Opera House .....Springfield, Minn.
Crystal .....Fulda, Minn.
Gem .....New Richmond, Minn.
Metro .....Red Wing, Minn.
Kerney .....Eagle Bend, Minn.
Grand Opera House....Del. Rpds., S. D.
Mora Opera .....Mora, Minn.
Rex .....Clarrissa, Minn.
Opera House .....Foley, Minn.
Empress .....Osakis, Minn.
New .....International Falls, Minn.
Howard .....Alexandria, Minn.
Opera House.....Marion, Wis.
Opera House.....Stanley, Wis.
Apollo .....Janesville, Wis.
Ideal .....Bloomer, Wis.
Strand .....Marinette, Wis.
Park Opera House....Cambridge, Wis.
Mikado .....Manitowoc, Wis.
Neenah .....Neenah, Wis.
Appleton .....Appleton, Wis.
Adler Opera House....Marshfield, Wis.
Grand .....Madison, Wis.
Majestic .....Sheboygan, Wis.
Bijou .....Racine, Wis.
Rhode O. H.....Kenosha, Wis.
Cozy .....Wagner, S. D.
Princess .....Allendun, S. D.
Pleasant Hour.....Brookings, S. D.
Jewel .....Sioux Falls, S. D.
Fad .....Brookings, S. D.

(Continued next page)

Missouri

Royal ..... Brackenbridge, Mo.
Idle Hour ..... Jamesport, Mo.
Opera House ..... Paris, Mo.
Pratt's ..... Fulton, Mo.
Terry's ..... Campbell, Mo.
Fairy ..... St. Louis, Mo.
Royal ..... Versailles, Mo.
King Bee ..... St. Louis, Mo.
Park ..... Girardeau, Mo.
Woodland ..... St. Louis, Mo.
Cinderella ..... St. Louis, Mo.
Gem ..... Grant City, Mo.
Family ..... St. Louis, Mo.
Union ..... St. Louis, Mo.
New Grand Central ..... St. Louis, Mo.
Woodland ..... St. Louis, Mo.
Empire ..... Chillicothe, Mo.
Cinderella ..... St. Louis, Mo.
Auditorium ..... Braymer, Mo.
Gem ..... Pilot Grove, Mo.
Dorria ..... Hayti, Mo.
Central ..... Louis, Mo.
Gem ..... Macon, Mo.
Idle Hour ..... Festus, Mo.
Grand ..... Princeton, Mo.
Criterion ..... Poplar Bluff, Mo.
Orpheum ..... Mexico, Mo.
Grand ..... Moberly, Mo.
Princess ..... Kirksville, Mo.
Orpheus ..... Excelsior Springs, Mo.
Bloomfield ..... Bloomfield, Mo.
Rigney ..... Albany, Mo.
Rex ..... Ridgeway, Mo.
McGraw ..... Brookfield, Mo.
Trio Amusement ..... Hale, Mo.
Alamo ..... Fayette, Mo.
Star ..... Louisiana, Mo.
Lyric ..... Liberty, Mo

Ohio

Grand ..... Canton, Ohio
Opera House ... New Philadelphia, Ohio
Opera House ..... Warren, Ohio
Opera House ..... Cadiz, Ohio
Knickerbocker ..... Cleveland, Ohio
Columbia ..... Alliance, Ohio
Gilger ..... Norwalk, Ohio
Opera House ..... Carrolton, Ohio
Liberty & Gordon Sq... Cleveland, Ohio
Strand ..... Bellefontaine, Ohio
La Grande ..... Conneaut, Ohio
Knickerbocker ..... Conneaut, Ohio
Robinson ..... Reading, Ohio
Opera House ..... New Vienna, Ohio
Opera House ..... Versailles, Ohio
Idle Hour ..... Carthage, Ohio
Wonderland ..... Wanda City, Ohio
Karolyn ..... New London, Ohio
Opera House ..... Ashland, Ohio
Gray ..... Greenfield, Ohio
Hippodrome ..... Crestline, Ohio
Sigma ..... Tiffin, Ohio
Grand ..... Delphos, Ohio
Liberty & Gorden Sq.. Cleveland, Ohio
Strand ..... Bellfontaine, Ohio
La Grand ..... Conneaut, Ohio
Knickerbocker Ohio
Orpheum ..... Fayette, Ohio
Elyria ..... Elyria, Ohio
Crilerin ..... Oxford, Ohio
Elutino ..... Pomeroy, Ohio
Gallipolis ..... Gallipolis, Ohio
Family ..... Middleport, Ohio
Columbia ..... Cincinnati, Ohio
Lion ..... Bellevue, Ohio
Opera House ..... Greenville, Ohio
Norwood ..... Norwood, Ohio
Majestic ..... Findlay, Ohio
Americans ..... Cincinnati, Ohio
Opera House ..... Freemont, Ohio
Lincoln ..... Massillon, Ohio
Wonderland ..... Lorain, Ohio
Grand ..... Circleville, Ohio
Fineray ..... Martins Ferry, Ohio
Castaniba ..... Shelby, Ohio
Jewel ..... Troy, Ohio
Majestic ..... Mansfield, Ohio

Delaware—Md.—D. C.

Maryland ..... Maryland, Md.
Grand ..... Baltimore, Md.
Colonial ..... Annapolis, Md.
Temple ..... Dover, Del.
Opera House ..... Frederick, Md.
Academy ..... Hagerstown, Md.
Bridge ..... Baltimore, Md.
Queen ..... Wilmington, Del.
Garden ..... Baltimore, Md.

New York

Fort Slocum ..... N. Y. C., N. Y.
Fort Hancock ..... N. Y. C., N. Y.
Delhi ..... Delhi, N. Y.
Photoplay ..... N. Y. C., N. Y.
Plaxa ..... Brooklyn, N. Y.
Claremont ..... N. Y. C., N. Y.
Palace ..... Tottenville, N. Y.
Amphion ..... N. Y. C., N. Y.
Chelsea ..... N. Y. C., N. Y.
Red Men's Hall ..... Cornwall, N. Y.
Proctor's ..... Port Chester, N. Y.
Wonderland ..... Canton, N. Y.
Elmwood ..... Buffalo, N. Y.
Fulton ..... Brooklyn, N. Y.
Pontiac ..... Saranac Lake, N. Y.
Odd Fellows' Hall ... Pearl River, N. Y.
Brevoort ..... Brooklyn, N. Y.
Glen ..... Watkins, N. Y.
Manor ..... Richmond Hill, N. Y.
Opera House ..... Margaretsville, N. Y.
Opera House ..... Stamford, N. Y.
Cronk M. P. C. ..... Roxburg, N. Y.
Idle Hour ..... Vandilla, N. Y.
Apollo ..... New York, N. Y.
America ..... Freeport, N. Y.
Franklin ..... Astoria, N. Y.
Mt. Kisco ..... Mt. Kisco, N. Y.
Orpheum ..... Saugerties, N. Y.
Regun ..... New York City, N. Y.
Steeplechase .... Rockaway Beach, N. Y.
Wanawanda ..... Haines Falls, N. Y.
Bronx Star ..... New York City, N. Y.
Playhouse ..... Suffern, N. Y.
Majestic ..... Haverstraw, N. Y.
Empire ..... Dinkuke, N. Y.
Hippodrome ..... Buffalo, N. Y.
Lyric ..... Wellsville, N. Y.
Filmore ..... Buff, N. Y.
Library ..... Pleasantville, N. Y.
Regent ..... College Point, L. I., N. Y.
Rudolph ..... Annersville, N. Y.
Alhambra ..... Brooklyn, N. Y.
Washington ..... Dobbs Ferry, N. Y.
New Kingston ..... Brooklyn, N. Y.
Gem ..... New York City, N. Y.
Apollo ..... Midfield, N. Y.
Village ..... Cooperstown, N. Y.
Star ..... Cobleskill, N. Y.
Colonial ..... Norwich, N. Y.
Star ..... Ogdensburg, N. Y.
Family ..... Le Roy, N. Y.
Park ..... Bath, N. Y.
Beekman ..... Dundee, N. Y.
Lyndon ..... Lyondeville, N. Y.
Bohemian Annex ..... N. Y. C., N. Y.
Manor ..... Richmond Hill, N. Y.
Opera House ..... Margrettsville, N. Y.
Opera House ..... Stamford, N. Y.
Cronk M. P. Co. ..... Rockburg, N. Y.
Idle Hour ..... Unadilla, N. Y.
Apollo ..... N. Y. C., N. Y.
American ..... Freeport, N. Y.
Franklin ..... Astoria, N. Y.
Mt. Kisco ..... Mt. Kisco, N. Y.
Orpheum ..... Saugerties, N. Y.
Regan ..... N. Y. C., N. Y.
Steeplechase ..... Rockaway Pk, N. Y.
Wanawanda ..... Hanis Falls, N. Y.
Empire ..... Dunkirk, N. Y.
Hippodrome ..... Buffalo, N. Y.
Lyric ..... Wellsville, N. Y.
Monroe O. H. ..... Monroe, N. Y.
Photoplay ..... Castile, N. Y.
Town Hall ..... Brewster, N. Y
Bleecker ..... N. Y. C., N. Y.
Greenwich ..... N. Y. C., N. Y.
Hapleton ..... Brooklyn, N. Y.
Coleman ..... New York City, N. Y.
Jamaica ..... Richmond Hill, N. Y.
Webster ..... N. Y. C., N. Y.
Palace Amuse ..... N. Y. C., N. Y.
Murray Hill ..... Murray Hill, L. I., N. Y.
Flushing ..... Flushing, N. Y
Nassau ..... Pt. Washington, L. I., N. Y.
Senior Hall ..... Montgomery, N. Y.
Criterion ..... Roscoe, N. Y.
Columbus Hall ..... N. Y. C., N. Y.
Casino ..... Riverhead, N. Y.
Mayfair ..... Great Neck, N. Y.
Hippodrome ..... Sydney, N. Y.
Park ..... Silver Creek, N. Y.
Family ..... Batavia, N. Y.
Family ..... Albion, N. Y.
Proctor's 125th ..... N. Y. C., N. Y.
Harlem Op. House ..... N. Y. C., N. Y.
Proctor's 23rd Street .... N. Y. C., N. Y.
Mt. Morris ..... N. Y. C., N. Y.
Colonial ..... Albany, N. Y.
Hippodrome ..... Buffalo, N. Y.
Red Hook Lyceum .... Red Hook, N. Y.
Opera House ..... Kingston, N. Y.
Stanley ..... Bensonhurst, L. I.
Oneonta ..... Oneonta, N. Y.
Star ..... Islip, L. I.
Novelty ..... Sayville, N. Y.
Your ..... Hicksville, L. I.
Century ..... Mineola, L. I.
Matinecoch ..... Locust Valley, N. Y.
Stratton ..... Middletown, N. Y.
Oxford ..... Brooklyn, N. Y.
New Garden ..... Brooklyn, N. Y.
West End ..... Brooklyn, N. Y.
Cleveland ..... Brooklyn, N. Y.
Norwood ..... Brooklyn, N. Y.
New ..... Rockaway Beach, N. Y.
Regent ..... Bay Shore, N. Y.
Park ..... Rockaway Park, N. Y.
Andrews ..... Salamanca, N. Y.
Armory ..... Binghamton, N. Y.
68th St. Playhouse ..... New York, N. Y.
Stratford ..... Poughkeepsie, N. Y.
Proctor's ..... Mt. Vernon, N. Y.
Armory or Palace ... Schenectady, N. Y.
Amsterdam O. H. .... Amsterdam, N. Y.
Elsmere ..... Bronx, N. Y.
Spooner ..... Bronx, N. Y.
Burland ..... Bronx, N. Y.
Majestic ..... N. Y. C., N. Y.
Broadway ..... W. Eniburgh, N. Y.
Empire ..... Port Richmond, S. I., N. Y.
Proctor's ..... Yonkers, N. Y.
Baker ..... Dover, N. Y.
United States ..... N. Y. C., N. Y.
Plaza ..... N. Y. C., N. Y.
Greenpoint ..... N. Y. C., N. Y.
Mauliallan ..... N. Y. C., N. Y.
Steinway ..... Astoria, L. I., N. Y.
Photoplay ..... N. Y. C., N. Y.
Schuyler ..... N. Y. C., N. Y.
New Plaza ..... W. New Brighton, N. Y.
Glen ..... N. Y. C., N. Y.
Standard ..... N. Y. C., N. Y.
U. S. Military Ac... West Point, N. Y.
Liberty ..... Canandaigua, N. Y.
Strand ..... Geneva, N. Y.
Strand ..... Ithaca, N. Y.
Fordham ..... Bronx, N. Y.
Concourse ..... Bronx, N. Y.
Times ..... N. Y. C., N. Y.
Dyckman ..... N. Y. C., N. Y.
Unique ..... Patchogue, N. Y.
New Columbia .... Maspeth, L. I., N. Y.
Atlas ..... N. Y. C., N. Y.

New Jersey

- National .....Jersey City, N. J.
- Brightspot .....Haddonfield, N. J.
- Auditorium .....Westville, N. J.
- Playhouse .....Westfield, N. J.
- Victoria .....Mays Landing, N. J.
- Green's Opera .....Woodburg, N. J.

Alpha .....Leville, N. J.
Criterion .....Bridgeton, N. J.
Liberty .....Bernardsville, N. J.
Casino .....Westwood, N. J.
Plainfield .....Plainfield, N. J.
Majestic .....Perth Amboy, N. J.
Fox .....Riverside, N. J.
Lyric .....Cape May, N. J.
Colonial .....Newark, N. J.
Criterion .....Nrodgetpm, N. J.
Strand .....Ridgefield Pk., N. J.
Playhouse .....Ridgewood, N. J.
Ferber's .....Lakewood, N. J.
Lyric .....Hackensack, N. J.
Atlantic .....Spring Lake, N. J.
Gem .....Belmar, N. J.
Regent .....Paterson, N. J.
Grand .....Trenton, N. J.
Newark .....Newark, N. J.
Empire .....Red Bank, N. J.
Empire .....Rahway, N. J.
Firemen's Hall .....Hillsdale, N. J.
Colonial .....Pompton Lake, N. J.
Strand.....Ridgefield Park, N. J.
Hill .....Newark, N. J.
Forrest Hill .....Newark, N. J.
Regent .....Kearney, N. J.
Lyons Park .....Morristown, N. J.
Baker .....Dover, N. J.
Lyric .....Matawan, N. J.
Nemo .....Clister, N. J.
Metuchen .....Metuchen, N. J.
Virginia .....Atlantic City, N. J.
Fenwick .....Salem, N. J.
Colonial Theatre....Atlantic City, N. J.
Lincoln .....Newark, N. J.
Montclair .....Montclair, N. J.
Savoy .....Asbury Park, N. J.
Hasbrouck .....Hasbrouck, N. J.
Lyric .....Paterson, N. J.
City .....Newark, N. J.
Music Hall .....Clinton, N. J.
Court .....Newark, N. J.
Englewood .....Englewood, N. J.
Park .....Ocean City, N. J.
U. S. Temple.....Union Hill, N. J.
Main St.....Freehold, N. J.
Arcade .....Princeton, N. J.
Strand .....Hightstown, N. J.
Lyons Park .....Morristown, N. J.
Montauk .....Passaic, N. J.
Roys .....Blairstown, N. J.
Grand .....Vineland, N. J.
Keith .....Jersey City, N. J.

New England States

- Masonic Hall .....No. Conway, N. H.
- Red Men's Hall....Millers Falls, Mass.
- Park .....Woonsocket, R. I.
- Riverside .....Bridgton, Me.
- Idle Hour .....Haunnis, Mass.
- Warr .....Wareham, Mass.
- Colonial .....Onset, Mass.
- Naval Training Sta.....Newport, R. I.
- Hyde Park .....Hyde Park, Mass.
- Tuscan Opera House.....Dixfield, Me.
- Horticulture Hall, Manchester-by-the-Sea, Mass.
- Dreamland ....Nantucket Island, Mass.
- Metropolo .....Brookfield, Mass.
- Strand .....Old Town, Me.
- Middlesex .....Middletown, Conn.

Tremont .....Nashua, N. H.
Union .....Voluntown, Conn.
Unitarian House .....Walpole, N. H.
Empire .....New London, Conn.
Theatre .....Lakeville, Conn.
Community .....E. Jafferey, N. H.
Bijou .....Newport, R. I.

- Majestic .....Burlington, Vt.

Casino .....Nantucket Island, Mass.
Olympia .....W. Lebanon, N. H.
Ideal .....Milford, Mass.
Colonial .....Andover, Mass.
Imperial .....Pawtucket, R. I.
Empire .....Portland, Me.
Smith's .....Woonsocket, R. I.
Scollay Square .....Boston, Mass.

West Va. & Western Pa.

Consisting of and Including Fulton, Huntington and Potter Counties

- Cosmorama .....Leechburg, Pa.
- Columbia .....Little Creek, Pa.
- Frederick .....East Pittsburgh, Pa.
- Colonial .....Pittsburgh, Pa.
- Hull .....Elwood City, Pa.
- Colisium .....New Castle, Pa.
- Victoria .....Parsons, W. Va.
- Ammum .....Corry, Pa.
- Princess .....Tetensville, Pa.
- Hull .....Argentina, Pa.
- Olympic .....Monesson, Pa.
- Temple .....St. Marys, Pa.
- Belmar .....Pittsburgh, Pa.
- Arsenal .....Pittsburgh, Pa.
- Strand .....Pittsburgh, Pa.
- Plaza .....Pittsburgh, Pa.
- Opera House .....Magnetburg, Pa.
- Strand .....Knoxville, Pa.
- Strand .....Altoona, Pa.
- Dixie .....Morgantown, W. Va.
- Liberty .....Wheeling, W. Va.
- Majestic .....Elm Grove, W. Va.
- Paramount .....Claysville, Pa.
- Hines ...White Sulphur Springs, W. Va.
- Smith's .....Pittsburgh, Pa.
- Grand .....Dinna, Pa.
- Star .....Rockwood, Pa.

Wicks .....Rolleswing, Pa.
Strand .....Ridgeway, Pa.
Opera House....Shepherdstown, W. Va.
Strand .....Punxsutawney, Pa.
Columbia .....Pittsburgh, Pa.
Princess .....Skinstown, W. Va.
Strand .....Barnesboro, Pa.
Duipe .....Fairmont, W. Va.
Orpheum .....Clarion, Pa.
Andrews .....New Bethlehem, Pa.
New Colonia .....Bluefield, W. Va.
Majestic .....Rochester, Pa.
Rialto .....Wilson, Pa.
Auditorium .....Burgettstown, Pa.
Camden .....Parkersburgh, W. Va.
Strand .....Indiana, Pa.
Bellevue .....Bellevue, Pa.
Gem .....Derry, Pa.
Hippodrome .....Williamson, W. Va.
Rowland .....Phillipsburgh, Pa.
Whalen .....Osceda Mills, Pa.
Nixon .....Carroltown, Pa.
Globe .....Clearfield, Pa.
Columbus .....New Kensington, Pa.
Happy Hour.....Ebensburg, W. Pa.
Garden .....Pittsburgh, Pa.
Regent .....Pittsburgh, Pa.
Palace .....S. Fork, Pa.
Pastime .....Portage, Pa.
Martin .....Lock Haven, Pa.
Strand .....Brownsville, Pa.
Grand .....Patton, Pa.
Commons .....Hastings, Pa.
Jack Marks.....Clarksburg, W. Va.
Grand .....Kaul, Pa.
Lyric .....Oil City, Pa.
Star .....Warren, Pa.
Brushton .....Brushton, Pa.
Opera House .....Emporium, Pa.
Cambria .....Johnstown, Pa.
Rialto .....Charleston, W. Va.

Eastern Pa.

- Grand .....Harrisburg, Pa.
- San Joy .....Reading, Pa.
- Valley Forge .....Valley Forge, Pa.
- Grand Opera House....Rogersford, Pa.
- Opera House .....Slatington, Pa.
- Palace .....Clifton, Pa.
- Photoplay .....Gettysburg, Pa.
- Apex .....Philadelphia, Pa.
- Anchor .....Philadelphia, Pa.
- Park .....Palmerton, Pa.
- Family .....Mahanoy City, Pa.
- Olney .....Philadelphia, Pa.
- Montgomery .....Philadelphia, Pa.
- P. O. S. of A. O. H.....Berwick, Pa.
- Century .....Philadelphia, Pa.
- Hippodrome .....York, Pa.
- Plaza .....Philadelphia, Pa.
- Hippodrome .....Allentown, Pa.
- 56th Street .....Philadelphia, Pa.
- Apollo .....Philadelphia, Pa.
- Dreamland .....Philadelphia, Pa.
- Opera House .....Leighton, Pa.
- Holland .....Forge, Pa.
- Cambria .....Philadelphia, Pa.
- Lyric, City, Lyceum..Williamsport, Pa.
- Victoria .....Jersey Shire, Pa.
- Palace .....Plymouth, Pa.
- Majestic .....Middletown, Pa.
- Firemen's Hall .....Parkasis, Pa.
- Wayne .....Philadelphia, Pa.
- Pastime .....Media, Pa.
- Photoplay .....Newport, Pa.
- Park .....Philadelphia, Pa.
- Susquehanna .....Philadelphia, Pa.
- Aurora .....Phildelphia, Pa.
- Prospect Park .....Moore, Pa.
- Arcadia .....Reading, Pa.

Liberty .....Philadelphia, Pa.
Hermans .....Kutztown, Pa.
Paramount .....Arnot, Pa.
Paschall .....Philadelphia, Pa.
58th St.....Philadelphia, Pa.
Columbia .....Philadelphia, Pa.
York Palace .....Philadelphia, Pa.
Fairmont .....Philadelphia, Pa.
Lyric .....Girardville, Pa.
Ben .....Philadelphia, Pa.
Gem .....Greencastle, Pa.
Lyric .....Mifflinsburg, Pa.
National .....Hamburg, Pa.
Grand Opera House....Westchester, Pa.
Empress .....Manayunk, Phila., Pa.
Rialto .....GTM, Phila., Pa.
Chestnut Hill .....Chestnut Hill, Pa.
Alhambra .....Philadelphia, Pa.
Auditorium .....Philadelphia, Pa.
Savoy .....Philadelphia, Pa.
Princess .....Philadelphia, Pa.
Market Street .....Philadelphia, Pa.
Imperial .....W. Philadelphia, Pa.
Palace .....Philadelphia, Pa.
Victor .....Manheim, Pa.
Grand .....Ephrata, Pa.
Dreamland .....Hawley, Pa.
Mammoth .....Philadelphia, Pa.
Hippodrome .....Pine Grove, Pa.
C. Nic.....Montrose, Pa.
Hogan Opera House..Susquehanna, Pa.
Bryn Mawr .....Bryn Mawr, Pa.
Globe .....Philadelphia, Pa.
New Broadway .....Philadelphia, Pa.
Starlight .....Olney, Pa.
Garrick .....Morristown, Pa.
Great Northern.....Philadelphia, Pa.
Ridge Avenue .....Philadelphia, Pa.
Logan Auditorium....Philadelphia, Pa.
Ontario .....Philadelphia, Pa.
Victor .....Manheim, Pa.
Grand .....Ephrota, Pa.
Dreamland .....Hawley, Pa.
Mammouth .....Philadelphia, Pa.
Hippodrome .....Pine Grove, Pa.
C. Nic .....Montrose, Pa.
Hogan Op. House.....Susquehanna, Pa.
Leader .....Philadelphia, Pa.
Strand .....Philadelphia, Pa.
Germanton .....Philadelphia, Pa.
Y. M. C. A.....Coatesville, Pa.
Hamilton .....Lancaster, Pa.

(Continued next page.)

Arcade .....Shenandoah, Pa.
New Majestic .....Shamokin, Pa.
Arcade .....Mt. Carmel, Pa.
Victoria .....Harrisburgh, Pa.
Opera House .....Carlisle, Pa.
Arcade .....Waynesboro. Pa.
Strand .....Easton, Pa
Hippodrome .....York, East. Pa.
Orpheum .....Chambersburg, East. Pa.
Bijou Dreams.....Milton, East. Pa.
Opera House.....Towanda, East. Pa.

Texas—Arkansas

Empire .....San Antonio, Tex..
New .....San Marcos, Tex.
Queen .....Sour Lake, Tex.
Yale .....Clerbourne, Tex.
Monarch .....Georgetown, Tex.
Queen .....Calvert, Tex.
Queen .....Naraceta, Tex.
Colonial .....Bryan, Tex.
Yale .....Grosbeck, Tex.
Elk .....Italy, Tex.
Saenger .....Texarkana, Tex.
Royal .....Little Rock, Ark.
Buford .....Sulphur Springs, Tex.
Pastime .....Donna, Tex.
Empire .....Waxabachie, Tex.
Brown .....Stamps, Ark.
Lyric .....Big Springs, Tex.
Lyric .....Abolene, Tex.
Lyric .....San Angela, Tex.
Merit .....Merit, Tex.
Key .....Houston, Tex.
Star .....Denison, Tex.
Queen .....Austin, Tex.
Lyric .....Fayetteville, Ark.
Empress .....Webster Falls, Tex.
Crown .....Electra, Tex.
Dixie .....Waxabachie, Tex.
Queen .....McKinney, Tex.
Cozy .....El Campo, Tex.
Old Mill .....Dallas, Tex.
Hippodrome .....Waco, Tex.
Queen .....Galveston, Tex.
Queen or Zoe .....Houston, Tex.
Liberty .....Gainesville, Tex.
Grand .....Paris, Tex.
Home .....Honey Grove, Tex.
Queen .....Bonhem, Tex.
Grecian .....El Paso, Tex.
Crystal .....Stamford, Tex.
Princess .....Weatherford, Tex.
Senitwater .....Senitwater, Tex.
Lyric .....Lubbock, Tex.
Rest Hour .....Krum, Tex.
Dreamland .....Cuero, Tex.
Grecian .....El Paso, Tex.
Lyric .....Lubbock, Tex.
Lyric .....Brownwood, Tex.
Opera House .....Colorado, Tex.
Grand .....Marshall, Tex.
Gem .....Whitesboro, Tex.
Queen .....Ballinger, Tex.
Deandi .....Amarillo, Tex.
Star .....Humble, Tex.
Queen .....Tyler, Tex.
Best .....Hillsboro, Tex.
Empire .....Jonesboro, Ark.
Princess .....Hot Springs, Ark.
Majestic .....Marianna, Ark.
Majestic .....Clarendon, Ark.
Grand .....Newport, Ark.
Best .....Pine Bluff, Ark.
Crazy .....Mineral Wells, Tex.
Amusu .....Corpus Christi, Tex.
Palace .....Farmersville, Tex.
Star .....Eagle Pass, Tex.
Strand or Hipp.....Ft. Worth, Tex.
Airdome .....Del Rio, Tex.
King .....Sherman, Tex.
Grand .....Ennis, Tex.
Queen .....Mart, Tex.
Princess .....Denton, Tex.
Liberty .....Orange, Tex.
Opera House .....Mexia, Tex.
Texas Grand .....Dalhart, Tex.
Peoples .....Beaumont, Tex.
Alvorado .....Alvorado, Tex.

Kentucky—Tennessee

Best .....Pulaski, Tenn.
Palace .....Louisville, Ky.
Moneta .....Cleveland, Tenn.
Bijou .....Nashville, Tenn.
Princess, Humbolt, Paris, Humboldt, Tenn.
Vogue .....Columbia, Tenn.
Grand .....Ashland, Ky.
Norman .....Louisville, Ky.
Rex .....Hopkinsville, Ky.
Queen .....Greenville, Ky.
Kozy .....Dresden, Tenn.
Lillian .....Clarksville, Tenn.
Opera House .....Lancaster, Ky.
Grand .....Henderson, Ky.
Dixie .....Scottsville, Ky.
Dixie .....Ripley, Tenn.
Opera House.....Georgetown, Ky.
City .....Mason, Ky.
Fifth Avenue.....Nashville, Tenn.
Star .....Pleasureville, Ky.
Crystal .....Hickman, Ky.
Auditorium .....Dawson Springs, Ky.
Lyric .....Lebanon, Tenn.
Palace .....Gallatin, Tenn.
Strand .....Knoxville, Tenn.
Alcazar .....Chattanooga, Tenn.
Lyric .....Owingsville, Ky
Ben Ali .....Lexington, Ky.
Recreation Bldg.....Jenkins, Ky.
Gem .....Somerset, Ky.
Majestic .....Memphis, Tenn.
Dixie .....Mt. Pleasant, Tenn.
Princess .....Bowling Green, Ky.
Dixie .....Mayfield, Ky.
Opera House .....Allensville, Ky.
Perry .....Hazard, Ky.
Manring .....Middlesboro, Ky.
Gaines .....Pineville, Ky.
Cumberland .....Harlan, Ky.
Empress .....Owensboro, Ky.
Capitol .....Frankfort, Ky.
Washington O. H.....Maysville, Ky.
Majestic.....Johnson City, Tenn.
Mary Anderson.....Louisville, Ky.

Oklahoma

Airdome .....Fort Sill, Okla.
Magnet .....Wapanicha, Okla.
Folly .....Weivoha, Okla.
Airdome .....Heavener, Okla.
Photoplay .....Poteau, Okla.
Cozy .....Strouch, Okla.
Ogden .....Chandler, Okla.
Odeon .....Fairview, Okla.
Wonderland .....Sallisaw, Okla.
Lyric .....Stigler, Okla.
Lyric .....Pryor, Okla.
Orpheum .....Haskel, Okla.
Savoy .....Shawnee, Okla.
Consolidated .....Commanche, Okla.
Consolidated .....Duncan, Okla.
Merit .....Wilburton, Okla.
Majestic .....Wetunka, Okla.
Crystal .....Okemoh, Okla.
Jackson .....Pawtuska, Okla.
Alvo .....Medford, Okla.
Murray .....Lawton, Okla.
Mission .....Ponca City, Okla.
Short .....Sulphan, Okla.
Lyric .....Pawnee, Okla.
Liberty .....Wirt, Okla.
Arden .....Oklahoma, Okla.
El Reno .....El Reno, Okla.
Pastime .....Marlow, Okla.
Rex .....Aloa, Okla.
Lyric .....Natonga, Okla.
Odeon .....Battlesville, Okla.
Empress .....Yale, Okla.
Olympia .....Cleveland, Okla.
Happy Hour .....Hominy, Okla.
Auditorium .....Sayre, Okla.
Broadway .....Muskogee, Okla.
Majestic .....Tulsa, Okla.
Busby .....McAlester, Okla.
Yale .....Claremore, Okla.
Grand .....Vanita, Okla.
Liberty .....Ata., Okla.
Palace .....Irdmore, Okla.
Quimeley .....Oklahoma City, Okla.
Liberty .....Durant, Okla.
Morgaon .....Henryetta, Okla.
Cozy .....Okmulgee, Okla.
Yale .....Pauls Valley, Okla.
Royal .....Coddo, Okla.
American .....Enid, Okla.
Liberty .....Hugo, Okla.
Empress .....Sapulpa, Okla.
Empress .....Oklahoma City, Okla.
New Garden.....Stillwater, Okla.

North & South Carolina—Va.—Fla.—Ala.—Ga.

Schoolfield Y. M. C. A...Schoolfield, Va.
Roden Coal Co.....Morral, Ala.
Gem .....Laurenhug, N. C.
Pastime .....Lumberton, N. C.
Ideal .....Castonia, N. C.
Tallassee .....Tallassee, Ala.
Capital .....Macon, Ga.
Alamo .....Griffin, Ga.
Alamo .....Newman, Ga.
Trianaon .....Birmingham, Ala.
Tapola .....Tapola, N. C.
Strand .....La Grange, Ga.
Grand .....Newton, N. C.
Pulaski .....Pulaski, Va.
Opera House .....Weldon, N. C.
Almo .....Raleigh, N. C.
Lyric .....Madesboro, N. C.
Grand .....Marion, N. C.
Anderson .....Anderson, S. C.
Casino .....Greenville, S. C.
Grand .....Athens, Ga.
Alpha .....Langchester, Ga.
Dixie .....Marietta, Ga.
Liberty .....Darlington, S. C.
Grand .....Alexandria, Va.
Grand .....Palatka, Fla.
Rialto .....Spartanburg, S. C.
Paramount .....Miami, Fla.
Star .....Sanford, Fla.
Princess .....De Land, Fla.
Isis .....Richmond, Va.
Empire .....Winchester, Va.
Palace .....Barnesville, Ga.
Murphy Opera House..Front Royal, Va.
New American .....Columbus, Ga.
Strand .....Tampa, Fla.
Casino .....York City, Fla.
New .....Woodstock, Va.
New Virginia .....Harrisburg, Va.
Piedmont .....Greenboro, N. C.
Paris .....Durham, N. C.
Broadway .....Winston-Salem, N. C.
Broadway .....Charlotte, N. C.
Jefferson .....Huntsville, Ala.
Empire .....Montgomery, Ala.
Orpheum .....Portsmouth, Va.
Duval .....Jacksonville, Fla.
Alcozon .....Dothan, Aja.
Majestic .....Asheville, N. C.
American .....Jacksonville, Fla.
Jefferson .....St. Augustine, Fla.
Rialto .....Atlanta, Ga.
Regale .....Salem, S. C.

North Dakota

Lyceum .....Kenmore, N. D.

Nevada and Hawaii

Hawaian .....Honolulu
Hilo, Wayluku, Post Exchanges, Hawaii
Majestic .....Reno, Nev.

Mississippi and Louisiana

Majestic .....Jackson, Miss.
Globe .....New Orleans, La.
Princess .....Meridan, Miss.
Strand .....Hattisburg, Miss.
Louisiana .....Baton Rouge, La.

This Criticism is clipped from the Chicago Daily News

DON'T BLAME CHAPLIN FOR THIS FILM CRIME

"Triple Trouble" Is Atrocious Patch Quilt of Ancient Slapstick Reels.

BY W. K. HOLLANDER.

If, as it is often repeated, picture entertainment eventually will fall by the wayside, a discarded fad once universally idolized, such films as "Triple Trouble" will hasten the catastrophe. Affiliating Charlie Chaplin's name with this picture not only does the comedian a gross injustice, but is ruinous to the industry as well. It is not a Chaplin specialty such as the public has been in the habit of getting, though the comedian is there, having been dragged in unwillingly and unwittingly.

The comedian's friends will rise in indignation against the subject and the few who cannot be entertained by his clowning will pity his plight. It is obviously a pieced together affair, clumsily connected by silly subtitles, aiming to give it timeliness and patriotic flavor

Collection of Old Slapstick Stuff.

If one cares to dissect carefully, fragments of two or more separate slapstick comedies will be detected in one of which Chaplin participated, while Leo White, who frequently gave visualization to the excitable French count in Chaplin and other comedies, is considerably in evidence elsewhere.

The writer saw "Triple Trouble" at the Castle theater Sunday afternoon—and almost wept. A few persons laughed at some of the comedian's antics, probably because they thought they were expected to do so by the management and mayhap out of respect to the comedian himself.

Poor Charlie Isn't to Blame.

There are a few situations showing Chaplin in uncomfortable circumstances; one or two others disclose him in desperate combat against odds; while the main substance—in which he does not participate, tells of some fiendish German plot to get possession of an American formula for a powerful explosive. The whole thing is worse than the worst old Keystone slapstick.

It looks as if Essanay gathered together the shavings of several old pictures and manufactured "Triple Trouble." So don't blame Chaplin. He had nothing to do with it. He will be along shortly in a film of his own making called "Shoulder Arms."

MOVIES CAPTURE WILL ROGERS.

FOR T

Raymond B. war and navy on training cam to the prowess in action in a r tary Baker upo activities in F Fosdick was in Vaux was sto the soldiers in trained for. " of men I have dick, "and I a boots of any o "The million American peop ganizations tha for our boys 'o nearest approa payable debt w Fosdick contin superlatives in Red Cross has lem or the ma Petain's assist needy familie front. It has The French work withou the tears ro French divis me of its e morale of h "I speak the Y. M. C and the Sa ing in a recreation army. Ou every fam of that. A and attent contagious fighting sp "As for army abr soldiers a their mi of winnin of whet our tradi we, as a "One o be notice ment wh French s country. Statue of girl I lef anything America. as many them will

Wants

"To the Jan. 4, 19 had alre Jan. 7 fo an allotm first ch have bu

"Lau

Here's Trouble For "Triple Trouble"

the alleged "new" Chaplin Comedy

Do you want to run a picture which the newspapers of your town may "pan" like this?

The Next Genuine New

Charles Chaplin

Picture will be

"SHOULDER ARMS"

FIRST NATIONAL EXHIBITORS CIRCUIT

YOUR THEATRE

ROY STEWART

with Marion Marvin

Will Boost Your Profits

IN

"Cactus Crandall"

This play is by *Roy Stewart*, with *Roy Stewart* and for those who enjoy *Roy Stewart*. Crowds of people will want to see this picture which features this popular Triangle Western Star in a story of his own creation. A tale of the U. S. Mexican frontier, replete with action, romance and gunfire.

Directed by
Cliff Smith

Tell Folks You Are Showing This Picture and
Roy Will Pull the People Your Way

Then Invest Your Savings
in U. S. Government Securities or W. S. S.
and help win the war

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DIRECTED BY LLOYD INGRAHAM

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And Still they Come

Day after day, without end, without let up, unceasingly,—letters, telegrams and scores of other communications pile in to the offices of JEWEL with praise, compliments, enthusiastic exclamations, boosts galore on the BIG MONEY Exhibitors are taking in on "THE KAISER, THE BEAST OF BERLIN." Here are samples of what we're receiving from every State in the Union daily.

"THE KAISER" -the Beast of Berlin

JEWEL PRODUCTIONS (Inc.):
Regarding "THE KAISER, THE BEAST OF BERLIN," this is positively the biggest money getter I ever played.
(Signed)
WM. HARPER,
Lyceum Theatre,
Souris, Manitoba.

JEWEL PRODUCTIONS (Inc.):
"THE KAISER, THE BEAST OF BERLIN," has SOME drawing power. In my town of only 700 people, 672 saw "THE KAISER" on Sunday, July 21, with big civic counter attraction going on 11 miles in the country.
(Signed)
MARTIN PETERSON,
Gem Theatre,
Armstrong, Ia.

JEWEL PRODUCTIONS (INC.):
"THE KAISER, THE BEAST OF BERLIN" is positively the greatest picture we ever played. Broke all records. Advanced our prices to 50c and filled our 500-seat Auditorium three times in our town of only 1,200 people. Played 3 weeks before also in a close by town. Made our showing all the bigger. Nothing begins to compare with the money-getting power of "THE KAISER."
(Signed) LOUFFELHOLZ BROS.,
Cuba City, Wis.

Playing repeat—2-3-4—and 5 times—"THE KAISER, THE BEAST OF BERLIN" is cleaning up. The only reason you can give for not playing "THE KAISER" is that you have all the cash on hand that you can use. Book NOW and get your repeat dates along with your first booking.

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CHARLES FROHMAN
ELBERT HUBBARD
Winsor McCay's Blood Stirring Pen Picture of the Crime that Shocked Humanity
The SINKING of the LUSITANIA
"It's A JEWEL"
ALFRED G. VANDERBILT
CHARLES KLEIN

No words by any writer in any language

can begin to describe this tremendous and awe-inspiring pen picture of "THE SINKING OF THE LUSITANIA." Winsor McCay, world renowned artist, with his staff worked 22 consecutive months and made over 25,000 separate and distinct drawings of this indescribable spectacle, bringing out the detail with greater thrills than if it had been photographed. Every angle of the death throes of this monster ship and its precious cargo of human lives shown on the screen in a manner to rivet any audience to its seat.

Sensational beyond words are the over-

whelming scenes enacted. It's the greatest pen picture from every angle ever shown on the screen. It's the picture that millions want to see because these millions will never forget the world catastrophy of "THE SINKING OF THE LUSITANIA." Give it to your public NOW. Book it and advertise it unlike any picture you've run in months. It's the picture that will never have a competitor. If you get it, YOU have it alone. Thrilling posters, ads and other matter ready prepared for you. Your nearest Jewel Exchange will give you more facts and figures. Book it NOW. You'll congratulate yourself and us later on.

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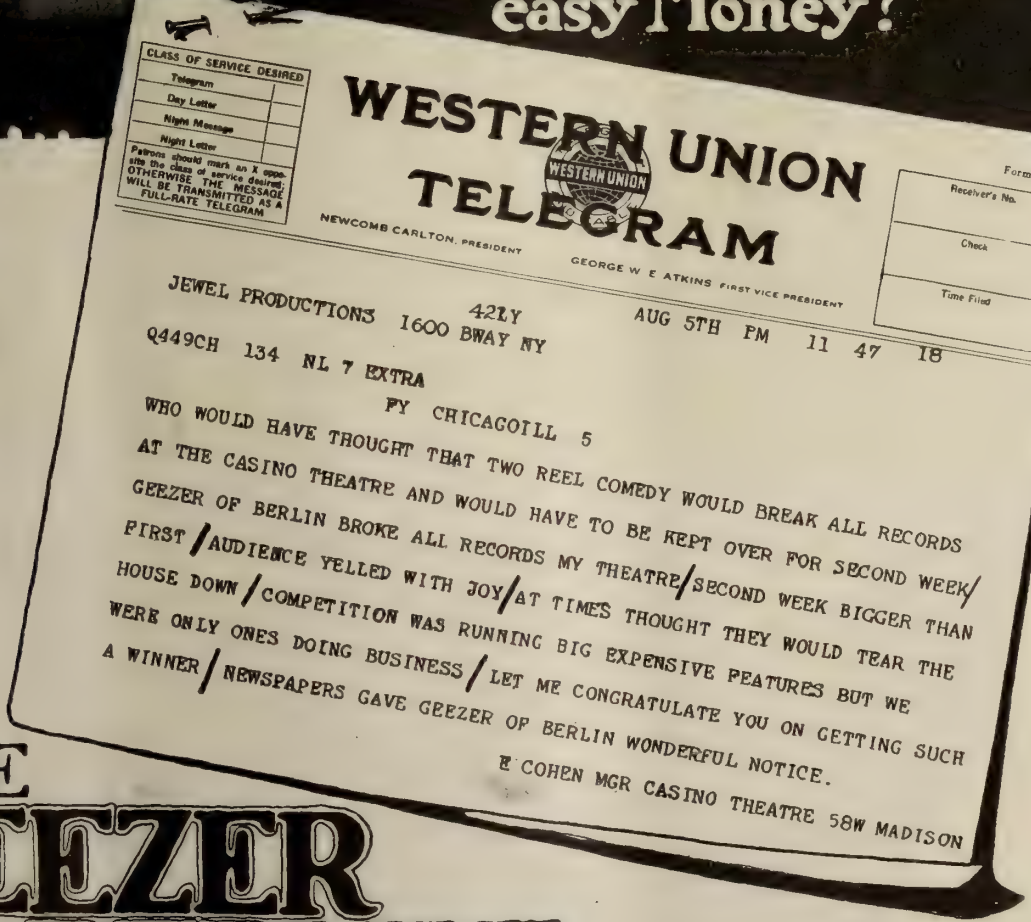
at the Casino (Down Town) Theatre, Chicago,- and doing it everywhere.
Care for any of this easy Money?

It's a Jewel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"THE GEEZER OF BERLIN"

A Travesty on "The KAISER, the Beast of Berlin"

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A Scottish tale of love and patriotism
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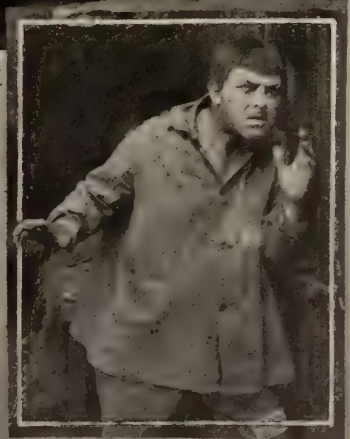
LES MISERABLES



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in
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IT HAS MADE BIG MONEY
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PEOPLE SMILE!···CROWDS GROW!

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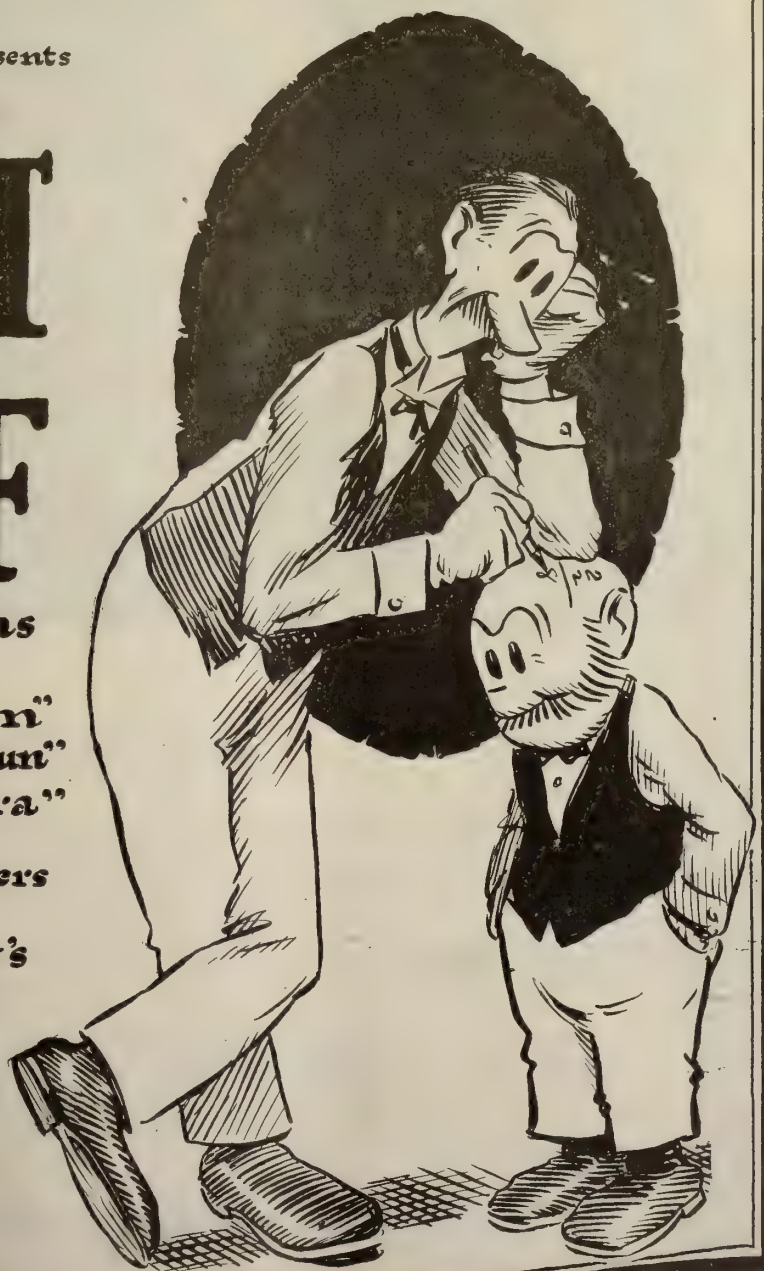

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Geraldine Farrar
in a scene from
"THE TURN OF THE WHEEL"

"This is a Goldwyn Year"

GERALDINE FARRAR'S Goldwyn Star Series productions number *six* for the coming year. All of them are modern emotional dramas of tremendous power and appeal.

"THE TURN OF THE WHEEL"

By Tex Charwate *Directed by Reginald Barker*

is a big, rushing, melodramatic love story chock to the brim with action, suspense, mystery and romance. It sustains the Goldwyn *quality reputation* and will challenge and command public approval. Released September 2.

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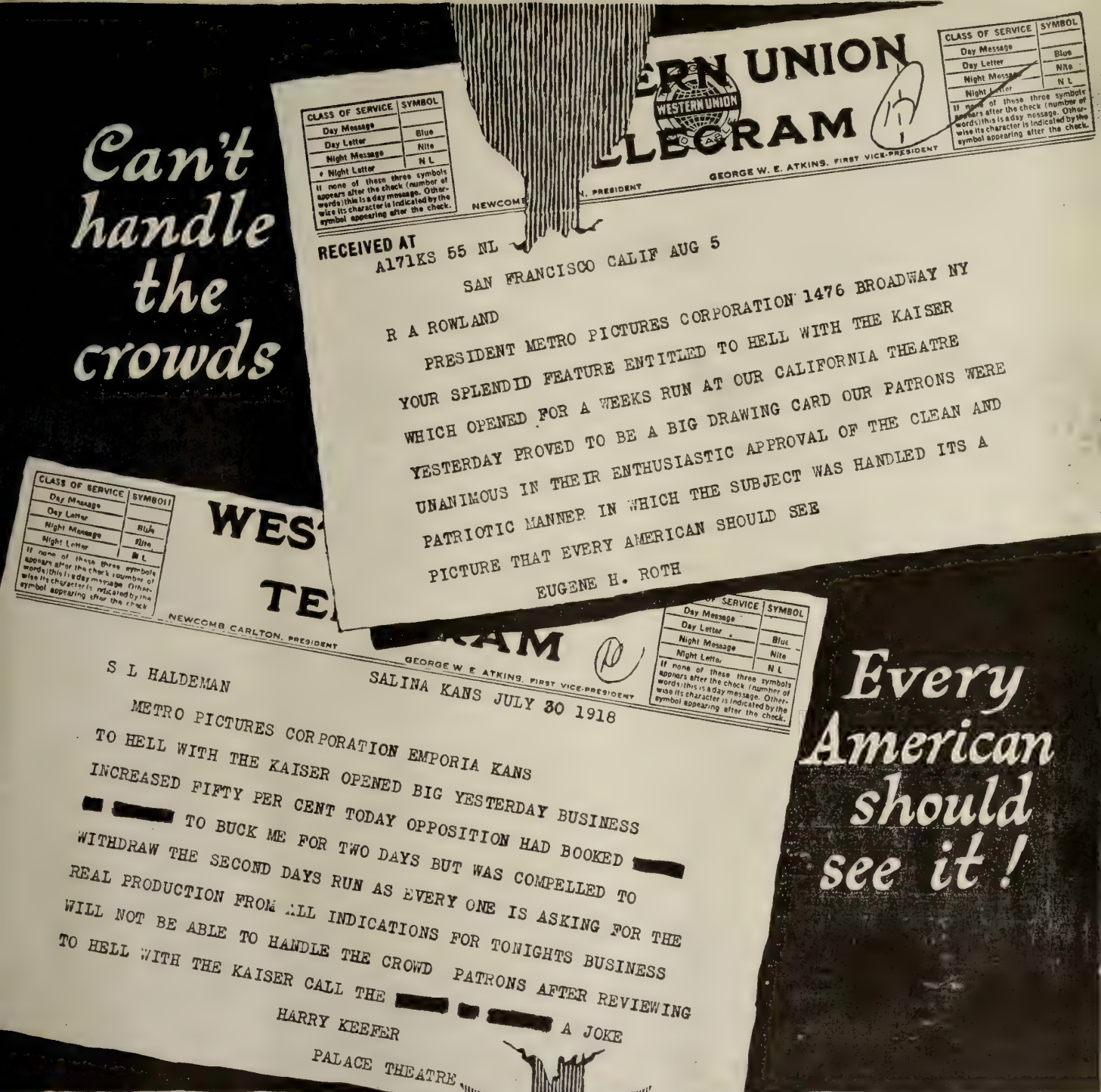
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WESTERN UNION TELEGRAM
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT
NEWCOMB CARLTON, PRESIDENT
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Night Message | Blue
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SAN FRANCISCO CALIF AUG 5
R A ROWLAND
PRESIDENT METRO PICTURES CORPORATION 1476 BROADWAY NY
YOUR SPLENDID FEATURE ENTITLED TO HELL WITH THE KAISER
WHICH OPENED FOR A WEEKS RUN AT OUR CALIFORNIA THEATRE
YESTERDAY PROVED TO BE A BIG DRAWING CARD OUR PATRONS WERE
UNANIMOUS IN THEIR ENTHUSIASTIC APPROVAL OF THE CLEAN AND
PATRIOTIC MANNER IN WHICH THE SUBJECT WAS HANDLED ITS A
PICTURE THAT EVERY AMERICAN SHOULD SEE
EUGENE H. ROTH
S L HALDEMAN
SALINA KANS JULY 30 1918
METRO PICTURES CORPORATION EMPORIA KANS
TO HELL WITH THE KAISER OPENED BIG YESTERDAY BUSINESS
INCREASED FIFTY PER CENT TODAY OPPOSITION HAD BOOKED [redacted]
[redacted] TO BUCK ME FOR TWO DAYS BUT WAS COMPELLED TO
WITHDRAW THE SECOND DAYS RUN AS EVERY ONE IS ASKING FOR THE
REAL PRODUCTION FROM ALL INDICATIONS FOR TONIGHTS BUSINESS
WILL NOT BE ABLE TO HANDLE THE CROWD PATRONS AFTER REVIEWING
TO HELL WITH THE KAISER CALL THE [redacted] A JOKE
HARRY KEEFER
PALACE THEATRE
Every American should see it!

The Screen Classics INC. Production

TO HELL WITH THE KAISER

Featuring Lawrence Grant as the Kaiser with Olive Tell · Written by June Mathis
Directed by George Irving · Maxwell Karger Mgr · of Productions ·

is the success of 10 years in pictures

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With Bobby Vernon and Dorothy Dane

RELEASED AUGUST 19th

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BOSTON
Boston Photo Play Co.
44 Broadway
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Boston Photo Play Co.
138 Meadow St.
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MINNEAPOLIS
Office to be announced later. Controlled by
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Standard Film Service Co.
316 Sloane Bldg.
Northern Ohio

DETROIT
Standard Film Service, [illegible]
Joseph Mack Bldg.
Michigan

CINCINNATI
Standard Film Service, Inc. Home Office
Film Exchange Bldg.
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Oklahoma

DALLAS, TEXAS R. D. Lewis Film Co.
Texas, Arkansas

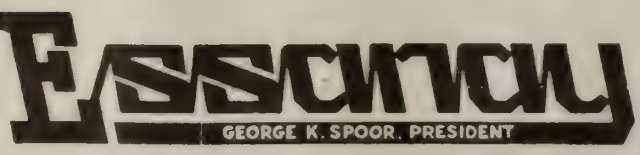
COMING!

"YOUNG AMERICA"

WITH ALL STAR CAST

A George K. Spoor Ultra-feature

From the Cohan and Harris
Stage Success



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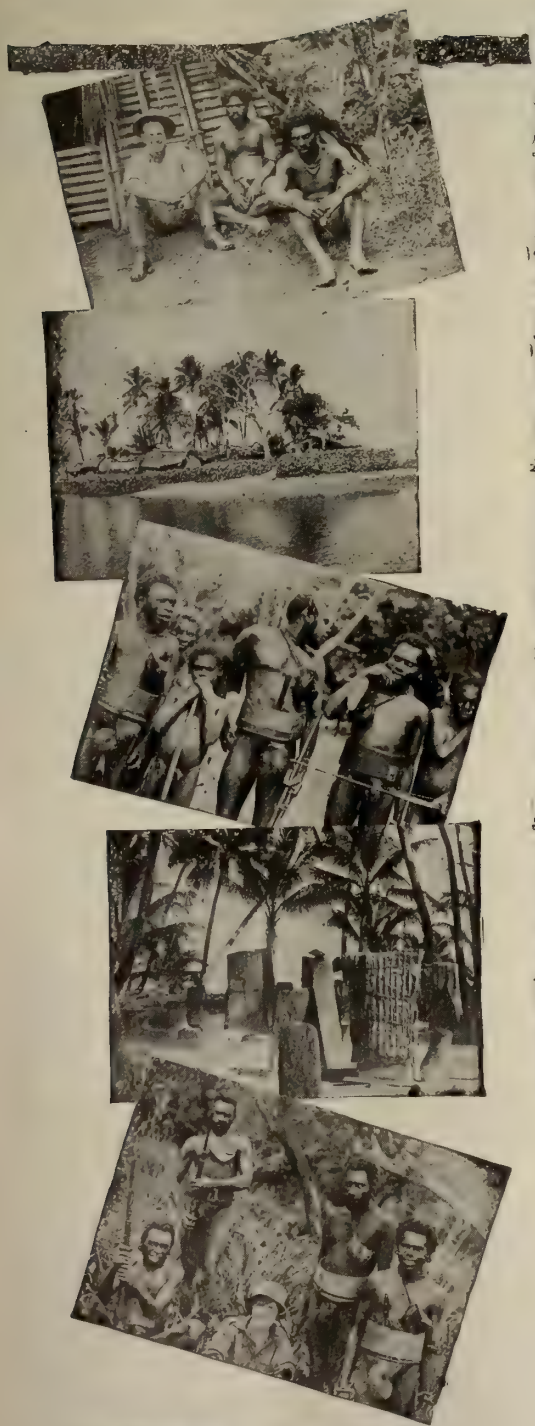

the feature unique—

Martin Johnson's wonderful pictorial adventure

"Among the Cannibal Isles of the South Pacific"

-an unqualified success at the Rivoli, New York
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-took two years to produce. The acme of artistic achievement
—to be released both as a
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Martin Johnson Film Co., Inc.

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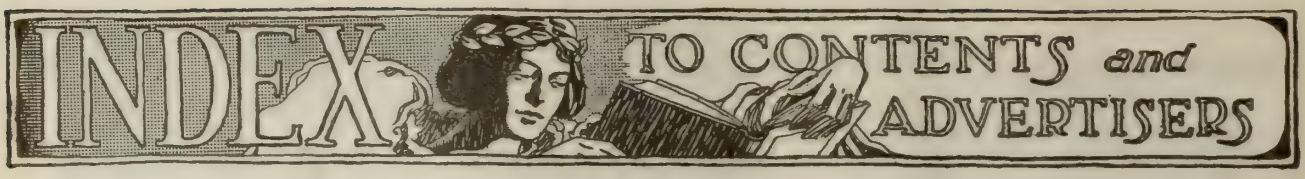

TO CONTENTS

Advertising Aids for Busy Managers.....1157
Advertising for Exhibitors.....1115
Army and Navy Contain Many Film Men..1105
Australian Notes.....1127

Blackton Extends Rawlinson Contract.....1103
British Notes.....1127
Buffalo Trade News.....1151

"Cactus Crandall" (Triangle).....1155
Caruso Sings, Acts and Directs for Camera..1089
Checking Up the "Slackers" in Ohio.....1094
Cheer Up, Brother Johnson.....1114
Chicago News Letter.....1098
Cincinnati Fire Code Inspectors.....1152
Comments and Reviews, Critical.....1153
"Crashing Through to Berlin" Opens.....1096
Critical Reviews and Comments.....1153

Dallas Hipp Taken Over by Hulsey.....1148
Directing According to Directors.....1113

Elliott Makes Record Building Theatre.....1146
England's Entry Into War, Commemorates..1110
Exhibitors Co-operate on Exploitation.....1131
Exposition Will Be Held in October.....1090

Facts and Comments.....1112
Famous Players Report New Contract.....1104
Film News of the Northwest.....1149
Film Offerings at New York Theatres.....1094
"Forbidden Box, The" (Jewel).....1153
Foreign Trade News.....1124

Fourth Loan Feature is Ready, One.....1119
Fox Installs $12,000 Organ in Liberty.....1129

"Girl from Bohemia, The".....1154
Gordon, Kitty, Forms Picture Company....1131
"Great Love, The" (Artcraft).....1155
"Great Love, The," Acclaimed by Crowds..1090

Hammerstein Was Right—Caruso Did It....1089
"Hell Cat" Making of a Difficult Task.....1130
High Admissions in Detroit Probable.....1147
"His Birthright" (Mutual-Haworth).....1153
Hodkinson to Release Walker Picture.....1092
"House of Mirth" (Metro).....1154
How Bookings Help in the Trophy Race....1095
How Film Shows Solve Managers Problems..1150

Industry Is in Prosperous Condition.....1093
"In Judgment Of" (Metro).....1154
"Inside the Lines" (World).....1154

Johnson Has Studied Children's Ways.....1130

List of Current Film Release Dates, 1164, 1166, 1168, 1170
Los Angeles War Service Members Parade..1091
Louisville Theatremen to Aid Soldiers.....1097

Majestic Puts Over Paralta Play.....1128
Manufacturers' Advance Notes.....1134
Metro Establishes a "Kicking Night".....1103
Motion Picture Educator.....1123
Motion Picture Exhibitor, The.....1097
Motion Picture Photography.....1122
Music for the Picture.....1120

News of Los Angeles and Vicinity.....1100
New Exchange Addresses in Frisco.....1145
"No Children Wanted" (General Film).....1154

Ohicans Get Together on Sunday Shows....1097
Out in the Byways of Picturedom.....1129

Priest, R. W., Forms Brokerage Company..1092
Projection Department.....1118

Quimby Strong for Exhibitor Advertising...1093

Rambles 'Round Filmtown.....1132
Red Cross Film, Big U. B. O. Booking of...1096
'Riddle Gawne" (Artcraft).....1155
Rogers Has Had Wide Business Training...1098
Rogers Registers All In, Not Fatigue.....1096
Rothstein, Nat, Tries Out Gas Sedan.....1092
Ruppert to Care for Independents.....1131

Screen Stories, Just What Is Supply of?....1092
Script Writers, Are Women the Better?....1128
'Shifting Sands" (Triangle).....1155
Shipping Film Shows Answer to Kaiser....1131
Soriero's, Thomas D., New Departure.....1130
"Source, The" (Paramount).....1155
State Rights Department.....1143
"Stolen Orders" Sold for 20 Countries....1090
Sweet, Blanche, Shops in Fifth Avenue....1104

Three Sisters, A Fairy Story, The.....1113

"War Matinees" for Returned Soldiers.....1094
"Wild Primrose" (Vitagraph).....1153
World's Minneapolis Man Joins Army.....1110

Zukor Will Aid Department of Labor.....1114

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES.
National Carbon Co.....1174
Speer Carbon Co.....1173

ELECTRIC AND MECH. EQUIPMENT.
Amusement Supply Co.....1160
Hertner Electric Co.....1158
Porter, B. F.....1171
Swaab, Lewis M.....1158
Typhoon Fan Co.....1171
United Theatre Equipment Corp.....1175

FILM EXCHANGES.
Film Exchange, The.....1158

LENS MFRS.
Bausch & Lomb Optical Co.....1172

LOBBY DISPLAYS.
Kraus Mfg. Co.....1159
Menger, Ring & Weinstein, Inc.....1173

MFRS. OF INDUSTRIAL PICTURES.
Duhem M. P. Co.....1172
Empire City Film Laboratories.....1174
Erbograph Co.....1171
Evans Film Mfg. Co.....1160
Rothacker Film Mfg. Co.....1159
Standard M. P. Co.....1158

MFRS. OF MOVING PICTURES.
American Film Co.....1063
Douglass Natural Color Film Co.....1085
Essanay Film Mfg. Co.....1039, 1084
Famous Players-Lasky Corp.....1042-44
First National Exhibitors' Circuit, Inc..1055-61
Fox Film Corp.....1068-79
General Film Co.....1049
Goldwyn Pictures Corp.....1080-82
Haworth Pictures Corp.....1158
Jewel Productions, Inc.....1065-67
Lillian Walker Film Co.....1046
Martin Johnson Film Co.....1087
Metro Pictures Corp.....1083
Mutual Film Corp.....1064
Oakdale Productions.....1050
Paralta Plays, Inc.....1045
Pathe Exchange, Inc.....1051-54
Triangle Distributing Corp.....1062
Universal Film Mfg. Co.....1038, 1040-41
W. W. Hodkinson Corp.....1047-48

MISCELLANEOUS.
A. E. A. Convention.....1167
Automatic T. S. & C. R. Co.....1158
Bioscope, The.....1158
Cine-Mundial.....1174
Cinema, The.....1159
Classified Advertisements.....1163
Del Ruth, Hampton.....1172
Eastman Kodak Co.....1171
Harvey, Geo. L.....1172
La Cinematografia Italiana.....1172
Lyman H. Howe.....1173
Moore, Wm. N.....1174
M. P. Directory Co.....1171
M. P. World Publications.....1169
M. P. World.....1165
National Ticket Co.....1159
Our-Boys-in-France Tobacco Fund.....1160
Projecting Machine, car M. P. World.....1172
Robinson, T. L., & Co.....1159
U. S. Employment Service.....1165
Williams, A. F.....1159

MOVING PICTURE CAMERAS.
Bass Camera Co.....1158
Burke & Janes, Inc.....1158

MUSIC AND MUSICAL INSTRUMENTS.
American Photo Player Co.....1158
Marquette Piano Co.....1158
Seeburg Piano Co.....1162

PROJECTION MACHINE MFRS.
Power, Nicholas, Co.....1176
Precision Machine Co.....1161

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1172
Minusa Cine Screen Co.....1171

The Advertisers Who Use the Columns of The Moving Picture World

Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print

This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

Hammerstein Was Right — Caruso Did It

Impresario Years Ago Had Said the Day Would Come When the Great Tenor Would Sing on the Stage of the Manhattan Opera House, but It So Happened the Artist Was Performing for the Camera—and for Zukor

OSCAR HAMMERSTEIN said it—and in fullness of time it came to pass. Enrico Caruso, the movie actor with billion dollar lungs, sang on the stage of the Manhattan Opera House. But it was not the cigarmaker impressario that brought about this consummation on Friday, August 9, between the hours of 10 A. M. and late in the afternoon.

Adolph Zukor, the Hammerstein of motion pictures, was the cause of Caruso's appearance at the Manhattan. All the scenes for his forthcoming Artcraft—with the exception of a few long shots and close-ups at Pagliacci, the grand opera clown—had been taken at Fort Lee. There remained but the opera house interiors, with stage settings and full-dress audience to be completed when Caruso drove up in his Henry Ford to the stage door of the Manhattan.

The "fringe of Chelsea" was there to greet him—somehow gossip carries fast and Caruso's invasion of the district traveled as speedily as bad news. But his coming was good news to the denizens of "Ate" and "Nint" avenue, where the early "Thirties" run across town to get their feet into the North River. Lads and lassies of all ages—even unto the gray-haired stage—watched the great Italian tenor enter (just as Hammerstein had once said he would) the stage door of the Manhattan Opera House. And Chelsea villagers gazed and gossiped.

Inside, the audience had assembled. The center aisle of the parquet was the line upon which Assistant Director Scully's forces rested. The name of the A. D. might more properly be Scurry—for he was everywhere. Some two hundred ladies and gentlemen with the day off had turned their opportunity into profit and their figures into evening clothes to make the audience that should applaud the mighty Caruso when he had stuck a long knife into his antagonist at the climax of the second undertaking.

Audience Is Picturesquely Impressive.

Viewed from the stage the audience was picturesquely impressive. Aged men with whiskers like diplomats wear when they have their pictures taken; elderly ladies with green and purple feathers in their hair that swayed and swung as they fanned and fanned, and fanned some more; males of the type of Shubert chorus men who laughed in baby voice and clapped their hands with sympathetic sweetness when they got the signal; girls of various ages and complexions with chest measurements that looked like a one-sheet before it had gone to press—a regular assembly of counterfeiters to symbolize the gathering of the clans at the Metropolitan Opera House.

Director Jose held one end of a long rope, as he stood close to the brace of cameramen, in the centre of the middle aisle, well back under the curve of the balcony. Assistant Director Scurry—he simply must be called that—held the other end as he ran back and forth close to the brass rail that separated him from perdition in the orchestra pit. To the right the rope settled tautly in its flight:

"Fill these seats inside the rope, if you please," said Mr. Scurry.

The brave and bold and fair and forty and near-males of the audience settled into the seats—alternating a male and a female with the precision of the dark brown and light yellow sardines we observe when the tin is first opened. Then the rope swung to the left and settled again; the rest of the audience sat themselves down in even formation—here a male, then a female, then a Shubert chorus man, then another woman, who made a white, shiny spot in the group like a small section of a bathroom wall.

"Inside the rope, or out of the picture," called Mr. Scurry. The audience formed an inverted V, narrow at the head of the aisle and broadening out as things got closer to Caruso. In fur capes that wilted over the backs of their chairs the ladies looked as comfortable as though they were on the street—where it was twice as hot and twice as sticky.

On the stage the little "theatre" where things were soon to happen had been set in "Three," with a wood scene backing and surrounding it back to full stage and over to right center. The villagers in radiant dress had assembled. They were a gorgeous lot of men and women—probably fifty chorus people who knew "Pagliacci" backward and sidewise.

Caruso Mooches on Sweatily With Whitened Face.

There was an outburst of vocal commotion; two short, but ringing blasts of melody (exactly as though the good ship Enrico were blowing its whistle in warning of approach) and Caruso—the billion-dollar vocalist—was in the very midst of the party. It would be a lie to say that he danced on joyously. What he did was to mooch on sweatily. His face was whitened like the clown we had heard use the Caruso lungs at the Metropolitan. His garb was of same style—but not white, a la opera. It was lemon color, but the big black rosettes roamed down the front and the fluffy collar surrounded his neck and obstructed the view of Enrico's real elevation, as to his head.

He was in good humor, despite the temptatious temperature. He picked up a little girl who was of the chorus, and jounced her above his head. There was a word of greeting for men and women of the chorus; a slap on the shoulder for a young man in white trousers and blue flannel coat.

"This Caruso person is human," thinks we to ourselves. "We shall essay to engage him in conversation as per regular interviewers who write 'feature stuff' for the family page."

When he seemed content and happy with just a second to himself we advanced and gave the high sign. Caruso dipped his colors and was about to pass on. But we thwarted him.

"Which would you rather be, give your choice, Mr. Caruso," we said, as the great Enrico started to smile behind his whitening. "An opera singer, a movie star or a phonograph record?"

"Yes, exceeding warm," said he, smiling. "I am not compelled to do this, but I do it to keep myself employed. Lack of occupation makes me distressingly nervous—but I like this work very much indeed."

We had looked, once, into Charley Chaplin's million dollar smile and liked it. To gaze into Caruso's billion dollar smile is even more so. For he is just as genial as Chaplin—although he doesn't speak with an English accent. Perhaps the difference between a million and a billion had its effect—but, somehow we liked Caruso (in our fickle way) just as well as we liked Chaplin.

Celebrated Welkin Resounds to Call of "Camera."

"The picture is all **fineto** except these scenes," said Caruso. "We have been working hard in Fort Lee. There will be several hours' work here today and I shall be glad when we have concluded."

(The point we wish to make right here is: Despite all temptation, despite the heat, the opportunity and consent of the governed, we have refrained from interpreting this Caruso interview in malignant and emasculated Italian dia-

lect. Decorations, we believe, are worn out on the left lapel of the coat just above the handkerchief pocket.)

The preparations for "shooting" having, meanwhile, pressed forward to completion the World man found a cool spot close to the door of a fire exit (to which we walked and did not run as per Joe Johnson's still extant instructions). Director Jose, standing near the cameras, waved his arms and megaphone. The scene was rehearsed on the stage and then the Jose cry of "Camera" rang the celebrated welkin.

The "Pagliacci" chorus burst into song, as the ten-piece orchestra struck up the measure. Caruso, in his donkey-shay, driven by a pretty girl, who distributed handbills, wheeled into range and stopped near the footlights. His voice arose in smothered cadence. He gesticulated with comic intent and effect. He beat the bass drum—and otherwise "ballyhooed" for the show that was soon to take place somewhere on the Piave.

"Mark down the cameras, boys," said Director Jose. And the grinding machines moved on to the stage for a close-up. In this Caruso sang just a leetle bit louder than for the long-shot.

The scene shifted to the interior of the little theatre—first of the thimble, bandbox and little theatre movement that was well under way before the Government needed steel for war purposes. Director Jose had shifted again to the head of the aisle. Caruso here took the direction of matters into his own hands and gestures.

The table had been set, the girl was coached into how she should act and where she should run and Caruso, himself doing all this, had shown his to-be adversary where and how to stick his knife into the billion dollar lungs (or try to, at least)—and then "Camera" rang once more through the empty upper regions of one of Oscar Hammerstein's monuments.

Caruso gives every indication of presenting great possibilities for moneymaking. Somebody is going to get rich. It may be the exhibitors and it may be Artcraft—and then, again, it may be Italy's rotund, jovial Caruso. HILL.

"The Great Love" Acclaimed by Crowds

New York's Strand Holds Capacity Audiences During First Two Days of Griffith's Latest Production.

DAVID WARK GRIFFITH has scored again. "The Great Love" has been acclaimed by capacity business at New York's Strand during the first two days of its current week's showing. Sunday, of course, was sure to bring the usual holiday crowds to the Strand—with a fine, cool day to gratify the swelterers—but the true test came Monday when the regular week's routine started.

Before 7 o'clock Monday evening—following reported big business all day—the house was comfortably filled and capacity soon resulted. The standing room was occupied for the first show and again, after 9 o'clock, when the bill again "turned," every seat was occupied and standing space was pre-empted.

As an indication of what the picture may be expected to do throughout the week—and as an index to its probable favor throughout the country—it may be recorded that "The Great Love" delighted spectators and held every observer in the thralldom of suspense. Director Griffith's personal popularity was evidenced in a spontaneous outburst of applause when the director passed before the camera, in a flash of a second, unannounced and entirely unexpected, as one of the "crowd" then under the eye of the machine during a vista of Parisian street life.

"The Great Love" gives every indication of marking another immensely popular appeal to the picture going public. Elsewhere the work has been technically judged for this issue, and it only remains for this report to register the undeniable indications of public approval for this latest of the master-craftsman's handiworks.

Exposition Will Be Held in October

At Gathering Held in Office of National Association Space Contracts for $24,000 are Reported.

THERE is going to be a motion picture exposition in New York in October. This was definitely settled at a gathering of the representatives of the companies which have contracted for space held Monday at the offices of the National Association. The meeting was presided over by William L. Sherrill, a director of the Motion Picture Exposition Company, in the absence of President William A. Brady.

The meeting was called at the request of the board of directors of the Exposition Company, who deemed it advisable that the companies which had contracted for space for the October show should learn of the plans which are under way to hold a big motion picture Liberty Loan rally in the week of October 5-13 which will include also the banquet which will be the biggest affair of its kind ever held by the industry.

It was reported at the meeting that twenty companies had actually signed up contracts amounting to about $24,000 and a majority of these companies were represented at the meeting when it was unanimously voted to proceed with the plans as originally outlined.

The following companies have contracted for space: Vitagraph, Pathe, Fox, Universal, Triangle, World, Precision Machine Company, Nicholas Power, National Carbon, Edison Lamp Works, General Electric, National Lamp Works, Argus Lamp and Appliance, American Coin Register, Westinghouse, William A. Brady, Famous Players-Lasky, Metro, Frohman Amusement, Goldwyn and Select.

The officials of some of these companies who were in attendance at this meeting declared their intention of increasing their space holding and of securing space contracts from other companies which are not now represented.

"Stolen Orders" Sold for 20 Countries

Indications that Sun Will Never Set on William A. Brady's Production of Diplomatic Intrigue.

TWO of the most interesting sales of foreign rights that have been recorded in some time are announced in connection with Wiliam A. Brady's screen story of diplomatic intrigue, "Stolen Orders."

Through W. H. Seely, representing Robertson, Cole & Co., a sale has been closed covering the rights to "Stolen Orders" for the United Kingdom of Great Britain and colonies. This means that the Brady picture will not only shortly be shown in England, Ireland and Wales, but as well in India, Burma, Ceylon, Straits Settlements and South Africa. Prints will be turned over to Robertson, Cole & Co., in New York, and it is the confident expectation of that concern that "Stolen Orders" before long will be thrilling thousands in the far places and the near.

Another significant and important sale recently closed is that whereby Harry G. Kosch, acting for John Olsen & Co., purchased the rights for "Stolen Orders" for France, Morocco, Tripoli, Algiers, Egypt, Norway, Sweden, Denmark, Japan, China and the Philippines.

With the feature showing simultaneously in the territories purchased it can be said of the Brady picture that, like the British Empire, the sun never sets on it.

Following its recent remarkably successful runs in legitimate theatres in New York and Washington, the Brady picture has just played a week of excellent business at the Shubert Theatre, Boston.

BRAY STUDIOS AIDING GOVERNMENT.

Bray Studios, Inc., producers of Paramount Bray Pictographs, who from the first days of the entrance of the United States into the war have been engaged in film production for various Government bureaus, recently established a special department devoted exclusively to the production of government films.

This department, under the supervision of J. F. Leventhal, is working on a series of animated technical drawings for the Army War College intended to demonstrate the operation of the many complicated devices with which a modern army wages war. These films are employed by the War College for instruction purposes in training camps and have met with great success.

JOSEPH COUFAL RECEIVING CONGRATULATIONS.

The many friends of Mr. and Mrs. Joseph F. Coufal were agreeably surprised to receive an attractive "pink" announcement of the arrival on August 8 of a baby daughter to grace their household; and are showering the couple with congratulations.

According to the latest news, both the baby and Mrs. Coufal are doing finely, and Joe, who is a member of the staff of the United Theatre Equipment Company, is greeting everybody with the smile that won't come off.

WILL GENTZ JOINS DRAMATIC MIRROR.

Will T. Gentz, prominently identified for years with the press and with foremost enterprises in theatrical and musical fields, has withdrawn from the Fox film organization to become associate editor of the Dramatic Mirror. Mr. Gentz set in motion a national publicity campaign in behalf of "Salome," a big screen spectacle announced for early presentation, while with Fox.

Los Angeles War Service Members Parade

Ahorse and Afoot and on Floats Men and Women of the California Studios Stage Brilliant Pageant and March Past Cheering Throngs in Celebration of the Victories of American and Allied Armies

THE street pageant and parade given by the Motion Picture War Service Association on the night of July 31 to celebrate the victories of America and the Allies in France, and to welcome and open the Allied War Exposition at Exposition Park, was one of the most brilliant and spectacular pageants ever staged in Southern California. Practically all of the motion picture people in Los Angeles

Metro Float, Representing Cuba.

had a part in the great jubilee. The parade formed at Seventh and Hope streets, marched over to Broadway, up Broadway to First, over First to Spring, and then down Spring to Ninth street, where it disbanded.

The entire route of the parade was a blaze of lights, a medley of music and vocal applause and enthusiasm. Multitudes of people packed the streets.

Douglas Fairbanks, riding on a big horse and wearing a big white hat and a big wide smile, was grand marshal and led the parade.

Mary Pickford, stepping along at the side of David Wark Griffith, walked the entire distance.

Lois Weber, at the head of the Studio Girls, each wearing a robe and cape of white, a white colonial hat and a sash of blue and red, made the old town rock with applause.

There were soldiers and sailors by the platoon and by the battalion. The boys from Fort McArthur, the boys from San Pedro, the boys from the submarine base, the balloon school—fine upstanding fellows, fit crusaders for Pershing, every lad of them—and the Lasky Home Guards with Major Cecil B. De Mille at their head, furnished the military atmosphere.

And bands! One from Fort McArthur that was a little parade all by itself. One hundred and five pieces there were to that band! And the Naval Reserve Band, the band from the Soldiers Home, the Letter Carriers, the Firemen's, the Elks, the Eagles, the Knights of Pythias, the Salvation Army, the Fife and Drum Corps, and the Scotch Bagpipers—two lots of them, each with a lad as tall as a step-ladder doing the drum major act, or whatever it is that the boss of a bagpipe band does.

There were directors by the dozen, directors on horseback, directors on foot; high salaried experts and moguls of the films using shank's mare as a mode of locomotion and shouting themselves hoarse as they went along.

Helen Keller Marches Between Two Little Girls.

Helen Keller, who is in Los Angeles to make an educational film, blind to the lights, deaf to the music, but strong in patriotism, clasped hands with two little girls and marched bravely along.

There were twelve floats in the line of march—such floats as only the artistic talent of the studios could be expected to turn out.

Astra studios, representing Portugal, was the first, and behind this float marched the Kaiser, the Crown Prince and Von Ludendorff in chains.

The Griffith studio's float portrayed Victory, with Helen Weiner as the symbolic figure.

The Thomas H. Ince plant had Japan, with a number of native Japanese dressed as ancient warriors. Modern soldiers marched alongside the float, which was drawn by eight horses.

The Fox studio's was Belgium, with Gladys Brockwell typifying the stricken nation.

The Vitagraph float represented the spirit of Canada and showed the triumphant lions of the Dominion.

Triangle depicted the spirit of Italy, with Alma Rubens as Italy and Barney Sherry as Columbus.

Mack Sennett's float, England, was a reproduction of the heavy English field pieces, and belched forth shots and smoke at intervals.

Scotland's Float Shows a 42-Centimetre German Gun.

The Robert Brunton studios had a reproduction of a captured German 42-centimetre howitzer. The float represented Scotland, and Bessie Barriscale was the central figure. Little Mary June Irving, wearing a Red Cross costume, was also on the float.

William S. Hart's float represented Serbia, with Josephine Howard as Serbia.

Lasky's typified the United States, with Edna Mae Cooper as Columbia. There were soldiers and sailors, all kinds of war workers and two Red Cross nurses on the float.

The Metro float represented Cuba, and had two symbolical figures in the persons of Anna Q. Nilsson as Liberty and Eileen Hume as Cuba.

The monster pageant was arranged under the direction of S. E. V. Taylor, representing D. W. Griffith, chairman of the Motion Picture War Relief Association.

The Allied War Trophy Exhibition opened at Expostion Park the next day, August 1, and at twelve o'clock on that day another monster parade of soldiers, sailors, bands and exhibits of war relics, including the original British war tank Brittania, marched through the streets of the city.

Mary Pickford was again a central figure, representing

William S. Hart Studio Float.

the City as Miss Los Angeles. She was presented by the Government with a service flag containing 14,000 stars.

Bernard H. Dyas, Los Angeles manager of the War Exhibit, made a public acknowledgment of the work done by the motion picture industry.

"In the interests of the Chambers of Commerce of Los Angeles, and all Southern California," he said. "I desire to express my appreciation and theirs of the great work done by the motion picture industry. The Allied War Exhibit is a patriotic affair, and as usual the motion picture people responded. Their parade was donated without any solicitation on our part."

GIEBLER.

BERST RESIGNS FROM HART COMMITTEE.

J. A. Berst, who has been associated with the Division of Films of the Committee on Public Information, has resigned to devote all his time to the United Picture Theatres of America.

R. W. Priest Forms Brokerage Company

The Film Market, Inc., Will Handle Productions for Independent Picture Makers.

ROBERT W. PRIEST, who has become well known in the motion picture industry during the past five years through his activity, enterprise and energy in the exploitation and in the purchase and sale of special feature productions, has organized a unique enterprise called "The Film Market, Inc.," under the laws of the State of New York, with offices at 403 Times Building, New York.

This corporation is designed to furnish a reliable and financially responsible channel through which independent producers may market their productions to the best advantage with every assurance that they will be efficiently exploited; and, on the other hand, a medium for the purchase of pictures by buyers for all territories throughout the world, putting them in touch with all available features that are to be had, thereby bringing independent producers and American and foreign buyers in contact under conditions of the fullest advantage to both.

Robert W. Priest.

For four years Mr. Priest has made a special study of the production and sale of features and their exploitation, and possesses information of great practical value in this connection. This information includes all statistics that can possibly have any bearing on the probable earning power of a picture in any specific territory throughout the world and facts and figures in relation to the production, sale and exploitation of big specials in the past, which have never before been collated.

Film Market Has Wide Powers.

The Film Market, Inc., has extraordinarily wide powers under its articles of incorporation, which give it authority not only to act as a buying or selling agent, but also the right to finance productions and to do anything and everything required in connection with distribution and exploitation, either as principal or agent.

Mr. Priest, who is a theatrical manager of many years' experience, began his connection with the moving picture industry as manager for the Gaumont Company and Lee Shubert in 1913, exploiting the Captain Scott South Pole Pictures. Since then he has been constantly engaged in exploiting various subjects for the principal producing and distributing companies. From the time he started in the business Mr. Priest has kept a detailed record of his work, which record now covers 700 typewritten pages and affords an answer to almost every problem of producing and marketing and enables Mr. Priest to speak with authority.

Hodkinson to Release Walker Pictures

Addition to Service of Park Productions Will Complete Distributor's Plans of One Picture a Week.

WITH the addition to its service of Lillian Walker Productions the W. W. Hodkinson Corporation makes good its recent statement that it would release one picture a week commencing September 1. This announcement, following on the heels of the addition of Jesse D. Hampton productions, makes five sections of Hodkinson Service.

In addition to the new series of eight Lillian Walker productions, Hodkinson Service consists of J. Warren Kerrigan in Hampton pictures; Anita King and Kathleen Clifford in Plaza pictures; Bessie Barriscale, Louise Glaum and Henry B. Walthall in Paralta Plays, and the Douglas Natural Color films, the first production of which is "Cupid Angling" with Ruth Roland.

Lester Park, president of the Lillian Walker Pictures Corporation, has been an exhibitor, and his brother, Byron Park, is at present at the head of a co-operative motion picture organization of exhibitors in Utah.

In referring to this additional product W. W. Hodkinson stated: "The coincidence of Mr. Park's ideals with mine would seem to offer conclusive proof that there is something different and essentially right in the principles of my organization."

"The Embarrassment of Riches" will be the first release, scheduled for September 23. Louis K. Anspacher is responsible for the story, which is nearing completion at the Thanhouser studio at New Rochelle.

Just What Is Supply of Screen Stories

Sarver Points Out There Are a Hundred Thousand Foreign Plays as Well as Novels and Short Stuff.

AFTER seeing the mass of photoplays presented day after day in the motion picture theatres and looking over the past releases of the different producing companies, one wonders how long will it be before the supply of material for screen entertainment becomes exhausted," says Charles Sarver, scenario editor of World Pictures.

"In Reginald Clarence's 'Stage Cyclopaedia' there is mention made of over fifty thousand English plays. The French drama includes over twenty-seven thousand plays. Spain, Italy and the rest of the continent have given us nearly twenty-five thousand. Of course, out of this great mass of dramatic literature less than 50 per cent are adaptable for motion picture purposes.

"We have also as a source of supply the current magazines and collection of novels and short stories. But from these inspirations we are bound to pick and cull because they include in many instances the same situations that give the photoplay its punch. There is one thing we must bear in mind that the day is fast approaching when a picture play, entirely original in every way, will be an isolated production. There will creep in these features something that either reminds us of a picture we have seen or a situation that has been used over and over again.

"The number of stories that daily come to the scenario editors passes all belief. From the length and breadth of this land are writers who are making valiant efforts to break into the ranks of photoplay writers, and it is well for scenario editors to encourage them. For it is from such sources that we will in the future have to depend for stories that have the elements of originality. After so long a time the experienced writer becomes so blasé that his output is marked with commoplace ideas."

Nat Rothstein Tries Out Gas Sedan

Usually Truthful Advertising Man Goes After Real Recreative Change in Machine He Can Lie In.

LOADING his oil tanks to capacity and his own tanks to sufficiency Nat Rothstein set forth upon vacation from 1600 Broadway without telling anybody where he was going. For several weeks Mr. Rothstein has been preparing for this fortnight of meandering. His work as advertising manager for Universal keeps him going at "high" the year 'round and to get a stock of adjectives compiled in advance, plus his weekly routine, kept this fiend-for-work at the office for several evenings.

The Rothstein car is a sedan. Those who own Fords will know what is meant by the term sedan as applied to motoring. Generally speaking sedans have hitherto been chairs to sit in—but the Rothstein sedan is a machine with a place to lie in. It is said that Nat's truthfulness during fifty weeks of the year is so exacting upon his temperamental qualities that he must seek relief of a sedan to lie in during vacation.

The motor in question was the prize car displayed on the floor of Grand Central Palace during the Automobile Show last January. After the crowd had finished walking all over it, and testing out the seats and cushions, Mr. Rothstein had it furbished and is now proving that it is a practical car and not strictly a show piece.

GREIVER TO DISTRIBUTE FORD WEEKLY.

Simeon B. Greiver, formally president of the Greiver and Herz Exchange in Chicago, has disposed of his interests in that concern, as announced in the Chicago letter in the World last week, and has incorporated the Greiver Distributing Corporation in the state of New York to handle the national distribution of the Ford Weekly. Permanent headquarters have been established in the Vanderbilt Avenue Building, 51 East Forty-second street, New York.

Quimby Strong for Exhibitor Advertising

Pathe Sales Manager Sums Up Observations of Countrywide Tour and Advises Showmen to Encourage Newspaper Editors to Print Motion Picture News in Place of Declining Sporting Material

F. C. QUIMBY, sales manager of Pathe Exchange, Inc., has recently returned from a visit to twenty-two of the Pathe exchanges in the United States. During his extensive journey Mr. Quimby discovered that in a number of cities the leading dailies are discontinuing their sport pages and are devoting much of this space to motion pictures.

"In one instance Mr. Keist, managing editor of the Dallas Times Herald," says Mr. Quimby, "stated that he had been devoting one page a day for years to sports and that he never received any advertising in return from ball clubs or sporting goods houses. He says he finds his readers are much interested in motion picture stories that make good reading. On the other hand, by boosting the motion picture theatres in Dallas he receives some revenue, whereas in boosting sports there was no revenue.

"In Seattle Jensen and Von Herberg and James Clemmer have been using big space in the Seattle Times for years and have found it profitable in running from quarter page to full page ads every day. The Seattle Times has reciprocated by giving the motion picture theatre in Seattle one of the best Sunday motion picture sections in the United States. The people in Seattle look forward to receiving their Sunday Seattle Times with as much pleasure as any special magazine. It is well got up, attractive, has snappy stories, well illustrated, and the make-up of the display ads are well done.

"The same situation exits in Portland with the Portland Oregonian and Journal where William Parker of the Majestic Theatre and the Jensen and Von Herberg interests are conducting the same progressive publicity campaign.

"San Francisco is fast going to the front with publicity for motion pictures. Gene Roth with his beautiful new California theatre and the Turner & Dahnken interests use liberal space in the San Francisco Examiner. Syd Grauman of Los Angeles states that, although his theatre is well out of the beaten path, coupling up his new house with big display space in Los Angeles papers had made it possible for him to do most phenomenal business. This is also true of Miller's, Quinn's and Tally's, who have all been very consistent users of display space.

New Orleans Overlooks Advertising Possibilities.

"In New Orleans Mr. Thatcher of the Times Picayune said he was willing to create a special motion picture department, but he was not able to make the theatre interests there understand the possibilities of newspaper publicity. Mr. Neumeyer, business manager of the New Orleans Item, made the same statement. New Orleans is the last place in the United States to get off to a good start on newspaper publicity, and this should not be so, as in New Orleans we have some of the most progressive exhibitors in the United States. Mr. Saenger showed me through his beautiful Strand theatre. He is doing everything in a big way in New Orleans with the exception that he should use more display space in the New Orleans paper. He has everything to back it up.

"Mr. Thatcher of the Picayune says Mr. Saenger only spends around $50 a week to present a million dollar show. This may be a little exaggerated, but I am positive if Mr. Saenger would use a liberal amount of display every day in the New Orleans Item and Picayune he would find these two papers more than willing to donate a liberal amount of reading matter and pictures and that although he is doing a corking good business he would find by using the newspapers more his business would be materially increased.

Predicts Further Increase of Exhibitor Advertising.

"Statistics show that for the six months ending June there was 30 per cent. more display space used throught the United States by motion picture theatres than the six months ending December, 1917. I predict for the six months ending July, 1919, we will see another increase of 25 to 30 per cent. over the six months ending June, 1918.

"Exhibitors all over the United States never had had more of an opportunity than at the present time to get in touch with their newspapers and urge the discontinuance of the sport page, to be replaced by a good attractive motion picture department. All distributing companies would be more than willing to supply these newspapers with good snappy stories and photographs. Branch managers everywhere would be instructed to personally co-operate with the newspapers in supplying them with all the material and information possible.

"Right at this particular time when sporting news is so scarce and on account of a great many professional sporting men being drafted it makes it hard for newspapers to keep up the sporting page. Therefore, exhibitors everywhere, branch managers and the industry as a whole should take advantage of this opportunity to impress upon newspapers throughout the nation the great importance of devoting their sporting page to the motion picture industry and they will find that the industry as a whole and the exhibitors will be willing to reciprocate in every way possible.

"In Kansas City I find that the exhibitors would like to use space, but the Kansas City Star will not give any free 'readers.' They have a young man in charge of their motion picture department (which is a very limited department) who is said to be unfamiliar with the theatrical business. He does not, it is charged, use stories submitted by the distributors or the exhibitors. This is a bad state of affairs and I am positive the managing editor of the Star can be shown the great importance of a live picture department.

Editors Will Meet Showmen Half Way.

"There are other cities where conditions exist similiar to this, all of which can be ironed out if this proposition is properly put before the managing editors of these papers. I have always found newspaper men to be most liberal in their views, and any time you can show them how they can make money they are more than interested.

"All that most of them ask is that the exhibitor come half way with them. Newspaper men realize that the public want motion picture stories, but they do expect the exhibitors to use a reasonable amount of display space to offset the cost of running the stories. Progressive newspaper men are always anxious to see that the makeup of their paper is good, and it has been fully demonstrated by the Seattle Times, the Portland Oregonian, the San Francisco Examiner, the Spokane Review, the Dallas Times Herald, the New York Telegraph, the Washington Post, the Cincinnati Inquirer and many other newspapers throughout the United States that a motion picture department is a great asset to their paper. If exhibitors in any locality have tried to encourage motion picture departments in their newspaper and failed we will be pleased to put our publicity department at their disposal to help them show their paper the great possibilities for the motion picture department."

Industry Is in Prosperous Condition

So Declares E. M. Porter of Simplex, Basing Statement on Sales of His Machines Down East.

REPORTS from the Boston Motion Picture Supply Company, 97 Pleasant street, Boston, exclusive distributors for Simplex machines in Connecticut, Massachusetts and Rhode Island, indicate a large percentage of increase in the sales of Simplex projectors in the last six months. At the present rate the installations in that territory will in the next few months far exceed the number of machines sold there in the corresponding period just past.

"This extraordinary increase," says E. M. Porter, general manager of the Simplex Company, "makes a significant commentary on the motion picture business generally in that section of the country known as Down East. It does not require any close study of the conditions, not only throughout New England, but in any other part of the country, to realize that the motion picture industry, as indicated by the sale of projection machines is in a prosperous condition. A glance at the monthly reports received from our distributors shows an upward sales tendency which cannot fail, in their uninterrupted increase in sales, to confirm our belief in the general improvement of business among motion picture theatres."

Checking Up the "Slackers" in Ohio

Sam Bullock's Publicity Committee Puts It Up Strong to Theatre Owners in the Cleveland District.

WORKING as secretary of the joint publicity committee of the League and the A. E. A. for the Cleveland district Sam Bullock, always forceful and definite when he has something to say, writes us a letter accompanying a circular of instructions to motion picture theatre owners of the Cleveland district on war work which show how they propose to check up the picture theatres in that section. Mr. Bullock's letter is worth reading:

Cleveland, O., Aug. 7, 918.

Editor Moving Picture World:

I note with interest the feverish preparations that are being made for various "drives" in the movies to help "Lick Hell out of the Kaiser." I also notice that "Victory Screen Pledge Certificates" and other "inducements" are going to be offered to managers to stimulate them to help Uncle Sam. This is dead wrong.

I say to hell with the manager who needs a "Gee-gaw" of any kind, especially since he and his employees are now beneficiaries under Provost Marshal Crowder's ruling. If the growing casualty lists will not stimulate him he should be drafted at once. If too old, his place should be closed and he interned as a "slacker." There are plenty of slacker managers in strong pro-German locations who do not care how many "Victory Screen Pledge Certificates" their opposition gets—THEY GET THE BUSINESS by offending no one.

As an active officer in organization matters here in Ohio, I have concrete evidence of this, so much so that after considerable correspondence with Messrs. Pettijohn and Rembusch, we, in Cleveland, have evolved a plan to make every manager in Ohio "toe the line for the boys over there"—to make it unanimous on all matters emanating from Messrs. Creel and Hart's publicity office, O'K.'d by the moving picture industry's representatives. Non-members uncontrolled by League or A. E. A. orders or requests must be checked up.

Co-operation with the M. P. L. and kindred organizations will make for 100 per cent. efficiency where "gee-gaws" will stimulate box-office profiteering by "slackers" at the expense of the patriotic manager who needs no paper "Iron Cross."

I inclose you a copy of the "Cleveland Plan" sent out to all exhibitors and exchange men in franked United States envelopes.

SAM BULLOCK,
Secretary Local No. 1, M. P. E. L. of A.,
National Director A. E. A.

A Strong Circular of Instructions.

Important Notice to All Motion Picture Exhibitors. All Motion Picture Theatre Employees Exempted from the Draft.

Provost Marshal General Crowder places all motion picture theatres upon the "Essential" list by his recent ruling, thus expressing the Government's appreciation for the assistance our screens and theatres are rendering in helping to win the war. This ruling places your theatre upon the same footing as a munitions plant, and we hope there will be no "slackers" among Ohio exhibitors. Please give close attention to war propaganda, films, slides, etc. Give special attention to the slide advertising Civil Service examinations for stenographers, clerks, etc. If you have not received this slide, phone the undersigned at once.

ALTERNATE DAILY with the "Thrift Stamp" and "Order Coal" Slide, while the "CIVIL SERVICE" slide is running—until Aug. 17. Apply at your film exchange for the new "THRIFTIE TRAILERS"—these are distributed free to be attached on each program as released. Theatres will be checked up as "Non-essential" if found negligent in these important matters. Let us prove our value 100 per cent. to Uncle Sam and help "LICK HELL OUT OF THE KAISER."

Exhibitors (non-members of the League or American Exhibitors' Association) can get supplies and detailed information at headquarters, second floor, Republic Building, 647 Euclid avenue, 2 to 4 daily, or phone the undersigned. SAM BULLOCK,
Secretary League & A. E. A. Joint Committee, 4801 Denison avenue, Cuy. Lorain 1021-R, or Cen. 6043-K. Also at League and A. E. A. meetings every Tuesday, 2 P. M.

P. S.—All exhibitors will please understand that a theatre is not regarded as "essential" unless the management conforms to "Essential" war requests. You cannot "camouflage" by putting a flag outside and neglecting to "do your bit" inside.

To Film Exchange Managers: The above notice has been mailed ALL exhibitors in Cleveland district. Please display same in your office for the information of out-of-town exhibitors. THE CASUALTY LIST IS GROWING—our boys are doing nobly. We must go the limit and help. We are co-operating with Director Crouse of the W. S. S. Board.

SAM BULLOCK,
Secretary Publicity Committee.
League and A. E. A.

"War Matinees" for Returned Soldiers

Cromelin Discusses Possibilities of War-time Innovation Adopted by Exhibitors in Great Britain.

PAUL H. CROMELIN, president of Inter-Ocean Film, and a keen student of international film conditions, believes the "war matinee" in British kinemas to which wounded soldiers are invited minus charge will eventually be seen in America. The British exhibitor, Mr. Cromelin found, had worked up a degree of public good-will that more than balanced the few seats given away.

"It has been the English picture man's great chance to combat censorship faddists and other enemies of the screen," says Mr. Cromelin, "and I am sure the American exhibitor, ever progressive, will want to seize this same opportunity.

"In most English military hospitals the convalescing patients are allowed out from two to six o'clock in the afternoon. The matinee show of the neighboring exhibitor is wide open to the soldier. The latter knows exactly the treat he is 'in for.' A doctor who asked a thrice-wounded Tommy how he expected to spend his first afternoon in Blighty was nonchalantly told: 'At the pictures, sir, of course.' It is easy to see why the films hasten Tommy's recovery.

"The real rulers of the new America will be its returning doughboys. They will hold the balance of political power even as the G. A. R. did after the Civil War. They will smash censor tyrants and compel Sunday opening—if we win them to the films as the British exhibitor has done. What is the American theatre man going to do about it?

"I can do nothing better than remind the American exhibitor that two salient facts stand out as the result of the Great War. One is, 'In time of peace prepare for war.' And the other, 'In time of war prepare for—peace.' England is showing Motion Picture America its great opportunity."

Film Offerings at New York Theatres

Programs for the Week of August 11 at Some of the More Prominent Local Picture Houses.

RIALTO.—Dorothy Dalton, in a Paramount picture, "Green Eyes," written by Ella Stuart Carson and directed by William Neill, was the featured player at the Rialto the week of August 11. Jack Holt, Robert McKim and Emery Johnson are members of the cast. A Paramount-Mack comedy called "She Loved Him Plenty," a scenic, and the Animated Magazine completed the picture program. DeSere La Salle was the soloist.

RIVOLI.—William S. Hart in an Artcraft picture, "Riddle Gawne," held the leading position on the Rivoli program. The photoplay is based upon a story by Charles Alden Seltzer, and was directed by the star. Kathleen MacDonald is a member of the cast. The Rivoli Animated Pictorial, a scenic and a cartoon by Tad were also shown. Gladys Rice was the soloist.

STRAND.—The new Griffith feature, "The Great Love," showing the awakening of the wealthy and exclusive classes of England to the needs of the war, headed the list of pictures at the Strand. The cast includes Henry Walthall, Lillian Gish and Robert Harron. The Topical Review was also on the program.

EIGHTY-FIRST STREET.—First half, Enid Bennet in "The Vamp." Latter half, Bessie Barriscale and Howard Hickman in "Maid o' the Storm."

FORTY-FOURTH STREET—Griffith's "Hearts of the World" continues its run.

GEORGE M. COHAN'S.—"America's Answer."

MME. YORSKA ARRIVES IN LOS ANGELES.

Madame Yorska has arrived in Los Angeles to begin her career in the film world. She will produce her film dramas at the Brunton Studios in Hollywood under the auspices of the Matzene Company, with which she has a three-year contract. Madame Yorska is a protege of Madame Sarah Bernhardt's.

Representatives of her company and the studios at which she will produce were on hand to welcome her at the train, headed by Mr. Matzene. Among the party were also the dramatic editors of the leading Los Angeles papers who had met Mme. Yorska on her previous visit to Los Angeles.

Full preparation is being made for Madame Yorska at the Brunton Studios. Robert Brunton, master art director and head of the studios, will devote his attention to the details. The story selection for her debut has not yet been announced. The method of distributing Mme. Yorska's productions will soon be announced.

ROLLO MUTUAL'S ASSISTANT SALES MANAGER.

S. J. Rollo, who has been connected with the sales department of the Mutual Film Corporation for the last year, has been appointed assistant salesmanager by A. S. Kirkpatrick, Mutual's new assistant general manager. Mr. Rollo entered the Mutual organization from Montgomery, Ward & Company, the big Chicago mail order house, after an apprenticeship in salesmanship with the National Biscuit Company. Some months ago he was placed in charge of the employes' department of the Mutual and was promoted from that post to the position of assistant sales manager.

PRESIDENT SMITH DONATES PATRIOTIC FILM.

Albert E. Smith, president, is donating, in the name of the Vitagraph Company, the cast, film, director and cameraman for the making of a patriotic short length film to be used for the benefit of the Woman's Hospital Association of Los Angeles. Nell Shipman will be the principal in this story, supported by Otto Lederer and several other members of the Vitagraph forces. W. C. Hall will direct this patriotic film.

How Bookings Help in the Trophy Race

To Date Nearly Fifteen Hundred Patriotic Motion Picture Managers Have Booked "Pershing's Crusaders," and There Are Still Three Weeks Before the Contest Closes--Do Your Bit, Let Your Patrons See This Picture

CENTERED on this page you will find the first tabulation of the bookings made for "Pershing's Crusaders." This is not the standing of the various contestants for the six-foot bronze trophy offered by the Moving Picture World for the most intensive bookings of this the first of the series offered by the United States Government, through its Committee on Public Information, Division of Films. It does not give the percentages of the various exchanges. It merely recapitulates the bookings recorded to date, which is, of course, ten days earlier than the published date. For that matter, there is still a full three weeks for pulling up the record.

The State Committees on Defense in North Dakota, Michigan and California planned prior to the arrangement with the First National Exhibitor's Circuit to handle all film publications of the Creel committee, and no reports from them are as yet available, but it will be remembered that Sol Lesser, of California, has already announced his intention of getting that prize away from everyone else, and it is to be presumed that all three are hustling.

There are some mighty encouraging figures in the report, and some few that do not look so good. The film has been shown only once in Nevada and twice in Hawaii, making a total of but three bookings for that territory, and Mississippi and Louisiana combined have but five bookings between them. Surely there must be something the matter with these figures!

On the other hand, look at Colorado, New Mexico, Utah and Wyoming, which have gone ahead. They had fifty-three bookings as the ace in the hole when the figures were first published. They did almost half of that in the next week and more than half the last week. They scored a total of 109. That's a gain of 56, and the entire state of New York lacks two bookings of equaling those figures, but you keep your eye on Carey Wilson. He may have worn a fuzzy green hat when that caterpillar headgear was popular, but if doing the "Legree" over his salesmen is going to have an effect we shall not have to pay express charges on that trophy—we'll send it over by the office boy and we'll all go along to see that it gets there safely. It's a pretty big trophy and we have a half-portion office boy.

Harry Weiss, of the Chicago office, writes: "Illinois will come very near copping that trophy. We are going to get 'Pershing's Crusaders' into Illinois as close to 100 per cent. as any living 'man power' can possibly get it. I am traveling almost entirely by automobile and there are few water tanks I do not visit."

He does not say he is traveling on the water wagon, but from his fondness for the tanks it would seem that his is a white ribbon car. Let's look at the table. Nineteen last week and only nine for the last report. That doesn't look so good, but then the mails are all shot to pieces. Weiss will do to keep a spare eye on.

Floyd Brown, of Indianapolis, announced that he was out for better than 100 per cent. bookings. J. M. Jacobs and H. C. Knox are hustling. The bookings for this week register 14 with 12 the week before—and they are still going up like a copper stock that Tom Lawson is advertising. Seventy-six does not look so good, but there is still time.

That same total of 76 is announced by Douglas Hawley, of the Texas-Arkansas headquarters. But he got only 12 this week and 17 the week before. But then, it's easy to miss train connections on those Texas roads, and next week may show a different story.

F. V. Fisher, of Seattle, and C. H. Feldman and A. C. Arthur, his aides-de-camp, are getting their stride. Only 6 for the second week with 17 for a starter and now they show 15 in one week. That's the right way to climb.

General Flynn, of Philadelphia, came up to the hundred mark with the aid of W. J. Heenan and Lieutenants Mansell, Tolman, Smiley and Van Dyke. They have the aid of the marines in Philadelphia, and Flynn is not going to sit back in his chair and take a man-sized breath until he can add a percentage mark to that hundred.

C. E. Holah, of Des Moines, who announced that we might as well send him the trophy now as a few weeks from now, has hit upon a capital scheme. He gets the managers who have already played the film to write brother managers of their success. That sort of a report beats anything the salesmen can say, and we're passing his tip along. The film has made money—and something better than money—wherever it has played. His figures were 75 to start off with. He added 19 the first week and 31 last week. That's going some! That ties the Colorado advance and is only 6 behind the Eastern Pennsylanvia high water mark.

Four of the nine bookings credited to Lee L. Goldberg, of the Kentucky-Tennessee section, are mining camps. That's small fry, but it is a sign that the Goldberg hustler gets the Government's idea. They want everyone to see it, not just a few in the big towns. That's why we offer a splendid trophy for intensive work.

This is not an ordinary film. It's Government work. It is the message of a nation to its people, and the manager of a house who does not show his patrons this film is not a 100 per cent. American. Perhaps he has never done business with the First National before, but this is not a First National production. It is a Government document, and the man who cannot, at the end of the drive, display in his lobby one of the beautiful Victory Screen Pledges given by the Division of Films of the Committee on Public Information to every exhibitor who books in this subject, is helping the Kaiser. That may sound a bit strong, but that is just what it amounts to. Nothing will check the effect of Hun propaganda talk more effectually. Nothing will bring greater cheer to the true American. Last week we offered a cut of this diploma, but no cut can do justice to the original. It is genuinely artistic and it means a lot

Bookings to Date for "Pershing's Crusaders"

NOTE:—The figures given below do not represent the standing of the various contestants, but merely give the bookings recorded to the time of going to press. It throws some light on the matter, but does not supply material from which the outcome may be adjudged:

Territory "Pershing's Crusader."	Bookings Published in Aug. 10, Issue	Bookings in Added Aug. 17, Issue	Bookings this Added Aug. 24, Issue	Grand Total to Date.
Col.—N. Mex.—Utah—Wyo...	53	25	31	109
Wash.—Ore.—Alaska—Mont.	17	6	15	38
Illinois	125	19	9	153
Indiana	50	12	14	76
Iowa—Nebraska—Kansas ...	75	19	31	125
Minn.—Wis.—S. D.	115	55	23	193
Missouri	24	7	7	38
Ohio	24	15	8	47
Delaware—Md.—D. C.	4	3	2	9
New York	99	36	18	153
New Jersey	46	8	6	60
New England States	6	10	15	31
West Va. and Western Pa....	24	10	27	61
Eastern Pa.	23	40	37	100
Texas—Arkansas	47	17	12	76
Kentucky—Tenn.	23	12	9	44
Oklahoma	31	8	15	54
N. C.—S. C.—Va.—Fla.—Ala.—Ga.	23	9	21	53
North Dakota	1	..	..	1
Michigan..... California....	State Committees on Defense. No report yet.			
Nevada and Hawaii	1	..	2	3
Miss. and Louisiana	3	1	1	5
Grand Total Number of Theatres Playing "Pershing's Crusaders"				1,429

to any man. Get one of the certificates now. Don't wait until public opinion **compels** you to book in these features. Lead your patrons and don't make them force you to do your duty.

It's not going to cost you anything. If you work it right you can make a real clean-up and a greater gain in prestige that will resolve itself into money in the long run. It's not a sacrifice to which you are being urged. You are merely being invited to make money. That's what you are running a theatre for, isn't it?

"Crashing Through to Berlin" Opens

Broadway Packed at Showing of Universal's News Weekly "Shots" Formed in Continuity to Card-Index World Struggle.

THREE days advance advertising in the daily papers, large space employed in the Sunday issues and an uncommon amount of billposting had a visible effect upon the neighborhood of Broadway, at Forty-first street, Sunday evening, August 11, when the Universal enlarged upon its opportunities for exhibiting purposes and gave the first public showing of "Crashing Through to Berlin." Before 8 o'clock the line of would-be ticket purchasers extended down Broadway to Fortieth street, and until long after the entertainment started this line kept alive and insistent with evidence of desire to see this latest offering of war's by-product.

With all seats taken and standing room pre-empted to the limit the prelude to the main attraction started with an audience ready to applaud anything and everything. Six or eight reels of assorted "stimulators" preceded "Crashing Through to Berlin." These subjects included the Screen Magazine, Miracles in Mud, and Industrial, a song rendered from a stage box, and some tableau interludes that all had a large element of "kind applause" in their composition.

Despite the fact that the house had been applauding for an hour, there still remained vigor to enthuse over the principal offering—but the "edge" was dulled by the introductory films, while better showmanship would have nourished the general effect of patriotic fervor for concentration on the "big show." Nevertheless there was enthusiasm and applause running all through the showing of "Crashing Through to Berlin"—with abundant evidence that everybody hoped the ticket selling title would speedily be made good.

The sub-titles were numerous and fulsome, titles in a vast majority of instances remaining on view far in excess of the time devoted to "shots" of the film referred to. This, of itself, is accounted for in the necessity of maintaining some sort of continuity in making entertainment out of what seemed to be extracts from news weeklies in times past and present.

Putting together these vistas of events in many lands, assembling them in something approaching historic sequence and forming the scores of brief "shots" in support of long titles has been accomplished with great credit to the several men whose names are displayed along with the main title. These names lead with Carl Laemmle, who "personally directed" the offerings; a Mr. Whipple, who edited, and Jack Cohn, who "produced" the completed subject. To these men goes credit for organizing what is, in fact, a pictorial history of the world war (in its high lights and essential details) almost up to date.

Beginning with "shots" at the funeral of the Archduke Francis Ferdinand and his consort the series of sub-titles and "shots" go on with the multiplicity of historic events that have so filled the past four years with momentous undertakings. France, Russia and England spring to arms; Belgium is invaded, and the wreck and ruin in the Hun's trail are vizualized. The Kaiser and his chinless son are shown; Von Hindenberg and many other leaders in Germany's assault upon civilization are pictured—and the audience evidenced great patience in modifying its signs of emotion to an amazing degree. These master Huns were viewed during a silence that was emphasized by the outburst of patriotic fervor always bestowed upon the next succeeding "shot" that pictured an incident with the Allies.

Practically every angle of the progress the war has made in four years was pictured on the screen in brief "shots"; the disclosures were, in fact, a pictorial card-index of events that led up to the time the United States "shied its castor into the ring"—and then came the real, big, demonstrations of patriotic fervor. Toward the end of the showing came pictures registering the development of aerial forces; the Zeppelin raids, and pictures of these dead vultures; aeroplane flights and inspiring sights in "stunts" and battle formations that will thrill every beholder. At one time there were as many as fifteen "birds" in the air, flying in alignment, V-shaping their course exactly as wild geese wing their way northward in early spring. HILL.

Big U. B. O. Booking of Red Cross Film

Albee and Murdock Co-operate with General in Giving Patriotic Subject 2200 Showings.

AT one stroke the successful American Red Cross Film entitled "The Fourth of July in Paris" has been assured of immediate country-wide showing in the most popular vaudeville houses in the most important cities. Due to the lively interest E. F. Albee and John Murdock, of the United Booking Offices, in all that appertains to the American Red Cross and to the patriotic and humanitarian motives behind that organization, the many vaudeville theatres which are served with material by this great booking concern will show the Red Cross film as part of their program. In co-operation with the General Film Company, which is distributing the picture for the American Red Cross, Messrs. Albee and Murdock have promptly closed a broadcast booking. This means a time of 2,000 days or so. It is not believed any such extensive booking of a one-reel film offering has ever been made in one transaction.

A pre-release run of one week at the Rivoli theatre in New York demonstrated, through the applause and cheers of the audiences and the enthusiastic comments of the New York daily newspapers, that this rousing little patriotic film was an ideal offering for any theatre in the country. Reflecting credit upon the American Red Cross Bureau of Pictures, which secured and brought over the film, it covers an international historic event in condensed and remarkably effective manner. The graphic reproduction of the first victorious troops from Chateau-Thierry marching in Paris at the initial observance of our Fourth of July by the French republic is such as to thrill and exalt every spectator.

The U. B. O. engagement of "The Historic Fourth of July in Paris" means that the film will be programmed in the very largest Class "A" vaudeville theatres in the country, besides about 400 smaller houses. It is expected that "The Historic Fourth of July in Paris" will be filling its time in all of the U. B. O. houses about the week of August 19.

Rogers Registers All In, Not Fatigued

After Climbing Palisades Follies Favorite Repudiates Director's Instructions.—Knows Something About Lovemaking, Too.

WORK is progressing rapidly at Goldwyn's Fort Lee studios and at various nearby locations on "Laughing Bill Hyde," Rex Beach's powerful story of "the man who licked Fate," which Mr. Beach and Willard Mack are making into a motion picture for release under the Goldwyn star series plan. With good weather the production should be completed in another ten days or two weeks.

Will Rogers, famous lariat-throwing wit of the "Follies," who has the name role in the picture, is ready to admit that all is not movie gold that glitters. For nearly two weeks he has labored like a Hercules, working days in the picture and nights at the Amsterdam theatre. Two whole days he spent climbing up and down the Palisades, most of the time carrying in his arms the inert figure of an actor representing his penitentiary pal, with whom he had escaped some hours before.

"Register fatigue!" shouted Director Hobart Henley as the perspiring and out-of-breath Rogers reached the top rock of a towering cliff.

"I register all in," retorted the cowboy. "I don't have to pretend if I don't want to, do I?"

Later Rogers was called upon to jump to Boonton, N. J., for work on location. There he had his first chance to make love for the camera; and to say that he did it well would be gilding the lily. Any man with four years' experience in the "Follies" to his credit admittedly is a past master at the art. Anna Lehr has the role opposite him, that of an Alaskan Indian girl in the picture.

LEXINGTON SUNDAY CASES AT STANDSTILL.

The Lexington Sunday moving picture cases are at a standstill just now, and will not be resumed until the hearing on August 15. In the meantime the theatres are operating the same as usual and paying little if any attention to the added material that the members of the Laymen's Committee is securing to be used against them.

The Motion Picture Exhibitor

Ohioans Get Together on Sunday Shows

Sixty-four Towns Are Reported Closed on Sabbath and Committee is Created to Act in Situation.

EXHIBITORS and exchangemen from all sections of Ohio gathered in Columbus Thursday, August 1, to attend the second meeting of The Ohio State Screen League. This organization was formed the early part of June for the purpose of enlisting the aid and co-operation of all Ohio exhibitors in obtaining favorable Sunday picture show legislation.

The result of the first meeting was the discovery of how vitally the exhibitors of Ohio are affected by the Sunday closing law. While it was known that several towns had been forced to close up on Sunday, through pressure brought to bear by the ministerial powers of the towns, it was not known until a full report was made to the officers of the Ohio State Screen League that Sunday pictures have been banned in 64 cities of Ohio. In this list there are many prominent towns of large population. This indicates that it is only a matter of time until the blow will be aimed against Sunday pictures in the big cities of the state.

The towns already affected by the enforcement of the Sunday closing law are Findlay, Fostoria, Tiffin, Lima, Piqua, Portsmouth, Wadsworth, Bryan, Marysville, Wooster, New Philadelphia, Conneaut, Clyde, Lancaster, Circleville, Washington Court House, Delaware, East Liverpool, Wellsville, Xenia, Nelsonville, Athens, Logan, Ironton, Marietta, Gallipolis, Mount Sterling, London, Wellston, Greenfield, Lisbon, Hillsboro, New Boston, Coshocton, Cambridge, Troy, Sidney, Connellsville, McConnellsville, Milford, New Lexington, Alliance, Sebring, Urbana, Bellfontaine, Mount Vernon, Bremen, Van Wert, St. Marys, Wapakoneta, Crooksville, Roseville, Junction City, Gloucester, Amanda, Williamsport and Pleasantville.

This practically includes all of the cities south of Columbus with the exception of Columbus, Cincinnati, Dayton, Springfield, Hamilton, Middletown and Bellaire.

Following the announcement of the extent to which the Sunday closing of moving pictures had been carried in Ohio it was agreed at the recent meeting to invest full power of action in the hands of the executive committee, so as to get prompt and efficient action in obtaining a change in the present legislative measures which forbids Sunday pictures while sanctioning the Sunday baseball.

The executive committee consists of John W. Weinig, Cincinnati; C. W. Cline, Akron; Harry W. Kress, Piqua; Joseph Pearlstein, Toledo, and Zach Smith, Bryan. This committee will act in conjuction with the officers of the organization, Henry H. Lustig, president, and Fred Desberg, secretary.

Ontario Association to Publish Book

Will Contain Pictures of Members and Their Theatres as Well as Records.

THE Moving Picture Exhibitors' Protective Association of Ontario proposes to issue a "White Book" to describe its activities and prospects, as well as plans for the coming year. Every member of the association is going to get his name and face in the book, with a brief summary of his record in the theatre business.

Illustrations of all theatres owned or controlled by members of the association are also to be published. The album will also include a number of paid advertisiments from exchanges, newspapers, supply houses and other concerns. This business will pay for the book, it is expected. The work is in the hands of Secretary Thomas Scott of the association, whose office is located in the association's club quarters at 141 Yonge street, Toronto.

Louisville Theatremen to Aid Soldiers

Photoplay Association, Co-operating with Service Board, to Provide 900 Admissions Weekly.

NINE of the leading theatres of Louisville, constituting the downtown members of the Louisville Photoplay Association, are co-operating with the Louisville War Camp Community Service Board in order that soldiers at Camp Taylor who haven't the money can get to see pictures free of charge. At the suggestion of the War Camp Service Board the following theatres have agreed to give fifty tickets to each Saturday performance and a like number to the Sunday performances, making a total of 900 free admissions weekly to the boys in khaki, the members of the organization readily agreeing when the plan was put up to them by President Louis J. Dittmar.

This list includes the Strand, Mary Anderson, Majestic, Alamo, Walnut, Rex, Casino, Orpheum and Star theatres. The tickets will be distributed through the Soldier's Club, the Community Service office and company commanders. This plan has been carried out very successfully in other cities, in some cases the theatres turning over the entire seating capacity at certain shows to the soldiers.

The War Community Service Board will keep a record of the men securing tickets so that there will not be too much duplication and so that everyone will get a fair deal. The first trial of the plan was put into effect on Saturday, August 3. Local theatre managers claim that a few tickets more or less makes very little difference especially during hot weather, and that they are glad to be able to do something for the boys at the camp.

DETROIT CONCENTRATES ON EXCHANGES.

It looks as if the new film building at 63 East Elizabeth street, Detroit, will soon house every film concern in the city except the Dawn Masterplay Company, in the Owen Building. Already Metro has moved there, occupying ground floor space, and it is understood Triangle has signed a lease for one of the ground floor stores and that the Madison Film Exchange at 73 Broadway has also decided to move there within the next thirty days. This will make 90 per cent. of the Detroit film companies situated in the same building, which will be of great convenience to exhibitors and anybody doing business with the film exchanges. The newest firms to establish agencies in the film building are the William L. Sherry service on the second floor, the Educational Film Distributing Corporation on the sixth floor and a representative for the American Film Corporation on the third floor at the Pathe exchange.

Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

American Exhibitors' Association, Business Convention, Hotel Sherman, Chicago....September 3 to 7
Exposition, National Association Motion Picture Industry, New York City.....October 5 to 13

Chicago News Letter

by Jas. S. McQuade

Rogers Has Had Wide Business Training

Becomes Manager of Pathe's Second Largest Office in America After Experience of Less Than Two Years.

THE story of F. B. Rogers, manager of the Chicago office of Pathe Exchange, Inc., will be read with more than ordinary interest by young men in the film business who have determined to work their way up. It will show that a good education, followed by business training in other branches of industry, is an important aid to success; that good health, with its great driving power, is an indispensable aid to success in business life.

Mr. Rogers is from Missouri. This fact will probably convey the impression that he is cautious. I believe he is, and, moreover, I believe that he must be shown things before he takes them confidently in his mind. He is from Kansas City, Mo., a city I like well, where he was born about forty years ago. He took the full course in the public schools of the city and was graduated from High School, after which he took a two-year course in Bunker Hill Military Academy, at Bunker Hill, in Southern Illinois.

F. B. Rogers.

This academy training evidently gave him a liking for the strenuous life, for he at once engaged in cattle-ranch business and spent four years on the range in Texas. There he added to his rugged health. Then he took up the livestock commission business in his home city and Chicago for several years, after which he became special representative for the American Telephone & Telegraph Company, handling contracts for private wires, Morris circuits, etc., for two years. Next he engaged in the wholesale cottonseed, meal and feed business, in the sales department, for a successful run of three years.

It will be seen that in all these occupations Mr. Rogers had been developing his resourcefulness as a salesman. At this point in his career he made up his mind to enter the film business.

In February, 1917, he was appointed special representative to Essanay's sales department for the handling of Max Linder comedies in Illinois and sections of Michigan and Iowa. This was his first work in the film business, and his great success is still remembered, although the quality of Linder's comedy had greatly waned because of his sickness. Rogers filled the position for four months when he was transferred to George Kleine's office, where he handled V-L-S-E subjects for some time.

He next became assistant manager of the Standard Film Corporation's Chicago office, under R. O. Proctor, succeeding the latter as manager in November, 1917. In April, 1918, Mr. Rogers became assistant manager of the Chicago office of Pathe Exchange, Inc., under Mr. Proctor, and when the latter was promoted to the position of division manager for the Middle West Mr. Rogers succeeded him as manager of the Chicago office. That was about three months ago, and, in the interim, Mr. Rogers has proved himself both successful and popular.

Mr. Rogers stands high in the estimation of exhibitors in Chicago and tributary territory, and this is directly due to his straightforward business methods and square dealing. Twelve years ago Mr. Rogers married Miss Edith Emory, of his home city, an old schoolmate. They have one child, aged 11.

"Bob" McKnight Says He Feels Lonely

Read His Letter from "Over There" and Sit Right Down and Write Him a Breezy Reply.

BOB" McKNIGHT, who was press agent with the American Film Company for some time before enlisting in the aviation service, about a year ago, has written to a friend in this city from "Somewhere in France." He is now a second lieutenant in the air service "over there." His letter bears the date of July 13, but was not received until the week of August 7.

The following paragraphs will be read with interest by his many friends, and it is hoped that all of them will comply with his request to write to him, as he is hungry for news from home:

"As you know I graduated from the Champagne Field on November 3 and sailed from New York as a member of the Fourteenth Foreign Detachment, arriving in France early in December. We sat around here awaiting training until nearly the first of May. (You see I have risen from the ranks like an Alger hero and the first six months of inaction saw me doing everything a private can do for Uncle Sam to earn his bully beef). I was dubbed a cadet, to be sure, and got $100 per, but my special stunt was getting out an American four-page weekly, telling of the Cadets' life and having it printed in a little French shop. It was called Beaumont Bull and really got quite a reputation on the A. E. F. Like all live issues, it was suppressed once by the authorities.

"Since May I have been learning to fly at an all-French school. I have gotten so far as to go up alone and come down again without breaking anything about the machine or myself. In a few weeks, if I am lucky, I shall be given a French brevet and the American R. M. A. and that entitles me to a week's holiday in the mountains or on the sea coast. After that, I will leave for the most famous of the advance training schools and shall go in a bombarding plane.

"I have been a backward student and the teachers gave me up, but as a matter of fact it is not very hard to fly, if you keep your head. You remember Bob Roberts—American's artist purchasing agent? I suppose you know he is teaching others to fly at Love Field, Dallas. We went to ground school together; but he stayed in the States when I came over here. Where we are it seems remote from the War, but in reality it is not so far from the firing line. We can hear the big guns booming.

"By early fall I hope to be flying over the lines. I wish you would pass the word around among the film folks I know that I'd like to hear from them. I never get enough news from home."

Please address your letters: Second Lieutenant R. B. McKnight, U. S. Air Service, France, Via N. Y.

Stage Carnival Out at Essanay Plant

Mrs. George K. Spoor Directs Novel Entertainment in Aid of Equipment for Unit 380, Home Guards.

GEORGE K. SPOOR, president of Essanay, turned over the studios and grounds in Chicago, Friday and Saturday, August 9 and 10, to Unit 380, Illinois Volunteer Training Corps, for a military carnival.

The carnival was held under the direction of Mrs. George K. Spoor, president of the Ladies' Auxiliary of this unit of the Illinois guards. The unit has been furnished with a drill

hall and guns by President Spoor, and the carnival was for the purpose of raising funds for other equipment.

The organization, which has as its nucleus Essanay employes, is voluntary, and must furnish all equipment.

A motion picture of Unit 380, of which Captain Richard N. Woodman is commander, was taken Friday afternoon and also moving pictures of the thousands of visitors on the grounds. The pictures were run on the screen in the Essanay projection room Saturday evening.

There were all the delights of a Coney Island with the added fun of circus sideshows, including open-air dancing, Ferris wheel, merry-go-round, snake charmers, gypsy fortune tellers, an Indian village and other attractions.

A continuous vaudeville show with professional talent from the Chicago show houses, was held both days, also solo dances and ballets. Miklos R. Redey, a noted singer, rendered the Aria from "Pagliacci" and the Toreador song from "Carmen," in costume.

Charles R. Willis, world's champion climber, did some death-defying acts on a trapese on top of the Essanay studio.

Shakeup of Officers in Local 110

President Joseph P. Armstrong Requested to Resign and Herman Mintz, Recording and Corresponding, Secretary, Expelled.

JOSEPH P. ARMSTRONG, president of Local 110, I. A. T. S. E., was requested to resign that position July 27, on account of several charges brought against him by members of the local organization, which were investigated under the direction of Mr. Dolliver, one of the international officers of the I. A. T. S. E., who came on to the city for that purpose.

Charges were filed against the entire executive board of Local 110, and, in addition to the action taken against Joseph P. Armstrong, the recording and corresponding secretary, Herman Mintz, was expelled. No other members were affected.

It is said Mr. Armstrong assigned several operators of Chicago Local 110 to preferred positions in picture theatres, on the payment by them of certain sums of money to him personally.

Richard Green, one of the international officers resident in Chicago, was appointed to fill the position of president of Local 110, I. A. T. S. E., for the unexpired term. Frank Brown was appointed to fill the position of Herman Mintz for the unexpired term.

Indianapolis Sees a "Hoozier Romance"

All the Notables of the City Present at an Invitation Showing on Saturday, August 10.

SELIG'S "A Hoozier Romance" opened a week's run at the Alhambra, Indianapolis, Sunday, August 11. Great preparations were made for the event by Messrs. Barton & Olson, proprietors. A pre-showing was given in the theatre Saturday afternoon, August 10, to which the Mayor, city officials, literary societies and notable residents were invited by the management.

Several members of the executive staff of the Mutual Film Corporation and J. H. Herman, Selig's representative, went on from Chicago to be present at the invitation presentation, which was an unusual occurrence, owing to the high estimation in which James Whitcomb Riley is held in Indiana.

The script of the photoplay was adapted from one of the poet's short stories by Colin Campbell, director of the production for William N. Selig. Mutual purchased the big feature recently and its booking is proceeding rapidly, owing to the brisk demand.

Alfred Hamburger has secured the initial showing for Chicago, for his Ziegfeld Theatre, on Michigan avenue, where it will be shown during the week beginning Monday, August 19. It has been booked for the Ascher Bros.' circuit immediately afterward and also for the Lubliner & Trinz houses.

"America's Answer" Secured by Orchestra Hall.

In my letter in the issue of August 10 it was stated that the second official American film, "America's Answer," would begin an indefinite run at the Grand Opera House, this city, July 29. Now it has been learned that the pictures will not be shown at the Grand, but at Orchestra Hall, where they will have a run of three weeks, beginning Monday, September 9.

The first of this series, "Pershing's Crusaders," had a most successful run at Orchestra Hall and it is fitting that the second also should be shown at the same place, more especially during the hot summer months. This splendid hall bears the reputation of having the best ventilated auditorium in the country. Only recently an air washer was installed for removing the dust from the intake of air and at the same time humidifying it. Additions and alterations to the ventilating system were also made, which increased its capacity from 59,000 to 105,000 cubic feet of fresh, cool air a minute. The test was made this year by the city health department, and showed that, with a seating capacity of 2,582, Orchestra Hall furnishes more than twice the number of cubic feet per capita required by the city ordinance.

Christy Comedies Popular, Says Friedman.

J. L. Friedman, of Celebrated Players, informs me that the organization will celebrate its one-hundredth release of Christy comedies on August 19. These comedies are popular throughout the Middle West, Mr. Friedman says, the entire territory being covered from the Chicago office. Mr. Friedman has just purchased the rights for Illinois, Wisconsin, Iowa, Nebraska, Minnesota and North and South Dakota to the Gaumont serial, "The Hand of Vengeance." This serial is in 10 episodes of two reels each, and the first will be released early in September.

Political Action Committee Appointed by President Hopp.

Joseph Hopp, president of Chicago Local, M. P. E. L. of A., appointed a political action committee of the organization on Tuesday, August 6. The chairman is William E. Haeney and the other members are Max Hyman, William E. Burford, Aurora; George Hopkinson, John Bobeng, Harry C. Miller, William Rone, Henry Von Meeteren and John Frundt. Mr. Hopp will act with the committee ex-officio.

The committee referred to will recommend for public office such candidates as seek the preferment of moving picture exhibitors and who are friendly to the interests of the moving picture industry generally.

F. J. Flaherty Severs Connections with Foursquare.

Frank J. Flaherty, manager of the Chicago office of Foursquare and owner of one-half interest in the office, severed his connections with the organization, Saturday, August 3. Holmes C. Walton, from the Foursquare studios, New York, will have charge of the Chicago branch until Mr. Flaherty's successor has been appointed. Mr. Flaherty is one of the best known and most popular exchange managers in Chicago, and his proved ability as a hustler and a business getter will not permit him to remain long out of harness.

New Manager for Lane Court Theatre.

H. M. Rouga, formerly an exhibitor in Canada and, more recently, manager of the Famous Players Film Corporation's office at St. John, New Brunswick, made a pleasant call at this office Monday, August 5. Mr. Rouga has been appointed manager of the Lane Court Theatre, one of the theatres on the Ascher Brothers' circuit in this city. This house formerly was managed by Bruce Godshaw for several years and he has been transferred to the management of the Frolic Theatre. Mr. Rouga stated that Lane Court was doing excellent business and that he is following closely the policy of Mr. Godshaw, under whose management the house was very successful.

Ascher Brothers Open Midway at Rockford.

The Ascher Brothers opened their fine new Midway Theatre in Rockford Saturday, August 3. The event was a gala affair and the house, which seats 2,000 persons, was packed. Norma Talmadge in "The Safety Curtain" was the leading feature of the program. This makes the sixteenth house on the Ascher Brothers circuit. The Midway has a very attractive interior and many compliments were paid the owners on the beauty and appointments of the house. This theatre will be a big boon to the soldiers in training at Camp Grant.

"The Great Love" at Orchestra Hall.

"The Great Love," Griffith's Artcraft feature, will be run at Orchestra Hall for one week only and not indefinitely, as was first announced. It will be shown during the week of August 11.

"Conquered Hearts" at Playhouse.

Marguerite Marsh in "Conquered Hearts" entered her second week at the Playhouse Sunday, August 11. This strong Rialto feature is scoring a big success. The prices are 25 and 50 cents, and 25 cents for matinees. It is distributed through the George Kleine system.

DRUCKER OF ST. LOUIS JOINS ARMY.

The National Army has called another of General Film Company's exchange managers. E. J. Drucker of the St. Louis branch has notified the home office of his call. Mr. Drucker had been making a record as manager of the branch.

News of Los Angeles and Vicinity

By A. H. GIEBLER

What Los Angeles Exhibitors Are Doing

Riverside Theatre Remodeled.

Howe and Merrill of Riverside, California, are remodeling the Loring Theatre, one of the three houses operated by the firm, which will be ready for opening about October 1. The Loring will be remade throughout and seating capacity increased. Mr. Howe spends three days a week in Los Angeles booking features and keeping in touch with the market, While Mr. Merrill acts as business manager and active manager of the theatre. The firm also control the Regent and the Orpheum in Riverside, the latter house being now closed for the summer. The Loring will run pictures six days a week with a vaudeville bill on Saturday night and an occasional road show.

Audience Sings at Grauman's.

A pretty innovation at the Grauman Theatre during the run of "Uncle Tom's Cabin" was the singing of old plantation melodies by the audience. Jesse Crawford, organist, played the accompaniment on the great pipe organ, and the words of "My Old Kentucky Home," "Massa's in the Cold, Cold Ground," and "Old Black Joe" were flashed on the screen in time to the music, with an invitation to the audience to sing, which was accepted enthusiastically at every performance.

Notes of Theatres and Theatre Men.

Jacob Gottstein, from Seattle, owner of a string of theatres in the Northwest, is spending his annual vacation in Los Angeles and at the neighboring beaches.

* * *

The Burbank Theatre invited all sailors and soldiers on leave in Los Angeles during the run of "No Man's Land" to be guests of the management.

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Howard Sheehan, part owner of the Rialto Theatre in San Francisco and brother of Winfield R. Sheehan, general manager of the Fox company, passed through Los Angeles on his honeymoon with his bride, who was Miss Edythe Claire Freiling, and was entertained at the Fox studio during his stay in the city. Mr. Sheehan and his bride departed for Catalina Islands the next day.

* * *

Walter Farnum, owner of a motion picture show on Seventh street in Los Angeles, has closed his theatre for the summer, and is spending his vacation at Universal City, playing extra parts and incidentally learning a few tricks about the film industry.

* * *

Sid Grauman invited a lot of little orphans from the Los Angeles orphanages to see Marguerite Clark in "Uncle Tom's Cabin" during the run of that film at his house.

* * *

D. W. Griffith's new Artcraft picture, "The Great Love," opened at Clune's Auditorium on August 12.

* * *

"Pershing's Crusaders" is in its third week at the Alhambra.

Lasky Leases Big Battlefield Site.

The Lasky Company has leased a tract of land consisting of 1,000 acres adjoining Griffith Park, west of Mount Hollywood, generally known as the old "Universal Ranch," for the purpose of filming outdoor scenes for Paramount and Artcraft productions. This famous ranch has been in continual use by various picture companies for nearly all the battles in history, from Roman and Egyptian to the present time, besides other scenes requiring large space. The Lasky company has had the use of a 1,500 acre ranch near an olive farm in the San Fernando valley, but the location was too far away from the studio. The present site is within five minutes ride from the Lasky studio in Hollywood.

Vitagraph to Send More Companies West.

An announcement has been made by the Western Vitagraph Company that several of the companies now working in the east will be sent to the studio in Hollywood for the coming fall and winter. The difficulties of heating and lighting the studios in the east experienced last winter is one of the principal reasons for the contemplated move, it is said. Of the players likely to be sent west are Alice Joyce, Edward Earle, Anita Stewart, Gladys Leslie, Harry Morey and Betty Blythe. Earle Williams, who intended returning to New York, has begun work on a new picture, and will probably remain in Southern California all winter.

Triangle Strike Averted.

A strike, which had been threatened because of the discharge of sixty union men at the Triangle studio at Culver City, was averted last week through the mediation of Charles T. Connell, Federal Labor conciliator. A charge was made that Triangle had laid off the union men without cause, and Chicago and New York motion picture houses were to be asked to refuse to handle any of the films produced by the Triangle company. Captain Connell brought about an understanding between the International Alliance of Theatrical Stage Hands and the Triangle Corporation, and stated that the discharged men were to return to work.

Studio Extras Caught in "Work or Fight" Raid.

The central station War Squad of Los Angeles, made a raid on the film studios in Hollywood last week and corraled nearly a hundred young men within the draft age who were being used as extras in picture productions. At the first studio visited, one hundred and fifty men were being used in a battle scene. All of these were questioned, and forty were found who could not give evidence of being engaged in some essential occupation. At other studios the same process was gone through with, and the film producers were advised to seek their sham battle recruits from among the men who have been placed in Class 5 by the draft board.

Film Stars to Open Camp Theatre.

A presentation of "The Virginian" in spoken form is in preparation for the opening of the new Liberty Theatre that is being built for the soldiers in training at Camp Kearney. Frank Campeau, who created the original role of Trampas in "The Virginian" is in charge of the production, and has secured Dustin Farnum for the leading part, with Winifred Kingston, Gladys Brockwell, Tully Marshall, George Fawcett and others in the remaining important roles. Campeau will of course interpret his old part of Trampas, the villain. Douglas Fairbanks and William Farnum will be present at the opening performance.

Gish Company at Norwalk Celebration.

Dorothy Gish, with her director, Elmer Clifton, and her company of players were the guests of honor at a street pageant and parade at Norwalk, Cal., when the soldiers stationed near that town were given a farewell entertainment before they were sent to France. Scenic artists from the Sunset studio were sent in advance of the celebration to assist in decorating the city, and moving pictures were made of the whole affair.

Studio Club Dance.

The Hollywood Studio Club gave a dance on the night of August 3 for the boys in training at the Hollywood High School. Admission was charged to all except soldiers and sailors in uniform. The entertainment was in charge of Mrs. Jesse L. Lasky, Mrs. William De Mille, Miss Anne Bauchens and Miss Letitia McElvaney, and the music was furnished by a jazz band.

Second Propaganda Film to be Made Here.

A telegram from Washington to the Los Angeles division of the Motion Picture Directors Association made known

the fact that the Committee on Public Information had decided the second propaganda film for use in all allied and neutral countries during and after the war—showing the United States aims and plans and object in entering the conflict—was to be made in Los Angeles. The local association of the Motion Picture Directors is headed by Frank Beal, president and chairman. Lois Weber, Walter Edwards, Joseph De Grasse, William Robert Daly and Ben Wilson are on the committee for the production. J. Searle Dawley, president of the eastern division of the organization, has been in Los Angeles for the past few weeks in conference with President Beal.

Anderson Contemplates Move.

The Gilbert M. Anderson Photoplay Company is said to be considering San Mateo, Cal., as a location for a studio for the Golden West Productions. Mr. Anderson leaves within a few days for New York on business in connection with his theatrical interests, and his decision about the San Mateo proposition has not been finally settled.

Scenario Writer Off for France.

Frances Marion, writer of scenarios for the Lasky Company and for Mark Pickford, has given up her $50,000 a year salary to take a commission from the Government to travel through the allied countries in search of material which will be used as propaganda and which will be published in magazines and newspapers in these countries. Miss Marion has an invalid brother who cannot go to war, and has taken it upon herself to represent the family at the front or wherever the Government sees fit to send her in the capacity of special writer. She will visit France and England first, then Scotland and Ireland, and afterward may perhaps include Russia, Japan, China, India and Egypt in her itinerary.

Carmel Myers May Desert Screen.

During her recent visit to New York Carmel Myers received a flattering offer from A. H. Woods, theatrical producer, to star in a regular stage play under his management. Miss Myers' contract with Universal does not expire until next May, and she says it is too soon to say definitely whether she will accept the stage offer, but her lifelong ambition has been a stage career, and she is very much tempted to take advantage of the offer.

Scenario School Established.

Owing to the serious problem of obtaining original story ideas for motion picture production, the Palmer Photoplay Corporation has established a school for the purpose of teaching the essential principles of scenario construction to the serious student of the photoplay. The Palmer plan includes a service designed to aid the author in finding the logical market for his scripts, although the organization will not act as broker between author and producer.

Frederick Palmer, who has been conected with several studios in the capacity of scenario writer, feature writer and editor during the past five years, is said to have the indorsement of such names as De Mille, Ince, Hart, Fairbanks, Pickford, Christie, Arbuckle and others.

Girls Swindled by Film School Man.

R. M. Godwin, director of a school of expression and motion picture acting, with quarters in the Mason Opera House building, is accused of having swindled a number of young girls who claim they have paid him money—one of them as much as $87—with the understanding that he was to educate them in the art of acting and a guarantee of a position with a film concern. The girls say that the only instruction they received was a few lessons in make-up and walking before a motion picture camera at Eagle Rock Park. The man is being sought on a warrant charging grand larceny.

Charges Apartment "Location" Injured Business.

Fannie Manzer, manager of an apartment house in Los Angeles, brought suit against the Universal Film Company for $50,000 damages, alleging that the use of her apartment house as a "location" for scenes in a problem play injured her business and brought her place into disrepute. Judge Weller refused to grant a motion for non-suit. The first witness for the defence was Phillips Smalley, who directed the photoplay on which the action was based. He testified that he selected the apartment house because it appeared to be a moderate priced place.

Lasky Home Guards Now Attached Unit.

The Lasky Home Guards, heretofore unattached, have become part of the State organization, with their own major in the person of Major Cecil B. De Mille. In obedience to orders from the State Adjutant General, the company has increased its number to full batallion strength.

The company numbers 150 and is equipped with a two-company machine gun and hospital section. Every member of the unit is actively engaged in the picture industry and all are members of the Lasky organization.

The Lasky Guards are regarded as the crack company of the State, and Governor Stephens, who reviewed the troops recently, told them that their fame had spread all up and down the Coast. The new unit will be known officially as the Fifty-first California Home Guards.

More Crusaders for Pershing.

Albert D. Cowles, former director with the Ince Company, has joined the Tank Corps.

Harry Edwards, of the Christie studio, went to a recruiting station the other day and enlisted in the Navy. The next day a card came for him telling him to report for draft service. Harry is proud of having beat the draft, even if the margin was close.

George Chesebro, former leading man at Universal City, has been made acting sergeant at Camp Kearney.

De Witte Hagar, of Lasky, has enlisted in the United States Naval Reserve.

Justin O'Connor, assistant to Frank Woods, of the Lasky studio, has joined the Canadian Army.

George Meehan, of the Sunshine studios, left August 1 for the Columbia University of Photography, from which institution he expects to be sent to France within the next six weeks. George was presented with a wrist watch from the employes of the studio.

Marshall Deats, from the business office of the Sunshine studios, has joined the Naval Reserves at San Pedro.

Film Stars Great Red Cross Workers.

On nearly any afternoon at the Red Cross Headquarters, on Eighth and Alvarado streets in Los Angeles, may be seen anywhere from one to half a dozen of the film stars from the various studios in Hollywood and vicinity, taking part in the entertainments in the little theatre on the grounds, presiding in the varous booths, or performing such stunts as selling soft drinks, singing and dancing, and otherwise entertaining the guests.

Winifred Kingston appears as hostess in the Tea Room at least once a week.

Julian Eltinge was guest of honor on Wednesday afternoon, singing the songs of his popular stage successes to entertain the guests.

Saturday of last week, the big day, Mme. Sarah Bernhardt, through the courtesy of the Orpheum Theatre Company, was announced as the chief attraction of the afternoon. In the evening Otto Lederer presented a sketch called "Filmdom Stars." Other film players who took their turn at entertaining the crowd by selling soft drinks, dancing and singing, were Dustin Farnum, Eddie Polo, Leo White, and a number of young ladies who took part in the street dance.

Bebe Daniels, of Rolin-Pathe, sang at a Red Cross benefit given at a private residence on Westlake avenue on the same evening.

Among the entertainers at a lawn fete held in Pasadena, at which nearly a thousand dollars was raised for the Balloon Camp Club House at Arcadia, were Douglas Fairbanks, Vivian Martin, and a number of regular stage players.

The L-KO studios did their "bit" by donating quite a bit of wood to be sold at the Red Cross Salvage Station on Sunset Boulevard in Hollywood.

Rubbernecking in Filmland

Personally Conducted by Giebler.

LADIES and gentlemen, the itinerary today includes two comedy studios, each of a distinct type. First we shall see polite comedies in the making, and for the benefit of those who may not understand technical terms it may be well to explain what is meant by polite comedies.

Movie comedies are divided into two classes, the polite and the impolite, and while the purpose of each is identical; namely, to contribute to the gaiety of the world by causing the facial phenomenon known as laughter the modus operandi of their manufacture is somewhat different.

The punch in the impolite comedy is gained through accident, while in the polite comedy the same thing is achieved by incident. The impolite comedians assault each other with bricks and pies, while their brothers of the polite films use inuendo and suggestion.

The low and rakish building we are

nearing is the factory maintained by the Christies, Al and Charlie, sometimes known as the Jocose Brothers, because of the fact that they deal exclusively in jocularity.

This week the Christie boys are celebrating the making of their one hundredth comedy. This fact should convince any one that there must be a demand for polite comedies. Surely no plant could turn out one hundred comedies in one hundred consecutives weeks if there were

Al Christie with a Far-Away Look.

not many people whose funnybones refused to function except at this brand of humor.

The tall man crossing the lot is Charles Christie, the business head of the firm. The other equally tall and—as you could see if he would but remove his hat—slightly bald gentleman, is Al, who directs the comedies. In other words, Al makes 'em and Charlie sells 'em.

The Christie boys are of Scotch descent, and they are living refutations of the base slander that was put upon a noble race when it was said the Scotch have no sense of humor. Another point in their favor is that they do not indulge in the well-known vice peculiar to the Scotchman—playing the bagpipe.

The far-away look in Al's face is there because he is having a mental view of a funny situation. If we stick around long enough we will have the opportunity of seeing it worked out.

Step up on this big stage please, to your right.

The young lady attired in the blue dress and becoming hat is Ethel Lynne, a polite comedienne of considerable fame. Standing to her left is Harry Edwards. The bunches of hair on the sides of Harry's face are known as "butler's whiskers," a bit of make-up without which no male movie servant of the upper classes is complete.

The husky looking person perched on top of the step ladder is Elmo Lincoln, the blacksmith of the "Beast of Berlin," and Tarzan of "Tarzan of the Apes." Mr. Lincoln spent so much of his time up in the tree tops while he was making Tarzan that he is unhappy unless he is up in the air all the time. Hence he chooses the ladder as a resting place instead of an armchair, as does the man near the table to the right, who is George French. George is a character actor of much repute.

The young lady talking to Mr. French is Patricia Pennington, and she is to play the part of Mr. French's daughter in a comedy called "All Mixed Up," that is on the fire now.

The person with the smile and the strange looking musical instrument is Smiling Billy Mason. The instrument is known as the Ukebanjo, and is the result of crossing the ukelele plant with the banjo vine.

The ukelele in its pure state is a terrible instrument. The hybrid produced by the aforesaid grafting process produces a device which, although making a noise strangely resembling music, has a saddening effect, and is used in many comedy studios to tone down with the ebullient spirits of the players who might otherwise make comedies so funny that people would laugh themselves to death when looking at them.

The young lady talking to Mr. Mason is Louise Wood, whose pet name is Corda, and the petite person to her right is Clarine Seymour. Miss Seymour, former leading lady for Toto the Clown, is a recent recruit at the Christie plant. Miss Seymour seems small in stature, but the fact that she is so near Miss Wood, who is somewhat plump, unduly emphasizes the fact. Clarine really weighs eighty-seven pounds.

Now if you will all follow me you will be able to see Al Christie rehearse a scene for "Some Cave Man." The set is an exact duplicate of a chic little bungalow of the period of the world's history when the majestic dipplodoccus and the sawtooth tiger roamed the fields and forests, and the voice of the whangdoodle singing its doleful song could be heard where e'er the woodbine twined.

The young man wearing the bearskin robe is Bobbie Vernon; the young lady similarly attired, who, by the way, is one of the few girls in the pictures with blond eyes as well as natural golden tresses, is Dorothy Dane.

Al is instructing Bobby in the etiquette of love and courtship in the happy and halcyon days of the cave men, when every citizen was master of his own house and used a stout club to maintain the dignity of his station, unhappily, that is long passed.

No, Lady, this is a polite comedy, and we would not be able to see Dorothy seize the club and whack Bobby on the bean with it if we stayed here all day, because

Al Teaching Bobby and Dorothy Cave-Man Etiquette.

the play does not call for that kind of action—and we have no time to argue the suffrage question with you, as we must proceed to the next point of our journey.

Here's Where We Visit Charlie.

The row of chalets directly in front of us, although you would never suspect it,

Meeting Charlie Feet to Feet.

is part of one of the most famous studios of the country.

It is here that Charlie Chaplin makes his frolicsome films. You will note that these buildings are very different from others devoted to the manufacture of movies. It is estimated that during the open season for traveling, eleven hundred and sixty-seven assorted tourists, from Ottumwa, Iowa, and other points, all of whom want to meet Charlie face to face and feet to feet, seek admission to the studios daily.

Owing to the fact that he is under contract to make a movie film now and then, it is manifestly impossible to accommodate them all; if he did life would be just one hand-shake after another.

Charlie Chaplin and Lucille Cavanaugh.

Note the quiet air and evidence of efficiency on every hand as we pass through the business office and through the sanctum sanctorum of Studio Manager John Jasper, whom you see seated at his desk. Peep into Mr. Chaplin's dressing room and observe the comforts and conveniences not found in the lair of many stars.

The air of peace and quietness that obtains on the lot would never lead you to suspect that you were in the immediate vicinity of the place where comedies that rock the world with laughter are being made. The handsome residence to the north, which is part of the studio property, is inhabited by Sid Chaplin, Charlie's brother and manager.

The set on this stage is an exact duplication of the trenches "over there," and is being used for Charlie's latest comedy, "Shoulder Arms," a story of the great war set to laughter.

Of course, it is unnecessary to inform you that the man with the uniform, tin hat and Chaplin mustache, talking to the lady, is the inimitable Charles. The lady is Lucille Cavanaugh, Orpheum headliner, who is visiting the plant. The other lady just beyond, wearing the dark waist and an air of wishing the weather would get cooler, is Edna Purviance.

Now that you have seen that Charlie is just as funny when working before the camera as he is on the screen—a thing that can be said of few comedians—we will proceed to inspect one of the most interesting exhibits the studio affords.

Give your attention to the strip of cement pavement extending across the lawn. The words of the prophets have been preserved in books; the scenes of nature's beauty spots have been limned in oil and water colors; the beauty of the early Greeks have been cast in deathless bronze—and here you see before you the erratic footsteps of Charles Chaplin written on imperishable granitoid, thus preserving for posterity the imprint of the feet that have stamped themselves in such an indelible manner on the hearts of the present generation.

Last week a suspicious character was seen prowling around the lot at night. Upon the approach of the watchman the prowler made a hurried exit, and it was seen that he was walking in exact imitation of Chaplin.

The man was one of the many Chaplin imitators who had entered the grounds with the felonious intention of stealing Charlie's stuff, and but for the fact that he was pursued with such vigor that he was forced to break the step he had acquired by placing his feet in the imprints on the cement walk, the miserable miscreant would have got away with it.

Studio Shorts.

FANNIE Ward was entertained at tea by Mme. Sarah Bernhardt while the famous French tragedienne was in Los Angeles filling her engagement at the Orpheum.

May Allison has rented a roomy house on La Brea avenue, where she will make her home during the coming year with her mother and sister.

Slim Summerville and Bobby Dunn, of the Sunshine Comedies, presented a vaudeville act at a Red Cross benefit in Covina, Cal., recently.

Charles Gunn is taking lessons in the art of directing at the Brunton Studios.

Sarah Bernhardt shared honors during her first week at the Orpheum with Marguerite Clark, Cecil De Mille, Jack Pickford, Constance Talmadge, Mae Murray and Mary Miles Minter in the downtown theatres.

Eighty cowboys support Bill Russell in his new picture, "When a Man Rides Alone." With whom do the cowboys ride?

Clarine Seymour, former leading woman for Toto the Clown, has been engaged to play leading parts with Bobby Vernon in Christie Comedies.

George Hackathorn, player of juvenile leads, has made several addresses before meetings recently on behalf of Belgium, under the auspices of the Junior Committee for Relief in Belgium.

William C. De Mille is directing Vivian Martin at the Morosco studio.

William V. Mong has finished a picture for Universal, and before making any other engagements will move his family to his newly acquired ranch near Whittier, California.

Mary Pickford says she is not going to France, as that would necessitate giving up her salary, and would stop the income tax she pays the Government, which would curtail the building of airplanes, U-boat destroyers, ammunition, or whatever it is they do with the $200,000 she is taxed.

Harry Mestayer has started on his second production at Triangle.

Kathryn Adams, Frank Keenan's new leading woman, has heard from her aviator in France. He had just bagged his first Hun, and couldn't resist writing and telling his fiance all about it.

Olga Grey is playing opposite William Russell in "When a Man Rides Alone."

A little daughter has arrived at the home of Al Cohn, former publicist for Mary Pickford.

Fred Stone is now at work on his third feature at the Lasky studio. Stone opens in Chicago on the regular stage on Labor Day.

William S. Hart and his company have returned from the Mexican border, where battle scenes were made for a coming war picture. Hart is said to have killed more than a hundred imitation Germans during the course of the film.

Gilbert P. Hamilton has left the directorial forces at Triangle and may make a special production of his own before connecting up.

Jack Curtis, former Triangle heavy, is getting ready to make a trip into Arizona with a Fox company for a western picture.

Albert Shelby Le Vino, head of the scenario department at Metro's western studio, has been called back to New York to resume his duties with Maxwell Karger, Metro's chief of productions. And Bert had just bought a ranch where he intended to raise all sorts of things prescribed by Hoover.

All the costumes for the women in the big movie parade that ushered in the Allied War Trophy Exhibition in Los Angeles were made in the Lasky costume department.

George Holt's vacation—the one he was going to take upon leaving Vitagraph—came to a sudden end the day after his contract expired when he was engaged to take the heavy part in a Bluebird feature with Monroe Salisbury.

Margery Bennett, sister of Enid Bennett, will be leading woman for Monroe Salisbury in "Hugon the Mighty."

Harry Pollard has postponed indefinitely his annual bath in the Pacific Ocean this summer. Afraid of sharks!

John J. Hay is playing the part of a detective in the Douglas Fairbanks production, "He Comes Up Smiling."

Hobart Bosworth is in Los Angeles on a vacation following a "flyer" in vaudeville.

Cecil B. De Mille is planning for a big production of "The Squaw Man," the stage drama in which Dustin Farnum starred for several years.

A farewell party was given Bertha Mann, star of the Oliver Morosco stock company, upon the completion of her engagement in Los Angeles, at which more than half of the guests were well known film stars, including Gladys Brockwell, May Allison, Belle Bennett, Harry Hilliard, Bessie Barriscale, Tom Mix, Vera Lewis and many others.

The Submarine Base dance at the Alexandria given recently by the Los Angeles film people realized the sum of $1,003.

Sessue Hayakawa and his company left last week for San Francisco, to be gone about ten days. Scenes for a forthcoming picture were made aboard the steamer, and others will be made in the Oriental quarter of San Francisco.

Mary MacLaren is the first film star to have been adopted as godmother by the navy.

Lila Lee has returned from Catalina Island, where she has been rusticating, and is ready to begin work on her next picture at the Lasky studio. Al Jolson happened to be at the Island resort, and he and Miss Lee assisted at a Red Cross benefit by singing songs.

Metro Establishes a "Kicking" Night

At West Coast Studio Entire Force Gathers Weekly for the Removal of Matters Pressing on Their Chests.

SAVE your kick for Monday night," has become a by-word at Metro's west coast studios in Hollywood ever since the inauguration of regular weekly meetings of the studio force to discuss problems that have arisen during the preceding seven days, and to offer suggestions for increasing the plant's efficiency and the quality of pictures produced. For every Monday night the Metro "family" assembles on the studio stage, and, with George D. Baker, manager of productions, presiding, proceeds to hold an "uplift" meeting.

Joseph W. Engel, treasurer of Metro Pictures Corporation, sponsored the idea, and the first meeting was held several weeks ago, before Engel's departure for New York. It was intended to be a gathering of the heads of the various studio departments. Cigars were passed around, and everybody invited to make suggestions that might improve the work of the studios. The following Monday the attendance showed an increase, and now, although Engel has left the west coast, the meetings are attended by virtually every employe of the studios, all of them anxious to put in a word of suggestion, or suggestive criticism.

Minutes are kept of what is said and notes made on the spot, which are later embodied in orders issued by Studio Manager Butler to the various department heads, with a view to correcting laxities or any delinquencies pointed out at the Monday night meetings. Thus far there has been a very noticeable improvement in the running of the studios, and Baker and others believe it to be the direct result of the meetings.

GENERAL'S RED CROSS PICTURE A HIT.

Instant popularity has been scored by the first American Red Cross official war film, to judge from the reception it got at its premiere in New York at the Rivoli Theatre. Pointing to this reception, the distributor of this picture for the American Red Cross, predicts an overwhelming success all over the country.

"The Historic Fourth of July in Paris," which is the title of this single reel subject, is now being sent to every General Film exchange in the United States. Upon the heels of the Rivoli booking, the distributor reports that big bookings already have been obtained in the Washington territory. Co-operation in publicity for the picture by the American Red Cross national organization in its thirteen divisions from coast to coast is likely to give the picture an added impetus and to give it a career remarkable for a subject of its kind.

Blackton Extends Rawlinson Contract

Player Will be Featured in a Series of Productions to be Made Following Release of "The Common Cause."

J. STUART BLACKTON has extended his contract with Herbert Rawlinson, whom he first signed to play the featured male lead in "The Common Cause," and now plans to feature him in several other Blackton specials to follow this propaganda picture, which he is producing under the auspices of the British-Canadian Recruiting Mission and in which Sylvia Breamer is the other featured player.

Commodore Blackton already has in hand the story and scenario for the second in this new independent series of special productions, has accepted and purchased another story which will probably be the basis of the third, and also has options on two popular plays and novels from which he will probably select the fourth big subject of the series.

The leading man's part in each of these four stories, including "The Common Cause," is a typical Herbert Rawlinson role. Hence, the agreement which makes Mr. Rawlinson a Blackton star.

Distribution plans for "The Common Cause," which is to be released late in September or early in October, have been arranged and announcements will be made shortly.

BERGQUIST TO PHOTOGRAPH LOCKWOOD.

R. J. Bergquist, who has been with Metro for a long time as cameraman with Bushman and Bayne, has been engaged by Managing Director Edwin Carewe to photograph Harold Lockwood's Metro productions.

Blanche Sweet Shops in Fifth Avenue

New Harry L. Garson Star Then Discusses an Illusive Hat and Gown and "The Unpardonable Sin"

By Edward Weitzel.

APPLYING the familiar trick of stringing together the titles of a number of plays to the career of Blanche Sweet shows a curious want of affinity between the name of her first motion picture and the title of her latest release. "A Man With Three Wives," her first picture, does not suggest in the slightest degree "The Hushed Hour," which has just been given to the public. However, the title of the blonde star's next release suggests perfectly the extent of the crime committed by the thrice married gentleman—"The Unpardonable Sin." The Rupert Hughes story is to be produced by Harry L. Garson, and Blanche Sweet is now touring the Fifth avenue shops in search of record-making and heart-breaking costumes.

Blanche Sweet.

The screen favorite whose retirement for over a year caused so many motion picture fans to ask, "What has become of Blanche Sweet?" was born in Chicago, but came to New York for her photoplay debut. This was made at the old Edison studio, at the age of thirteen. She impersonated one of the trio of better halfs of the bigamous gentleman. Experience on the spoken stage and a long dress were her chief aids in deceiving the director and the public as to her right to enter the bonds of matrimony and acquire a one-third interest in the fickle affections of a badly damaged masculine heart. An engagement at the Biograph, under Griffith, brought her into association with a body of now famous picture stars, Mary Pickford being one of them. Like all of the Griffith graduates, Blanche Sweet is ready to acknowledge the artistic debt she owes to the creator of "Hearts of the World."

Over a glass of lemonade in the cafe of the Great Northern Hotel Blanche Sweet gave the above information about herself, and then chatted of "The Unpardonable Sin," and the disappointment that came to her through a fetching hat and wrap that she bought to wear in "The Hushed Hour."

The remembrance of the affair made her quite pensive for a moment, but she turned a sigh into a laugh, as she commenced the recital of the hat and the wrap that were destined never to be perpetuated upon a strip of celluloid and fill the feminine film fan's heart with envy.

Wastes no Hat Description on a Man.

"They are certainly dreams and I fell in love with them both the moment I first saw them. I picked out the exact moment I should wear them in the picture, before I paid for them and had them sent home. The hat was a—pardon me, the description would be wasted on a mere man, wouldn't it?—but the wrap matched the hat perfectly, and I felt I was creating a sensation when I put them on at the studio and walked over to show them to Edwin Mortimer, my director.

"'How do you like them?' I asked.

"'Stunning!' replied Mr. Mortimer, 'but you don't intend to wear them in this scene, do you?'

"'Why, yes,' I faltered, all taken aback. 'I bought them on purpose for this scene.'

"'We'll find a better place for them. Ready, please.'

"After the picture was completed I found out that the better place he meant was in one of my wardrobe trunks. I tried to introduce that hat and wrap into every scene where I could find any possible excuse, but that unfeeling man succeeded in discovering weighty reason for preventing me from wearing them, and all the time he pretended to admire the way they matched my gown and my complexion."

"Didn't you smuggle them into at least one of the scenes?"

"Yes. I gave Mr. Mortimer such a defiant glance the last time he started to object to their being used, he was afraid to do anything but smile and say 'All right!' He won the battle, just the same: When the picture was cut the one and only appearance of the hat and the cloak was eliminated." Blanche Sweet looked up with a half serious smile. "Perhaps I set too great a store by them, but they certainly were very becoming."

"Now for the usual question, Miss Sweet: What is your favorite line of parts?"

"I haven't any. I like any part I feel is suited to me."

"And your role in the Rupert Hughes story?"

"I hope the public will like me in it as well as I like the character myself."

Famous Players Report New Contracts

Increased Business Requiring Many Additions to Sales and Booking Departments.

NEVER since the inception of the Famous Players-Lasky Corporation has the sales department seen such activity as is at present being evidenced in connection with the handling of next year's bookings. Every day contracts are pouring in requesting 100 per cent. service, from exhibitors, large and small, throughout the country. Despite many additions to the home office staff, the sales and booking departments are working day and night in an endeavor to keep up with the flood of contracts.

Record time in signing up for the entire new product of the Famous Players-Lasky Corporation for the coming year was evidenced at the Baltimore exchange when Guy L. Wonders, managing director of the Wilson Amusement Company, Baltimore, closed for all next year's Paramount and Artcraft pictures, in three minutes. "I called at your Washington office today," wrote Mr. Wonders to the home office in New York, "and after being presented with a schedule of prices by Mr. Busch it only required three minutes of my time to approve and sanction it. As I have met with success on productions released by Paramount-Artcraft during the 1917-18 series, which enabled me to inaugurate several advantageous changes in the policy of my theatre, both in admission prices and length of runs, I naturally knew the value and merits of the goods he was selling and I was, therefore, in a better position to decide and act quickly."

Among the most recent theatres to sign for "100 per cent. service" are the Hippodrome in Philadelphia; Grand, Chester; Majestic, Grand Island, Neb.; Lehigh Orpheum, South Bethlehem; Grand, Vineland, N. J.; Grand, Marietta, Ga.; Third Street, Easton, Pa.; Lorain, Bethlehem, Pa.; Leader, Philadelphia; Lyric, Cheyenne, Wyo.; Princess, Colorado Springs, Col.; Princess and Scenic, Waterbury, Conn.; Bedford, Bedford, Mass.; Ideal, Columbia, S. C.; Rialto-Princess, Denver, Col.; Coliseum and Liberty, Seattle, and Kinema, Oakland, Other big contracts signed within the past few days have been entered into with such theatres as the Modern and Beacon Theatres, Boston; the Exeter Street Theatre, Boston; Circle, Indianapolis; Majestic, Columbus; Fenway, Boston; Imperial, San Francisco; Kunsky's theatres in Washington, Madison and Detroit; Liberty, Portland, Ore.; California, San Francisco; Modern, Providence, and Strand, Providence.

STEVENS ADDED TO METRO'S STAFF.

Robert Stevens, brother of the Metro star, Emily Stevens, has been added to the directorial staff at the Metro studio, and is at present attached to the working organization of Albert Capellani, who is preparing Screen Classics, Inc., super-features with Mme. Nazimova as the star. Mr. Stevens is a Shakespearean actor of note, and this is his first experience in motion picture work. He is busily studying every branch of studio endeavor, "learning the ropes," as an associate of Henry Kolker, who is Mr. Capellani's principal aid.

Army and Navy Contains Many Film Men

List of Employers and Employed in Various Branches of Motion Picture Industry Who Have Responded to Country's Call for Soldiers and Sailors —Readers Are Invited to Forward Changes in Unit or Omissions

IN common with every true-blooded American the desire to uphold the honor of his country and to put down the common enemy of civilization as embodied in the Hun is uppermost in the heart and mind of every motion picture man. In response to this moral urge many of the craft engaged in its various branches have volunteered or have answered the call of the draft. The Moving Picture World has no means of ascertaining the name or service of every man in the trade who has joined the colors, but it has made a start to secure that interesting bit of information because those of us who remain behind to keep the home fires burning, to buy War Savings Stamps and Liberty Bonds will be glad to know who, among so many of us, are making a greater sacrifice than we.

In compiling the list of names which follow we have been obliged to depend upon the most accessible sources. From them we have secured a fairly good number, but there are numerous others—men from the thousands of theatres of the country, not so readily reached—who remain to be included in this roll of honor. It is our purpose to print them all eventually, but to do so we must depend upon our readers to supply the information. Therefore, with this list as a beginning, we ask all to scan it closely and to supply the omissions. These will be compiled as rapidly as received and printed at the earliest opportunity.

Further than that we have made a careful card record of all names received and would like to keep it up to date, giving the latest information of each individual. We hope that the friends of each man listed in this or subsequent issues will keep us informed on their movement as nearly as possible.

Notes of omissions or errors in the list will be gladly received and promptly corrected. As this list promises to be a very important one before war is concluded we ask our readers to assist us in an effort to make it complete and keep it correct.

Aboussleman, William (Klever Pictures, Inc.—New York City), Sergeant, Photographic Division, Hempstead, L. I.
Adams, Allen (General Film Co.—New York), Private, A. E. F.
Adams, John (Essanay—Chicago), Infantry, Fort Sam Houston, Texas.
Adams, J. M. (World—Atlanta), Casual Company 14, Camp Pike, Little Rock, Ark.
Adler, David (Quality Film Co.—Pittsburgh), Navy.
Ahfeld, Arthur (Universal—New York), Marines, Paris Island, S. C.
Albertson, Ben F. (K-E-S-E—Seattle), Naval Reserve Officers' Training School, Seattle.
Allen, W. P. (General Film Co.—Cleveland), Camp Devens.
Allen, William P. (Greater Vitagraph—Syracuse), Corporal, Company B, 302d Battalion, Tank Corps, Camp Colt, Gettysburg.
Allmart, George L. (Famous Players-Lasky—Detroit), Ordnance Supply School, Hancock, Ga.
Anderson, Frank (Universal—Indianapolis), Engineer Corps.
Anger, L. A. (Mutual—Indianapolis), Infantry.
Applustille, A. (Universal—New York).
Archambaud, George (World—New York).
Armond, Le Roay (Spokane), Aviation.
Armstrong, Mr. (World—New York).
Arnold, Fred (World—New York).

B

Baer, Stanley (World—New York).
Baker, Norman (World—New York).
Baldwin, Ross J. (Universal—Milwaukee), Permanent Staff, Quartermaster's Office, American Rest Camp, Winchester, England.
Ballard, L. L. (Metro—Chicago), Fort Sheridan, Ill.
Barard, L. (Universal—New York).
Barrett, Sam (Universal—Detroit), Quartermaster's Department, Camp Custer, Battle Creek, Mich.
Barron, Paul W. (Fox—Buffalo), Yeoman-Stenographer, Navy.
Barton, Claude T. (Consolidated Film and Supply Co., Inc.—Jacksonville), Camp Jackson, Columbia, S. C.
Barton, John R. (Consolidated Film and Supply Co., Inc.—Jacksonville), Officers' Training Camp, Greenville, S. C.
Bassett, Albert (Famous Players-Lasky—New York).
Battersby, Joe (The Central Market Street Amusement Co.—Philadelphia), Radio School, Admiral, Md.
Bates, Arthur (Essanay—Chicago), Infantry, Camp Wheeler, Macon, Ga.
Bates, O. V. (George Kleine—San Francisco), 39 Infantry, M. G. Company, A. E. F.
Battles, Richard O. (Mutual—Denver), Ambulance Corps.
Bauer, Charles (Myrtle Bolan's "Jazzland"), Army.
Beam, Jack (Mutual—Oklahoma City), Sergeant, Cavalry, Camp Bowie
Beck, G. E. (Mutual—Omaha, Neb.), Army.
Beck, J. E. (Vitagraph—Cleveland), 4th Company, 1st Battalion, 1st Infantry Replacement Camp, Camp Gordon, Ga.
Beck, Martin (Triangle—Denver), Nogales, Ariz.
Becker, Gilbert (Pathe Exchange, Inc.—Albany, N. Y.), Private, Spartansburg, S. C.
Becker, Walter (Universal—New York), Corporal, Ambulance Corps, Camp Dix, N. J.
Bell, Arthur (Famous Players-Lasky—New York).
Bell, J. T. (Consolidated Film and Supply Co., Inc.—Jacksonville), Quartermaster's Reserve Corps, Camp Johnston, Fla.
Bellew, Frank (Essanay—Chicago), Sergeant, Infantry, A. E. F.
Bengal, William (Universal—New York), A. E. F.
Bennett, W. J. (First National Exhibitors' Circuit—Denver), Camp Cody, New Mexico.
Bentley, Ford (Pathe—Los Angeles), Navy.
Berger, William H. (M. P. Operators' Union—Pittsburgh), U. S. S. Panama, Newport.
Berglun, Karl (General Film—Salt Lake), Aviation Corps.
Bergman, E. R. (Goldwyn—New York), Yeoman, Navy.
Bernstein, Maurice (World—Washington, D. C.), Lieutenant, care Quartermaster, Camp Mills, N. Y.
Bernstein, Nathan M. (National M. P. Co.—Chicago), Radio School, Company 36, Cambridge, Mass.
Berry, James (Metro—Pittsburgh), 351st Field Artillery, Camp Meade.
Bethell, Wilfred J. (Universal—Kansas City), 2d D., Battalion, 1st C. O. R., Fort Lewis No. 1, Quebec, Canada.
Bethell, Wm. (Metro—Philadelphia), First Class Yeoman, Cape May, N. J.
Betsinger, Raymond (Essanay—Chicago), Fort Sam Houston, Texas.
Beyer, Leo (World—New York City).
Bierman, Ed (General Film Co.—Omaha), Sergeant Base Hospital, Fort Des Moines, Iowa.
Bierman, Fritz (Pathe Exchange, Inc.—Omaha), A. E. F.
Bigford, Marvin (Famous Players-Lasky—Minneapolis).
Binder, O. C. (Universal—New York), Yaphank.
Birdsall, Theodore (World—New York).
Birdsall, Eugene (World—New York).
Blandes, Fred (Mutual—Detroit), Infantry.
Blomberg, Sigmund (Fox—Atlanta), Quartermaster Corps, Fort Thomas, Ky.
Blum, Albert (Apollo Trio), Company 6, 2d Battalion, 153d Depot Brigade, Camp Dix, N. J.
Blundell, Malcolm (Gaumont Co.—Flushing), Private Infantry, A. E. F.
Boldzar, Lawrence (Central Market Street Amusement Co.—Philadelphia), Yeoman at League Island.
Boldzar, Ruby (Central Market Street Amusement Co.—Philadelphia), Yeoman at League Island.
Boone, Charles (Central Market Street Amusement Co.—Philadelphia), Captain Niagara Training Camp.
Booth, Harry J. (Mutual—Pittsburgh), Gunner, Navy.
Boquet, Harry (Famous Players-Lasky—New York).
Bosley, H. N. (Famous Players-Lasky—Los Angeles), Army, Company F, 24th Regiment Camafleurs, A. E. F.
Boston, James (General Film Co.—Cincinnati).
Botts, Louis (Famous Players-Lasky—New York).
Bove, John (Essanay—Chicago), Infantry.
Bowen, Jack (Metro—Buffalo), Pelham Bay, N. Y.
Bowers, Arthur (Central Market Street Amusement Co.—Philadelphia), Yeoman at League Island.
Braclen, George (Spokane), Army.
Brady, Charles (Spokane), Recruiting Station, Missoula, Mont.
Brandeis, Ray (Universal—Indianapolis), Infantry.
Brandon, H. A. (Vitagraph—Pittsburgh), Company F, 308 M street, Camp Mills, N. Y.
Brasch, Ben (Greater Vitagraph—Omaha), Army, Balloon Detachment.
Braun, B. L. (World—Los Angeles), Corporal, Company C, 316th Engineers, Camp Lewis, Washington.
Brem, Roy (Pathe Exchange, Inc.—St. Louis), Corporal, Company D, 138th Infantry, A. E. F.
Brennan, W. E. (Mutual—Kansas City), Navy.
Brennon, James (Stanley Mastbaum—Philadelphia), Sergeant, Fort Lee Hospital Corps.
Brew, Donald (Essanay—Chicago), Infantry, A. E. F.
Brewer, Thurlow (Essanay—Chicago), Lieutenant, Signal Corps, A. E. F.
Briggs, John C. (Famous Players-Lasky—Detroit), Sergeant, Camp Custer, Mich.
Briggs, John (Mutual—Montreal), A. E. F.
Briley, Don (Spokane), Navy.
Brink, Earl R. (Famous Players-Lasky—Buffalo), 37th Company, 153d Depot Brigade, Barracks B, Camp Dix, N. J.
Bristol, B. E. (Metro—Milwaukee), Camp Jackson, Columbia, S. C.
Britton, W. B. (Triangle—Pittsburgh), Private, Camp Kelly, Texas.
Bromhead, Bernard (Gaumont Co.—Flushing), Private, Canadian Forces, France.
Brooks. Howard (M. P. Operators' Union—Pittsburgh), 107th Field Artillery, A. E. F.
Brown, Jesse (Spokane).
Brown, H. A. (Famous Players-Lasky—San Francisco, Cal.), Medical Corps, Santiago, Cuba.
Brulatour, Ben (Famous Players—Lasky), Fort Lee Studio.
Bryant, Dan (Essanay—Chicago), Aviation Corps, National Army.
Bucklin, N. E. (Consolidated Film and Supply Co., Inc.—Dallas).
Bull, Leif Ole (Famous Players-Lasky—New York), Corporal, 629th Aero Squadron, Taliaferro Field No. 1, Fort Worth, Texas.
Bunch, A. R. (General Film Co.—Indianapolis).
Butley, H. H. (Universal—Omaha), Aviation Corps, California.
Burke, Douglas (Famous Players-Lasky—New York).
Burkhardt, Charles (Kline Poster Co.), Niagara Training Camp.
Burns, Neal (Christie Film—Los Angeles), American Lake.
Burtnett, Fred (General Film—Pittsburgh), Company E, 15th Engineers, A. E. F.

C

Cahill, L. A. (Mutual-Omaha, Nebr.), Infantry.
Cain, Harold (Vitagraph-Pittsburgh), 111th Infantry, Dental Unit, A. E. F.
Cameron, R. (Universal—New York).
Campbell, Irving (World—New York).
Campbell, William (Essanay—Chicago), Navy, Great Lakes.
Canady, Ben (World Film—New York City).
Cannon, Gene (Consolidated Film and Supply Co.—Dallas).

Cardenas, Oscar (Universal—New York).
Carey, Edward (Universal—New York).
Carlson, Victor (Essanay—Chicago), Signal Corps.
Carrier, James A. (Avon Theatre, Ill.), Government School, Bradley Polytechnic, Ill.
Carroll, Vincent (General Film—Albany), 311th Infantry, Camp Dix, N. J.
Carr, James (Central Market Street Amusement Company—Philadelphia), Private, Waco, Texas.
Carroll, Albert (Famous Players-Lasky—New York).
Carry, Eddie (Famous Players-Lasky—Fort Lee Studio).
Castle, Eugene (Gaumont Co.—San Francisco), Marines, Kansas City, Mo.
Cassell, Andrew L. (Essanay—Chicago), Infantry, A. E. F.
Cayton, J. F. (World Film—New York), Cavalry, Texas.
Cicero, Alexander (Pathe Exchange, Inc.—North Carolina), Fort Caswell, N. C.
Charness, H. (Central Film—Chicago), Private, 27th Company, Second Provisional Regiment, Camp Wheeler, Ga.
Cheatham, Richard (Spokane), navy.
Chew, Albert (General Film—Indianapolis).
Chew, William (General Film—Indianapolis).
Child, John (World Film—New York).
Christoph, Sog (Pathe Exchange, Inc.—Chicago), Baker, 1st Division, A. E. F.
Church, Joe (All Star Features Distributors—Los Angeles), Camp Kearney, California.
Cislak, Herman (Mutual—Chicago), Infantry.
Clair, J. J. (Motion Picture Operators' Union—Pittsburgh), Infantry, Camp Forrest.
Clark, Omar W. (Mutual—Cincinnati), Captain, Quartermaster Division, A. E. F.
Clarke, Fred (Universal—Denver), Navy, Mare Island.
Clarke, William J. (Stanley-Mastbaum—Philadelphia), Base Hospital, A. E. F.
Coane, William (Universal—New York).
Cohen, Harry C. (Select Pictures—San Francisco), Corporal, Camp Lewis, Wash.
Cohen, W. D. (Triangle Distributing Company—Minneapolis), Camp Grant, Rockford.
Cohn, I. S. (General Film—San Francisco), A. E. F.
Cohn, Martin H. (Notable Feature Film Co.—Denver), Radio Service, U. S. Army, Colorado Springs, Colo.
Colby, T. G. (Universal Film—Cleveland), Company D, 6th Am. Train., Camp Wadsworth, S. C.
Conger, W. C. (Famous Players-Lasky—Los Angeles), Submarine Base, San Pedro, Cal.
Conner, Edward (Mutual-Philadelphia), Sergeant, Infantry, A. E. F.
Connell, John (Gaumont Company—Flushing), Private, Infantry, A. E. F.
Connell, Walter (World—New York).
Conrad, Ray (Broadway Theatre—North Carolina), 81st Aero Service Squadron, Fort Sill, Okla.
Coombs, Edward (Kalem Company—New York), Signal Corps, Photographic Division, Columbia University.
Cooper, C. R. (General Film—New York), Private, A. E. F.
Cooper, L. M. (General Film—New York), Radio Department, Navy, South Carolina.
Coppock, H. H. (Vitagraph—Kansas City), Tank Service.
Corruthers, E. F. (Mutual—Vancouver), A. E. F.
Corson, David (Interstate Film Company—Philadelphia), Army, Quartermaster's Department.
Cortsey, Andrew (Spokane), Company F, 161st Rainbow Division.
Coughlin, Vincent (Augoust & Augoust), Company M, 559th Infantry, A. E. F.
Couper, G. C. (Southern Triangle Pictures—Atlanta), Officers' Training Camp, Fort McPherson, Ga.
Covey, Paul (World Film—Kansas City), Ambulance Driver, A. E. F.
Cowan, Joe (Mutual—Omaha, Neb.), Infantry.
Cowen, J. C. (Pathe Exchange—Omaha), Sergeant, Marine Corps.
Cowl, George (World Film—New York).
Craig, Clarence.
Cramer, Wright, Captain, A. E. F.
Cransfield, Mr. (Motion Picture Operators' Union—Pittsburgh), Aviation Corps, Columbus, Ohio.
Crojaski, V. (Motion Picture Operators' Union—Pittsburgh), Polish Legion, A. E. F
Crutcher, Frank (Triangle—Cincinnati), Naval Hospital Corps.
Cunniff, James H. (Pathe Exchange—St. Louis), Canadian Forces.
Curran, John H. (World Film—New York).
Cuyon, C. (Universal—New York), Columbia University, New York.

D

Dahmen, J. T., Jr. (Greater Vitagraph—New Orleans), Company B, 156th Infantry, Camp Beauregard, Alexandria, La.
Daley, Joseph (Universal—New York), Signal Corps, Washington, D. C.
Daniels, Raymond R. (Pittsburgh), Private, Camp McPherson, Atlanta, Ga.
Daniells, Kent (World—New York City).
Darling, Debs (Spokane), Army.
Darmour, Lawrence (Gaumont Company—Flushing), First Lieutenant, Signal Corps.
Datto, J. P. (Famous Players-Lasky—Fort Lee Studio).
Davey, Horace (Christie Film—Los Angeles), American Lake.
Davidson, Conrad (Spokane), Army.
Davis, Earle (Famous Players-Lasky—Denver).
Davis, C. E. (Notable Feature Film Co.—Denver), Navy.
Day, Harry I. (Famous Players-Lasky—New York City), Lieutenant, Y. M. C. A. 83, Camp Lee, Petersburg, Va.
Dayton, Roscoe (Metro—Washington, D. C.), Captain, 30th Engineers, Ft. Myer, Va.
Dazey, Frank (Famous Players-Lasky—New York).
Dean, James G. (Famous Players-Lasky—Detroit), Camp Stuart, Va.
Debaryshe, Tom (Universal—New York City), Medical Museum and Library, Washington, D. C.
Deitch, Sam (Essanay—Chicago), Infantry, Fort Sam, Houston, Tex.
Denberger, Robert (Christie Film—Los Angeles).
Denton, Paul S. (World—New York).
Desmond, Philip (Famous Players-Lasky—New York), First French Mortar Battalion, A. E. F.
Dessauer, Leo (The Central Market Street Amusement Company—Philadelphia), Columbus, O.
Diadati, A. (Motion Picture Operators' Union—Pittsburgh), Private, 320th Infantry, Company B, Camp Lee.
Diemer, Paul (Gaumont Company—Flushing), Second Lieutenant, Field Artillery, A. E. F.
Dikman, J. (Pathe Exchange—Seattle), Engineers, Portland.
Diviny, John (Gaumont Company—Flushing), Private, Quartermaster Corps, A. E. F.
Dixon, James R. (Spokane), First Casual Company, C. A. C., Fort Hamilton, N. Y.
Dixon, Norman (George Kleine—Cincinnati), Instructor, Atlanta.
Dodge, Charles C. (Essanay—Chicago), Infantry, Fort Dodge, Iowa.
Doody, Michael (General Film—Indianapolis), Engineers, Camp Harrison, Ind.
Donnelly, Emmett (Essanay—Chicago), Sergeant, Quartermaster's Department A. E. F.
Dougherty, Joe (Greater Vitagraph—Dallas), Cavalry, Fort Clark, Tex.
Douglas, Ned (Spokane), Camp Lewis, Wash.
Drady, Robert, Jr. (Alhambra Theatre—San Francisco), Medical Department, Navy, Fort Rosencranz.
Dromey, John (Mutual—Chicago), War Department.
Drukee, Joseph (Universal—New York), Corporal, Fort Slocum, New York.
Duffy, George (Union—Cleveland), Camp Custer, Michigan.
Duffy, Patrick J. (Interstate Film Co.—Philadelphia), Army, Artillery.
Dugger, Clarence (Greater Vitagraph—Dallas), First Lieutenant, Army Officers' Training Camp, El Paso.
Duncan, T. E. (Famous Players-Lasky—New York).
Dunnivent, R. E. (Kansas City Feature Film Co.—Kansas City, Mo.), Navy, Great Lakes Training Station.

E

Ecklund, Lawrence (Famous Players-Lasky—New York).
Edelstein, Nat (Stanley-Mastbaum—Philadelphia), Wissahickon Barracks, Cape May, N. J.
Edwards, Jim (Universal—New York).
Ehrlich, A. L. (World—New York).
Eickenberger, Fred (Famous Players-Lasky, Fort Lee Studio).
Eiseman, Julius (Famous Players-Lasky), Third Class Yeoman, Navy, Washington, D. C.
Eliades, Vassos (George Kleine—Cincinnati), Fort Riley, Kansas.
Ellison, Glenn (General Film—Omaha), Navy, Minneapolis.
Elmer, Clarence (World—New York).
Elsworth, Robert (Metro—Buffalo), Pelham Bay, N. Y.
Epley, E. N. (Universal—Omaha), Camp Funston, Kansas.
Epstein, Eli (Kleine—Cleveland), Marines, Paris Island, S. C.
Erickson, John M. (World—New York).
Estreich, D. (Universal—New York), Fort Leavenworth, Kansas.
Estreich, Max (Universal—New York).
Evans, Ed (Consolidated Film and Supply Co.—Dallas).

F

Fabacher, Joe J. (World—New York).
Farnsworth, Donald (World—New York).
Farrelly, Edward J. (Fox—Pittsburgh), Private, 83rd Co., 6th Regiment, U. S. Marine Corps, A. E. F.
Farrow, Joseph (Mutual—Philadelphia), Yeoman, Navy.
Featherstone, C. J. (Artcraft-Paramount—Seattle), U. S. Mechanics' Training School, Oakland, Cal.
Feiler, Jack E. (Famous Players-Lasky—New York), Co. F, 311th Infantry, A. E. F.
Fenzel, Robert (Mutual—Cincinnati), Private, Infantry, Camp Taylor, Ky.
Field, Stephen (Gaumont—Flushing), Corporal, Infantry, Spartanburg, S. C.
Fineman, B. P. (Famous Players-Lasky—New York), 4th Recruiting Co., Fort Slocum, N. Y.
Fisher, Lawrence (World—New York).
Fitzhugh, Clarence (World—Washington, D. C.), Private, Agricultural and Mechanical College, Greensboro, N. C.
Fitz-Patrick, James A. (Cosmosfotofilm Co.—New York), Camp Upton, N. Y.
Flackbarth, John M. (Universal—Cleveland), Private, Infantry, Camp Merritt, Tenafly, N. J.
Flaherty, H. E. (World—New York).
Flask, D. (M. P. Operators' Union—Pittsburgh), Camp Lee.
Fleming, Victor (Famous Players-Lasky—New York).
Flinn, J. (M. P. Operators' Union—Pittsburgh), 29th Engineers' Corps, Washington, D. C.
Flintom, L. B. (Kansas City Feature Film Co.—Kansas City), First Lieutenant, Marines, A. E. F.
Flowers, Gerald (Triangle—Cleveland), Fort Sheridan, Ill.
Follette, Lonnie (Loew's Orpheum), University of Syracuse, Electrical Engineering.
Ford, J. O. (World—New York).
Fosbender, Heine (Select—Cleveland), Camp Gordon, Ga.
Forman, Tom (Famous Players-Lasky—New York).
Fossett, Ray T. (Triangle—Pittsburgh).
Foster, Ralph R. (Pathe—Indianapolis), Vocational School, Indianapolis.
Foster, William (Universal—New York).
Fountain, F. S. (Famous Players-Lasky—Seattle), 18th Engineers, Railway, A. E. F.
Frackman, Jacob (All-Star Feature Distributors—Los Angeles), American Lake, Washington.
Frei, Charles (Universal—New York).
Freuler, Rudolph M. (Mutual—Milwaukee), 340th Infantry, Camp Custer, Mich.
Frey, Charles (Famous Players-Lasky—Fort Lee Studio).
Fried, Jake (Mutual—Cleveland), Aero Corps, Valparaiso, Ind.
Friedland, Albert (Pathe—St. Louis), Sergeant, 114th Aero Squadron, Scott Field, Belleville, Ill.
Friedman, Meyer (Pathe—Cleveland), Army, Active Service, A. E. F.
Friemel, A. W. (Kansas City Features Film—Kansas City), 43rd Co., 11th Training Barracks, Camp Pike, Ark.
Fulgham, Claude (Greater Vitagraph—Dallas), Navy, Convoy Duty.

G

Galey, Virgil (Spokane), Army.
Gallagher, Jack (Essanay—Chicago), Infantry, National Army.
Garrison, Joseph (Famous Players-Lasky—Minneapolis).
Gartner, Charles (Famous Players-Lasky—New York), Infantry, Co. K, A. E. F.
Gaskill, John E. (World—New York), Second Lieutenant in the Officers' Reserve Corps.
Gedney, L. (Universal—New York), Navy.
Geiss, E. W. (Mutual—Cincinnati).
Gentille, Phillip J. (Fox Film Corp.—Buffalo), Storekeeper, Y. M. C. A., Navy, Norfolk, Va.
Germain, Harry (Triangle—New Haven), Kelly's Field, San Antonio.
Gifford, William (Progressive Motion Picture Co.—Portland, Ore.), Aviation Corps, A. E. F.
Gilbert, Bob, Camp Upton, N. Y.
Gilks, Al (Famous Players-Lasky)—New York).
Gilley, E. H. (Mutual—Milwaukee), Infantry.
Gillford, W. (Famous Players-Lasky—Portland).
Glanz, John Charles, Sergeant, Camp Humphreys, Va.
Glenberg, Frank (Mutual—Cleveland), Infantry.

Goskert, Ray (M. P. Operators' Union—Pittsburgh), 320th Machine Gun Co., Camp Lee.
Goldberg, Abe (World Film—Kansas City).
Goldberg, Harry (Select—Cleveland), Private, Co. D, 302d Engineers, Camp Upton, N. Y.
Goldener, A. (Famous Players-Lasky—Detroit), Camp Custer, Mich.
Goldstein, Nathan (Famous Players-Lasky—Boston).
Golitko, Andy (Pathe—Kansas City), Engineering Service, A. E. F.
Gooch, Fred (Metro—Washington, D. C.), Private, 312th Machine Gun Co., Camp Meade, Md.
Goodman, Del (Pathe—Chicago), Training Camp, Texas.
Goodrich, Joseph (Famous Players-Lasky—New York).
Gottstein, Hershey (Universal—Denver), Medical Corps, Fort Logan, Colo.
Grabe, William (Pathe—Cleveland), American Hospital Transport Corps, Wash.
Grady, Billy (Wilson & Grady), Medical Corps.
Grainger, Edmund (Allen Film Corp.), Camp Devens, Mass.
Grantz, Arthur (Pathe—Seattle), Infantry.
Gray, Daniel (World—New York).
Green, Wilson (Stanley Mastbaum—Philadelphia), Camp Meade.
Greenbaum, J. M. (Alhambra Theatre—Cleveland), Base Hospital, Camp Sherman, Ohio.
Greene, J. Irving (Famous Players-Lasky—New York), Sergeant, care D. G. T. Car Record Office, Post Office 717, A. E. F.
Greenstein, Lou (Standard—Cleveland), Q. M. C., Philadelphia.
Grey, Arthur (Pathe—Spokane), Oregon Coast Artillery, Fort Stephens, Oregon.
Grey, Paul (Spokane), Navy.
Griffin, John J. (Christie Film—Los Angeles), Engineer Train, A. E. F.
Griffiths, C. H. (Universal—Denver), British Army.
Grimes, Virgil (Universal—Indianapolis), Aero Squadron, Camp Kelley, San Antonio, Texas.
Gring, J. Luke (Kline Poster Co.—Philadelphia), Camp McPherson, Atlanta, Ga.
Groves, Roy (M. P. Operators' Union—Pittsburgh), 107th Field Artillery, A. E. F.
Guetlein, Edward (Gaumont—Flushing), Private, Signal Corps, A. E. F.
Gunn, Maurice (Greater Vitagraph—New Orleans), Army, Co. K, 156th Infantry, Camp Beauregard, Alexandria, La.
Gustafson, Herbert (Essanay—Chicago), Artillery, A. E. F.

H

Haines, Leslie (Pathe—Los Angeles), American Lake, Officers' Training Camp.
Hall, Don (Fox Film—Pittsburgh), Private, Camp Humphreys, Va.
Hallett, George J. (Fox Film Corp.—Buffalo), Private, Second Aircraft, M. G. B. N., Camp Wadsworth, Spartanburg, S. C.
Hallouis, Ed. (Pathe—Cleveland), 1st Pioneer Co., Camp Wadsworth, S. C.
Ham, Harry (Christie Film—Los Angeles).
Hamilton, Dr. Geo. (Famous Players-Lasky—New York).
Hamilton, William (World—New York).
Hammer, C. D. (Pathe—Seattle), Camp Lewis.
Hampton, Albert (Mutual—Seattle), Merchant Marines.
Hannafin, Joseph (Famous Players-Lasky—New York), Co. G, 48th Infantry, Camp Stewart, Newport News, Va.
Hargan, Dane (Essanay—Chicago), Lieutenant, Signal Corps, A. E. F.
Harper, Tommy (Essanay—Chicago), Navy, Great Lakes, Ill.
Harrington, John S. (Arrow Film—New York City), 57th Infantry, Anniston, Ala.
Harris, Harry (General Film—New York), Medical Department, 328th Infantry, Camp Gordon, Atlanta.
Harris, Lisle (Consolidated Film & Supply—Dallas).
Harris, Walter (Universal—New York), Pelham Bay, N. Y.
Harris, Sidney (Goldwyn—New York), Marine Corps.
Harrison, James (Christie Film—Los Angeles), Heavy Artillery, Fort MacArthur.
Hastings, H. F. (Mutual—Portland), Artillery.
Haver, H. M. (Famous Players-Lasky—New York).
Hayes, John R. (Famous Players-Lasky—Cleveland), Aviation Dept., Squadron 11, Camp Dick, Dallas, Texas.
Hazeltine, W. J. (Triangle—Denver), Machine Gun Co., 354th Infantry, A. E. F.
Healey, Kenneth (Spokane).
Heath, Charles M. (General Film—St. Louis), National Army.
Heffner, Mr. (M. P. Operators' Union—Pittsburgh), 320th Machine Gun Co., Camp Lee.
Heinz, Henry (Essanay—Chicago).
Helgren, C. J. (Kansas City Features—Kansas City), Co. 9, 164th D. B., Camp Funston.
Helgren, C. F. (Pathe—Omaha).
Heller, Ben. (Kalem Company—New York), British Expeditionary Forces, Jewish Unit. Probably in Palestine.
Helm, Roy (Spokane), Army.
Helouis, Edward (Pathe—Cleveland), Army, Pioneer Regiment, Camp Wadsworth, S. C.
Helwig, Oscar (Pathe—Seattle), Engineer Corps, A. E. F.
Herbert, Tom (Mutual—San Francisco), Infantry, A. E. F.
Herchenrider, Franklin (Stanley Mastbaum—Philadelphia), Engineer Corps, Fort Slocum.
Hicks, John (Universal—Kansas City), Navy, Puget Sound, Washington.
Higgins, V. (Famous Players-Lasky—New York).
Higham, James, Camp Upton, N. Y.
Hill, Clyde B. (Fox Film—Pittsburgh), A. S. U., A. E. F.
Hill, C. D. (General Film—Indianapolis), Engineer Corps, Camp Taylor, Louisville.
Himmelein, Chas. (Lakewood Theatre—Cleveland), Hospital, Camp Sherman, Ohio.
Hirth, Harry (Spokane).
Holland, Theo. F. (General Film—Indianapolis), Engineer Corps, Fort Harrison, Indianapolis.
Holmes, Robert (Gaumont—Flushing), Private, Infantry, A. E. F.
Holt, Albert (Essanay—Chicago), Artillery, A. E. F.
Hommel, James S. (Select Pictures—San Francisco), Lieutenant, 51st Field Artillery, A. E. F.
Honor, Benjamin (World—New York).
Hookallo, Fred (Famous Players-Lasky—Boston).
Hornbostle, Eugene (World—New York).
Horton, Rodney A. C. (Metro—Washington, D. C.), Lieutenant, Aviation Section, Kelly Field, San Antonio, Texas.
Houlihan, Joseph (World—New York).
Hoyt, Lloyd (Universal—Spokane), Mounted Machine Gun Co., A. E. F.
Huber, F. M. (World—Detroit), Co. C, 125th Infantry, Camp MacArthur, Texas.
Hudson, Edward (Pathe—Seattle), Navy.
Hunt, Fred (Pathe—Omaha), Great Lakes, Naval Training Station.
Hyle, Arthur (Pathe—Seattle), Aviation Corps.

I

Ireland, Walter (Geo. Kleine System—Cincinnati), A. E. F.
Izant, Robert (Photoplay—Cleveland), Plain Dealer, Camp Sheridan, Ala.

J

Jaeger, Bruno (World—New York).
Jaffa, Frank (Cleveland), Photo Division, Columbia University.
Jameyson, Howard E. (Pathe—Kansas), Cadet, 9th Cadet Squadron, Camp Dick, Dallas, Texas.
Janeche, Joe (Christie Film—Los Angeles), Infantry.
Jaycocks, Irving C. (General Film—New Haven), Navy.
Jefferson, G. C. (Famous Players-Lasky—Detroit), Ordnance Supply School, Hancock, Ga.
Jennings, Thomas (Fox—Boston), Navy.
Jensen, E. C. (World—New York), 152d Depot Brigade, Co. 36, Battalion 9, Camp Upton, N. Y.
Jessen, Jesse (Mutual—Omaha, Neb.), Infantry.
Jockle, Charles (Famous Players-Lasky—Fort Lee Studio).
Johnson, H. P. (World—New York).
Johnson, Harold (Geo. Kleine—Cincinnati), Sergeant, A. E. F.
Jones, D. W. (Famous Players-Lasky—New York).
Jones, Stanley (Spokane).
Judkins, Paul E. (Goldwyn—Seattle), Aviation Corps, Camp Greene, S. C.

K

Kaufman, Herbert (Metro—Buffalo), Pioneer Infantry, Camp Wadsworth, S. C.
Kaufman, Al (Famous Players-Lasky—New York), Signal Corps, Photographic Division, Washington, D. C.
Kaufman, W. (M. P. Operators' Union—Pittsburgh), Camp Lee.
Kay, Harvey L. (Western Triangle Distributing Corp.—Salt Lake).
Kay, Morris (Notable Feature Film Co.—Denver), British Service.
Keefe, James C. (Fox's Theatre—Springfield, Mass.), Secretary K. of C., Camp Devens, Mass.
Keefer, George (Famous Players-Lasky—Fort Lee Studio).
Keene, James (Central Market Street Amusement Co.—Philadelphia).
Keeton, R. T. (Famous Players-Lasky—New York).
Keitz, J. R. (Notable Feature Film Co.—Denver), 20th Infantry, Fort Douglas, Utah.
Keeler, Mark (Spokane).
Keller, W. E. (General Film—Pittsburgh), L. E. R. Radio, Co. 169, Regiment 14, Great Lakes, Ill.
Kelly, William (World—New York).
Kelley, T. (Universal—New York).
Kennedy, Harold (Emma Francis & Harold Kennedy), Co. G, 303d Infantry, Camp Devens, Mass.
Kennedy, L. E. (Pathe—Los Angeles), Naval Reserve, San Pedro, Cal.
Kernaghan, Charles (Universal—New York).
Kersey, John F. (Essanay—Chicago), Base Hospital, Ward Q, Camp Logan, Texas.
King, Burt (Greater Vitagraph—New Orleans), Army, Co. L, 155th Infantry, Camp Beauregard, Alexandria, La.
Kirschner, Oscar (Mutual—Chicago), Infantry.
Kisten, K. K. (M. P. Operators' Union—Pittsburgh), Camp Lee.
Klein, Harry (Central Market Street Amusement Co.—Philadelphia), A. E. F.
Koenig, Ernest (Arrow Film Corp.—New York), Sergeant, Photo Detachment, M. P. Division, A. E. F.
Koeppe, Charles (Essanay—Chicago), Infantry, National Army.
Kohn, Norman (Notable Feature Film Co.—Denver), Camp Upton, N. Y.
Korach, Milton (Argus Film Co.—Cleveland), Camp Sherman.
Kornfeldt, C. (Universal—New York), Columbia University.
Korson, Dane (Bluebird—Philadelphia), No. 781,728, Reclamation Dept., Newport News, Va.
Kraker, J. A. (Vitagraph—San Francisco), 159th Infantry, Camp Kearny, Cal.
Krause, John H. (Pathe—Albany, N. Y.), Army, Private, Camp Wadsworth, S. C.
Krueger, William (Mutual—Chicago), Navy.
Krupka, Jerry (Famous Players-Lasky—Cleveland), 16th Co. 2d Infantry Replacement Reg., Camp Gordon, Atlanta.
Kuhn, George, National Army.
Kupper, William J. (World—New York).

L

Lamb, Fred (Famous Players-Lasky—Fort Lee Studio).
LaMertha, H. E. (Gaumont—Flushing), Ensign U. S. Naval Training Station, Great Lakes, Ill.
Landis, George (World—Indianapolis), Aviation Division, A. E. F.
Lantz, R. (Spokane), U. S. S. Minnesota, care P. M. Fortress, Monroe, Va.
Lark, Thomas H. (Pathe—North Carolina), Co. A, Second Anti-Aircraft M. G. Battalion, Camp Wadsworth, S. C.
Larsen, Benj., Co. B, 314th Ammunition Train, 89th Division, A. E. F.
Lasky, Myron (Famous Players-Lasky—New York).
Lawson, R. G. (Southern Triangle Pictures—Atlanta), Q. M. C. Detachment, A. E. F.
Leahey, Daniel (Kalem—New York), Signal Corps, Photo. Division, Columbia University.
League, James (Mutual—Philadelphia), Sergeant, Infantry, A. E. F.
League, Jefferson (Essanay—Chicago), Navy.
Leary, Walter (Famous Players-Lasky—Boston).
Lebensburger, M. A. (Standard—Cleveland), Q. M. C., Camp Forrest, Chicamauga Park, Ga.
Ledlie, F. M. (Kansas City Feature Film Company—Kansas City, Mo.), Navy-Radio Service, Great Lakes Training Station.
Lee, B. (Famous Players-Lasky—New York).
Leeman, P. F. (Vitagraph—Kansas City), Private, Artillery, A. E. F.
Leibold, Geo. J. (Mutual—Washington), Infantry.
Leithman, J. (Greater Vitagraph—New Orleans, La.), Navy-Radio Department, Algiers Naval Training Station, New Orleans, La.
Lenchner, Sidney (Pathe—Pittsburgh), Private, A. E. F.
LeRoy, F. A. (Famous Players-Lasky—New York), Ordinance Training Camp, 4th Provisional Company, Camp Hancock, Augusta, Ga.
Leslie, R. J. (Fox Film—Pittsburgh).
Levine, Harry (M. P. Operators' Union—Pittsburgh), 107th Field Artillery, A. E. F.
Levine, Samuel (Mutual—Boston), Infantry.
Levy, William (World—New York City), Signal Corps, regular branch.
Levy, Jack R. (Universal—Cleveland), Private, Infantry, A. E. F.
Levy, Leo (Select—St. Louis), Co. I, 352d Infantry (Corporal), Camp Dodge, Iowa.
Lewis, E. L. (Famous Players-Lasky—Seattle).
Lindsay, Willard (General Film Company—Wilkes-Barre, Pa.), Navy, Mechanical Engineer, Newport, R. I.
Line, George (Mutual—Salt Lake City), Infantry.
Littlefield, Lucien (Famous Players-Lasky—New York).

Livingstone, Buck (Famous-Players-Lasky—Boston).
Lloyd, Wilbur (Geo. Kleine—Cincinnati), Camp Zachary, Taylor.
Locket, Wilbert (Christie Film—Los Angeles), Transportation Service, A. E. F.
Lockwood, Edward (Famous Players-Lasky—New York).
Loeb, Louis E. (Famous Players-Lasky—New York), Co. 3, M. G. T. R. Co., 1st Battalion, Camp Hancock, Augusta, Ga.
Long, Walter (Famous Players-Lasky—New York).
Loper, Bernie (Pathe—Los Angeles), American Lake.
Lorber, H. J. (Famous Players-Lasky—New York), 32d Co., 8th Battalion, Camp Upton, Yaphank, N. Y.
Loveridge, Dan (Pathe—Los Angeles), Navy, San Francisco.
Loweree, Banj. (Gaumont—Flushing), Signal Corps, U. S.
Lowery, Maurice F. (Triangle—San Francisco), 322d Field Signal Battalion, A. E. F.
Luce, Herbert C. (Mutual—New York), Infantry.
Lunn, Lester (Greater Vitagraph—Omaha), Army, Quartermasters Department.
Lusher, William H. (Famous Players-Lasky—Butte, Mont.), Coast Artillery, Company C, Camp Freemont, Cal.
Lutes, Roy C. (Mutual—Pittsburgh), U. S. Army, A. E. F.
Lynch, Frank L. (Arrow—New York), Co. I of the 22d Infantry, Camp Niagara, New York.
Lynch, James (Famous Players-Lasky—New York).
Lyon, D. E. (Famous Players-Lasky—New York).

Mc

McAden, Modby (World—New York).
McColdive, William (Famous Players-Lasky—Boston).
McCulloh, Rex (Consolidated Film & Supply Co.—Dallas).
McCulough, Roger M. (Mutual—Chicago), Infantry.
McDonald, George E. (Essanay—Chicago), Infantry, National Army, U. S.
McDonald, James (World—New York).
McGinnis, Francis (M. P. Operators' Union—Pittsburgh), Lieutenant, 320th Infantry, Co. B, Camp Lee.
McGovern, F. P. (Supreme Film—Pittsburgh), Private, Infirmary Medical Officers' Training Camp.
McGranigan, John M. (Universal—Cleveland), Private, Infantry, Camp Gordon, Atlanta, Ga.
McHugh, Martin (Triangle—Cleveland), Marines, Miami, Fla.
McKean, Thos. E. (Kansas City Feature Film Company—Kansas City), Navy (Sergeant), Great Lakes Training Station.
McLain, Manning (Spokane), 617 Aero Squadron, Kelly Field, San Antonio, Texas.
McPhearson, C. H. (Spokane), U. S. Navala Aviation Forces, A. E. F.
McQuesten, A. H. (Famous Players-Lasky—San Francisco), Naval Reserves, San Pedro, Cal.
McRae, Charles (Southern Triangle Pictures—Atlanta), Camp Wheeler, Macon, Ga.
MacFarland, James Hood (Famous Players-Lasky—New York), U. S. S. "Narada," S. P. 161, care Postmaster, New York.
MacKeever, Joseph (Universal—New York), Second Lieutenant, A. E. F.
MacLeod, Robert (World—New York), 22d Engineers.

M

Madison, W. J. (Metro—Philadelphia), Camp Meade.
Madsen, C. P. (Fox Film—Salt Lake City), Troop H, 1st Cavalry, located on border.
Malcolm, Roy (Mutual—Omaha, Neb.), Infantry.
Mallace, Jack (Metro—Chicago), A. E. F.
Mandelbaum, Herman (U. T. E.—Cleveland), Engineers, Camp Sheridan, Ala.
Manfredo (Famous Players-Lasky—New York), Recruit Brigade, 12th Co., Camp Hancock, Augusta, Ga.
Manhankin, D. (Universal—New York).
Mann, Al (Essanay—Chicago), Sergeant, Signal Corps, Washington, D. C.
Manring, Ralph (Spokane), Navy.
Manriquez, E. (Famous Players-Lasky—New York).
Mantzke, I. F. (Mutual—Kansas City).
Marchund, Charles (Famous Players-Lasky—New York).
Marshall, D. W. (Triangle—Pittsburgh), Second Lieutenant Aviation, San Antonio, Texas.
Marshall, Roy (Famous Players-Lasky—New York).
Martini, Jean (Famous Players-Lasky—Fort Lee Studio).
Marzorati, Harold (Famous Players-Lasky—Fort Lee Studio).
Massi, Philip (World—New York).
Masters, Charles (George Kleine—Cincinnati), Quartermaster's Corps, Jeffersonville, Ind.
Maternus, Clifford (Universal—New York).
Mato, Anthony (Famous Players-Lasky—New Orleans).
Matson, C. L. (Kansas City Feature Film Co., Kansas City), Jefferson Barracks, 48th Co. Infantry Replacement Camp, Camp McArthur, Texas.
Mattes, J. W. (Essanay—Chicago), Captain, Infantry. Killed on duty while trying to suppress negro riot at Houston, Texas.
Mendelwager, H. (Universal—New York), A. E. F.
Mendelwager, R. (Universal—New York), Quartermaster Corps, Jacksonville, Fla.
Menjou, Adolph (Famous Players-Lasky—New York).
Merkley, Ellis (Mutual—Chicago), Infantry.
Mertz, Al (Universal—Detroit), Engineer Corps, A. E. F.
Metcalfe, Arthur (Essanay—Chicago), Sergeant, Infantry, A. E. F.
Meyers, Art (Supreme Film—Pittsburgh), Corporal, Engineer Corps, Camp Grant.
Meyers, George (Vitagraph—Chicago).
Miller, William F. (Kalem—New York), Cook, Quartermaster Corps, Washington Barracks, D. C.
Milley, Frank R. (World—New York), Y. M. C. A. in France.
Minter, Samuel (Universal—New York), Yaphank.
Mittenzwer, Henry (Famous Players-Lasky—New York).
Moisant, B. E. (Gaumont—Flushing), Private, Signal Corps, A. E. F.
Moise, Carl (Famous Players-Lasky—Fort Lee Studio).
Mooney, John (Fox—Cleveland), A. E. F.
Moore, William J. (Famous Players-Lasky—New York), Sergeant, 165th Infantry, Co. A, A. E. F.
Moorland, Bernie (Famous Players- Lasky—Boston).
Monday, Jack (Universal—New York), Columbia University, New York.
Morris, W. E. (Pathe—Seattle), Ensign in Navy, Portland.
Morrison, Edward (Famous Players-Lasky—New York).
Motter, Dave (Consolidated Film & Supply Co.—Dallas).
Mouras, G. C. (General Film—New Orleans), National Army.
Mullaney, Edward J. (Pathe—Cincinnati), Stenographer, Quartermaster Dept. Regular Army, Columbus Barracks, Ohio.
Munns, Art (Christie Film—Los Angeles), Heavy Artillery, Ft. MacArthur.
Murphy, Thomas (Famous Players-Lasky—Chicago).
Murphy, John (World—Minneapolis), Marines, A. E. F.

N

Nedell, Benjamin (World—New York).
Neff, J. B. (General Film—Cincinnati).
Neidermeyer, Martin (Vitagraph—Chicago).
Nelson, R. S. (General Film Co.—Denver), Navy.
Nelson, W. E. (K-E-S-E—Seattle), Base Hospital Corps No. 50, Camp Fremont, Cal.
Nesbitt, S. N. (Famous Players-Lasky Corp.—Los Angeles), Army, 363d Infantry, Co. I, Camp Lewis, American Lake, Wash.
Nevenheisen, Wayne (Famous Players-Lasky—New York).
Newberry, Ray (Spokane), Navy.
Newman, Joe (Famous Players-Lasky—Cleveland), Musician, Band of 163d U. S. Infantry, A. E. F.
Nicholas, Nelson (Famous Players-Lasky—New York).
Nico, George (Famous Players-Lasky—New York).
Nico, Willard (Famous Players-Lasky—New York).
Nix, E. J. (Famous Players-Lasky—New York).
Nomis, Leo. V. (Famous Players-Lasky—New York).

O

Oberndorfer, August (Kansas City Feature Film Co.—Kansas City), Army, Artillery, Fort Sill, Okla.
O'Brien, Paul (Triangle—San Francisco), Naval Medical Corps, Harvard University.
O'Brien, G. E. (Greater Vitagraph—Dallas, Tex.), Army. Now in training in England.
O'Hare Slater (Universal—Des Moines), Motion Picture Corps, A. E. F.
Olsen, Frank (Pathe—San Francisco), Aviation, London, Eng.
Olson, Chester A. (Mutual—Chicago), Heavy Artillery.
O'Neill, J. J. (Mutual—Winnipeg), Infantry.
Oppenheim, Ben (Mutual—New York), Infantry.
Orenbach, Michael (World—New York).
Orendorff, August (Famous Players-Lasky—Kansas City).
Orlando, James, Quartermaster's Dept., Camp Merritt.
Osborne, Harry (World—New York).
O'Toole, C. C. (Foursquare Pictures—Minneapolis), Army (Private), Co. E, 23d Engineers, France.
Owen Harvey, Navy.
Owens, Freeman (Essanay—Chicago), Marines.

P

Pagano, Charles (Essanay—Chicago), Co. A, 55th Infantry, Waco, Texas.
Palmerton, Donald F. (Famous Players-Lasky—San Francisco), Medical Dept. of Navy, Mare Island, Cal.
Parker, Will H. (World—New York).
Parrott, Everett (Spokane).
Parsons, W. G. (Mutual—Kansas City), Infantry.
Payton, Barnard J. (Mutual—Chicago), Navy.
Pearlman, Sam (Fridowsky), Co. H, 2d Pioneer Infantry, Camp Wadsworth, S. C.
Peltz, Howard (Spokane).
Perkins, Fred (Kansas City Feature Film Co.—Kansas City).
Perryman, Chas. (Duhem M. P. Co.—San Francisco), School Cinematography, Columbia University, New York.
Peters, Thomas L. (Famous Players-Lasky—New York).
Peters, Fred (Gaumont—Flushing), Corporal, Infantry, Spartanburg, S. C.
Philbin, A. V. (World—New York).
Phillips, J. (Famous Players-Lasky—New York).
Phillips Ed. (Triangle—Pittsburgh), Private, Camp Sherman.
Pickford, Jack (Famous Players-Lasky—New York).
Pittenger, W. P. (General Film—Kansas City), Camp Funston
Pivar, Morris (Universal—New York), Washington, D. C.
Plues, A. W. (Greater Vitagraph—New Orleans), Army (Sergeant), Camp Beauregard, Alexandria, La.
Poe, Joseph (Famous Players-Lasky—New York).
Pohren, Jow (M. P. Operators' Union), 29th Engineer Corps, Washington, D. C.
Polombo, Nich. (Universal—New York), A. E. F.
Polsley, Ed. (Universal—Omaha), Camp Cody, N. M.
Poress, Edward (Famous Players-Lasky—Boston).
Potter, Leo (Universal—Spokane), Headquarters Division Band, A. E. F.
Potter, Lloyd (Spokane), Marines.
Prohaski, Julius (Exhibitors' Service Co.—Pittsburgh), 111th U. S. (Corporal), A. E. F.

Q

Quay, Charles (Essanay—Chicago), Infantry, National Army.
Quigley, G. H. (Pathe Exchange, Inc.—Cleveland), Training Detachment, Brown University, Providence, R. I.
Quinn, Harry H. (Universal—Denver), Company B, 35th Infantry, Nogales, Ariz.

R

Rainey, Paul (M. P. Operators' Union—Pittsburgh), Camp Lee.
Ramsey, M. G. (World—New York), Navy.
Randall, Henry (Famous Players—Washington).
Raper, Jack L. (Mutual—St. Louis), Infantry.
Rapp, Kenneth (Universal—Pittsburgh), Private, Lee.
Rath, Fred (Apollo Pictures), Private, 304th Infantry, A. E. F.
Ray, Horace (Bluebird—Philadelphia), Co. E, 310th, Camp Dix, New Jersey.
Record, Guerney (Universal—Indianapolis), Navy.
Redmond, William (General Film—Cincinnati).
Rees, L. G. (Southern Triangle Pictures Co.—Atlanta), Aviation Corps.
Reese, C. (Greater Vitagraph—Omaha), Navy, Naval Cadet.
Rehm, R. R. (Atlas Educational Film Corp—San Francisco), School Aerial Photography, Rochester, N. Y.
Reich, Fred (Essanay—Chicago), Aviation, Rochester, N. Y.
Reichenbach, Joseph (National Film Corp.—New York), 51st Pioneer Infantry, Camp Wadsworth, S. C.
Remlin, E. (Famous Players-Lasky—New York).
Reynolds, Mr. (Pathe—Chicago), A. E. F.
Rhoden, E. C. (General—Omaha), Balloon School, Ft. Omaha, Neb.
Rhodes, Harold (Famous Players-Lasky—Cincinnati).
Richards, A. J. (Famous Players-Lasky—Fort Lee Studio).
Richardson, Mr. (Mutual—Seattle), Camp Lewis, Wis.
Richrath, P. J. (Goldwyn—New York), Yoeman, U. S. Navy.
Richmond, H. E. (General—New York), Aviation Corps.
Riess, Ray (Christie Film—Los Angeles), Photographic Department.
Riordan, Frank (Essanay—Chicago), Infantry, National Army.
Riter, W. C. (Select Pictures Corp.—San Francisco), Select Pictures Corp., A. E. F.
Robb, G. A. (Vitagraph—Cleveland), Sergeant, Co. C., 329th Infantry, 83d Division, A. E. F.
Roberts, Orin (Famous Players-Lasky—New York).
Robertson, H. C. (Goldwyn—Kansas City), Camp Funston, Infantry.
Robinson, Lloyd (Famous Players-Lasky—New York), First Class Yoeman, U. S. N., Charlestown Navy Yard, Charlestown, Mass.

Roby, O. J. (Pathe Exchange, Inc.—Cleveland), Army, active service. Address unknown.
Rogers, M. J. (Universal—North Carolina), Camp Sevier, Greenville, S. C.
Rooney, L. (Universal—New York), Navy.
Rose, Harry (Foursquare Pictures—Minneapolis), Army (Private), Co. H, 29th Engineers, France.
Rose, Maurice (Mutual—Philadelphia), Sergeant in Cavalry, Fort Bliss, Texas.
Rosenberg, Al (De Luxe Feature—Seattle), Base Hospital Corps No. 50, Camp Fremont, Cal.
Ross, H. P. (Alhambra Theatre—San Francisco), Navy.
Rose, L. G. (Pathe Exchange, Inc.—Albany, N. Y.), Private, Coast Guard, New York, N. Y.
Roth, I. (Universal—New York), Columbia University, New York.
Roth, William (Famous Players-Lasky—Fort Lee Studio).
Rozav, Eddie (Poster Company—Philadelphia), Ordinance Department, Admiral, Md.
Ruby, Oscar (Pathe—Cleveland), 83d Division, A. E. F.
Rucker, J. T. (Universal—New York).
Rubin, William (World—Detroit), Co. B, 2d Pioneer Infantry, Camp Wadsworth, S. C.
Ryan, Arthur (Famous Players-Lasky—New York).
Ryan, Robt. C. (Western Triangle Distributing Corp.—Salt Lake City), Infantry, Ft. Douglas, Utah.
Ryan, Phil. L. (Standard Film—Kansas City), 8th Battalion, Signal Corps, Fort Leavenworth, Kansas.

S

Sablosky, David (Central Market Street Amusement Co.—Philadelphia), Yoeman at League Island Navy Yard, Philadelphia.
St. Claire, Archie (Famous Players-Lasky—Seattle).
St. John, Earl (Southern Triangle—Dallas), Sergeant, Medical Corps, Camp Travis, Texas.
Sala, John (Universal—New York), Medical Museum and Library, Washington, D. C.
Salmson, H. (Peerless Film Service—San Francisco), A. E. F.
Saltzman, Leonard (Vitagraph—Chicago).
Sampson, R. H. (Fox Film Corp—Buffalo), Yeoman, Navy, A. E. F.
Sampson, R. (Mutual—Chicago), Quartermasters.
Sampson, S. (Universal—New York), Columbia University, New York.
Sapp, Kit (Essanay—Chicago), Infantry, A. E. F.
Savarese, Martin (Famous Players-Lasky—New York), Naval Reserve Training Station, Probation Camp, Second Battalion, Co. 2, Pelham Park, New York
Saxe, J. L. (Triangle Distributing Corp—Minneapolis), Camp Grant, Rockford, Ill.
Scamahorn, L. R. (Famous Players-Lasky Corp.—Los Angeles), Army. Preparing for aviation service at Government school, Corvallis, Ore.
Schadt, Floyd D. (World—Pittsburgh), Private, Co. A, 305th Amer. Train., Camp Lee, Va.
Schaefer, Gus J. (World—New York).
Schafer, Herman (Gaumont—Flushing), Private, Infantry, Spartanburg, S. C.
Schagunn, Chas. (General Film Co.—St. Louis), Army, Jefferson, Barracks, Missouri.
Schellenberg, Al (Christie Film—Los Angeles), Aviation Corps, Ellington Field, Texas.
Schlaifer, L. J. (L. J. Schlaifer Attractions—Seattle), U. S. Marines, Mare Island, San Francisco.
Schmidt, P. A. (Mutual—Cincinnati), Sergeant, 56th Tr. Batl., Camp Sherman, O.
Schnack, John Wright (Universal—Des Moines), 160th Cavalry, A. E. F.
Schonberger, Milton (King-Bee—New York), Army.
Schroeder, John (Universal—New York), Lieutenant, Aviation Corps, San Antonio, Texas.
Scott, Lester J. (Essanay—Chicago), First Lieutenant, A. E. F.
Scott, W. B. (World—New York).
Sears, Floyd (World—New York).
Sedin, Roy (World—New York), Aviation Corps, Toledo, Ohio.
See, George W. (Famous Players-Lasky—Pittsburgh).
Seifert, W. A. (Mutual—Omaha), Infantry.
Senner, Howard (Essanay—Chicago), Infantry, A. E. F.
Shackelford, W. L. (Exhibitors' Service—Pittsburgh), Private, Camp Lee.
Shapiro, Harry (World—New York).
Shauer, Melville (Famous Players-Lasky—New York), 309th Infantry, A. E. F.
Searle, Sam (Famous Players-Lasky—New York).
Seifert, M. J. (Mutual—Omaha), Infantry.
Seigel, Roy (Famous Players-Lasky—New York).
Selberg, H. T. (Famous Players-Lasky—New York).
Selenger, Larry (California Feature Exchange), Infantry, Camp Lewis, Wash.
Serpaglia, Frank (M. P. Operators' Union—Pittsburgh), Supply Train, Camp Lee.
Shagunn, Charles H. (General Film—St. Louis), National Army.
Shaw, Alfred (Famous Players-Lasky—Fort Lee Studio).
Shawkey, W. J. (M. P. Operators' Union—Pittsburgh), Field Artillery, Ft. Bliss.
Shenkner, Jack (Famous Players-Lasky—Kansas City).
Shephard, George A. (Lynch Enterprises—New Orleans), Casual Co. 9, Camp Merritt, N. J.
Sherer, Walter N. (Famous Players-Lasky—New York).
Sheridan, Thomas ("The Wanderer"), National Army.
Sherrill, William L., Jr. (Frohman Amusement Corp.—New York), Co. A, Quartermaster Corps, Camp Johnston, Jacksonville, Fla.
Simone, Ed. (Universal—New York).
Shinn, Oakly (General Film—Indianapolis), Battery A, 150th Field Artillery, A. E. F.
Short, Don (Famous Players-Lasky—New York).
Shulman, Michael (Interstate Film Co.—Philadelphia), Infantry.
Silverman, Mike (Bluebird—Philadelphia), 309th Infantry, A. E. F.
Simmons, S. S. (Southern Triangle—Dallas), Infantry, Camp Bowie, Texas.
Sinclair, Archie (Famous Players-Lasky—Seattle), Company B, 161st Regiment, A. E. F.
Skinner, C. (Exhibitors' Service Co.), Aerial Sq., San Antonio, Texas.
Skinner, V. (Vitagraph—San Francisco), 348th Machine Gun Corps, Camp Macon, Ga.
Smith, Joseph (Famous Players-Lasky—New York), U. S. S. "Indiana," care Postmaster, New York.
Smith, Donald B. (Famous Players-Lasky—San Francisco), 322d Signal Field Battalion, Co. B, Camp Merritt, N. J.
Smith, J. Earl (Southern Triangle—Atlanta), Camp Johnson, Jacksonville.
Smith, Ralph (Triangle—San Francisco), Radio Service.
Smithfield, George F., U. S. Army.
Smity, Ira (Spokane), Army.
Smollen, Bradley (Essanay—Chicago), Lieutenant, Infantry, Camp Pike, Ark.
Snoregrass, Robert (Christie Film—Los Angeles), Camouflage Department, A. E. F.
Soglovitz, Jack (Kleine—Cleveland), 83d Division, A. E. F.
Spang, Robert (M. P. Operators' Union—Pittsburgh), Infantry.
Stahley, F. (Exhibitors' Service Co.—Pittsburgh), Private, A. E. F.
Stanley, Carl (Spokane), on submarine.
Stark, Harry (Triangle—Cincinnati), Headquarters Company 147, Fort Lee, Va.
Stearns, Fred (Famous Players-Lasky—Boston).
Steel, Jerome (Universal—Detroit), A. E. F.
Stenglar, Mack (Christie Film—Los Angeles), Infantry, A. E. F.
Stephens, B. H. (Camp Theatre—North Carolina), Lieutenant, Engineer Division, Camp Green, Charlotte, N. C.
Stern, Peter (Universal—New York), Second Lieutenant, Washington, D. C.
Sternberg, Fred (World—New York), U. S. Marine Corps.
Stewart, Harry (Pathe—San Francisco), Radio Service Navala Reserve.
Stiehl, Lloyd (Edward H. Kemp—San Francisco), 15th Infantry, Co. M, Camp Fremont, Cal.
Stone, R. T. (Artcraft-Paramount—Seattle), U. S. Merchant Marine.
Stone, Seymore (Famous Players-Lasky—Boston).
Stovold, William (Kalem—New York), 102d U. S. Engineers, A. E. F.
Stratford, Wm. (Pathe—Chicago), Texas Camp.
Streib, Arthur (Famous Players-Lasky—New York).
Sullivan, G. F. (General Film—San Francisco), Battalion B, 147th Field Artillery, A. E. F.
Sullivan, Ted (Essanay—Chicago), Medical Department, A. E. F.
Suttle, Frank (Essanay—Chicago), Sergeant, Infantry, A. E. F.
Swain, J. R. (Mutual—Cleveland), Aviation.
Swanson, Albert (Triangle—Denver), Headquarters Co., 8th Infantry, Camp Fremont, Cal.
Swee, Joe (Kleine—Cleveland), Marines, Paris Island, S. C.

T

Tadlock, S. P. (George Kleine System—Dallas), Army, Laredo, Texas.
Tannatt, C. (Spokane).
Tate, Cullen B. (Famous Players-Lasky—New York).
Taylor, S. J. (Universal—New York), Washington, D. C.
Taylor, Whitney D. (Mutual—Pittsburgh), U. S. Naval Reserves, Transport Service.
Tetrick, C. M. (Southern Triangle—Dallas), First Lieutenant, 131st Field Artillery, Camp Bowie, Texas.
Theal, Wm. (Metro—Buffalo), Camp Dix, Wrightstown, N. J.
Theodore, Thomas (Famous Players-Lasky—Washington, D. C.), Sergeant, U. S. Infantry, formerly located at Pensicola, Fla.
Thompson, C. C. (Mutual—San Francisco), Sergeant, 51st Engineers, Camp Humphreys, Va.
Thorpe, Harry (Famous Players-Lasky—New York).
Thrombler, F. (Universal—New York), Naval School.
Tinsley, Joe (Essanay—Chicago), Infantry.
Tipton, H. G. (Southern Triangle—Dallas), Infantry, Camp Travis, Texas.
Toffler, A. H. (Pathe Exchange, Inc.—Albany, N. Y.), Private, Army, Cleveland, O.
Tomes, F. A. (Mutual—Dallas), Infantry
Tommick, William (Alhambra Theatre—San Francisco), Radio Service, Navy
Toner, Joseph (Mutual—Philadelphia), Private, Infantry, Camp Meade, Md.
Tootle, Harry K. (Gaumont Co.—Flushing), Second Lieutenant, Field Artillery.
Travers, Richard C. (Essanay—Chicago), Captain, Infantry, Camp Zachary, Taylor, Ky.
Troutman, Leo (World—New York).
Troxall, William (Essanay—Chicago), Captain, Infantry, A. E. F.
Truax, Harry (Famous Players-Lasky—Fort Lee Studio).
Turk, John (World—New York).
Turnbull, Hector (Famous Players-Lasky—New York).
Tuttle, Edw. (Gaumont—Flushing, L. I.), Private, Infantry, Camp Upton, N. Y.
Tuttle, W. S. (Greater Vitagraph and George Kleine System—Dallas), Army, Camp Travis, San Antonio, Tex.

U

Unger, David (Mutual—New York), Infantry.

V

Van Gelder, Wm. (Pathe—Chicago), Camp Funston, Kansas.
Vail, David (Famous Players—Lasky—New York).
Van Cott, John L. (Atlas Educ. Film Corp.—San Francisco), A. E. F.
Vanderminden, George (Famous Players-Lasky—New York).
Vander Veer, Willard (Gaumont—Flushing, L. I.), Sergeant, Signal Corps, A. E. F.
Veuve, Lucien (Gaumont—Flushing, L. I.), Private, French Army Dieppe, France.
Vincent, Mr. (Vincent & Kramer).
Viola, J. (Famous Players-Lasky—Fort Lee Studio).
Vogel, Joe (General Film—New York), National Army.
Vogel, Paul (Famous Players-Lasky—New York).
Vogt, Floyd H. (Mutual—New York), Infantry.

W

Wade, Ralph (Pathe—Seattle), Aviation Corps.
Wagener, Mr. (World—New York).
Wagner, Louis (Essanay—Chicago), Medical Corps, Camp Custer, Mich.
Walker, C. E. (Pathe—Los Angeles), Regular Army, A. E. F.
Wallach, Charles (Universal—New York), Lieutenant, Washington, D. C.
Ware, H. E. (Greater Vitagraph—New Orleans), Camp Beauregard, Alexandria, La.
Ward, Charles (Gaumont—Flushing, L. I.), Private, Infantry, Camp Upton, N. Y.
Ward, Joseph D. (Universal—New York), Corporal, 165th Company B, A. E. F.
Warner, William (Select Pictures, Kansas City), Infantry, Camp Pike, Ark.
Wartikowsky, Isador (Mutual—Buffalo), Infantry.
Weatherly, Chas. N. (World—Atlanta), 34th Company, 157th Depot Brigade, Camp Gordon, Atlanta, Ga.
Webb, J. L. (World—New York).
Webb, Alfred (World—New York).
Webb, J. W. (World—Atlanta, Ga.), Sergeant, 139th Machine Gun Company, Battery B, A. E. F.
Weber, Joseph S. (Universal—Omaha), Fort Mills, N. Y.
Weinstein, Phil (Metro—San Francisco), Company D, 159th Infantry, Camp Kearny, Cal.

Weisberg, Leon (King Bee—New York), Navy.
Weiss, Wm. (General Film—Chicago), 161 Depot Brigade, Company 109, Barrack 1259-W, Camp Grant, Rockford, Ill.
Weithorn, John (Triangle—Cincinnati), Mounted Police, Company A, Camp Sheridan.
Wellnitz, Charles (Mutual—Milwaukee), Company 9, Battery 15, Atlantic Coast.
Wentz, Lee (Pathe—Los Angeles), Field Artillery, Camp Kearney.
Westberg, Fred (Famous Players-Lasky—New York).
Wheeler, Jack (Famous Players-Lasky—Boston).
Wheeler, William (Famous Players-Lasky—New York).
Whitemore, Leonard (Spokane), Army.
Whitford, E. W. (General Film—Boston), Company A, 391st Infantry, Camp Devens, Mass.
Whiting, Henry B. (Kalem Company—New York), Infantry, Camp Wadsworth.
Whitmore, Vern (Spokane), Army.
Whittle, Frank (Gaumont Company—Flushing, L. I.), Corporal, French Mortar Battery, U. S.
Whyler, Howard (Famous Players-Lasky—New York).
Wiggins, R. C. (Mutual—Cincinnati), Private, Infantry, Camp Taylor, Ky.
Wilcox, Roy (Mutual—Omaha), Navy.
Wilson, Herbert (Spokane).
Williams, Soapy (World—New York).
Williams, Walter (Exclusive—Cleveland), Cavalry, Cody, N. M.
Willoughby, Raymond A. (General Film—Pittsburgh), 1st Battalion, 23d Engineers, A. E. F.
Wills, Hamilton W. (Famous Players-Lasky—Dallas).
Winan, M. C. (Pathe—Omaha), Corporal, A. E. F.
Windus, J. (Spokane), Army.
Withrop, Will (Mutual—Omaha), Infantry.
Winward, E. S. (Metro—Salt Lake).
Witzel, Martin (World—New York).
Wog, O. (Notable Feature Film Company—Denver), Company 1, Officers' Training Camp, Camp Lewis, Washington.
Wolf, J. H. (World—New York City), Camp Travis, San Antonio, Tex.
Wolfgram, Herman A. (Mutual—Milwaukee), 38th Company, 161st Depot Brigade, Camp Grant, Ill.
Wolman, Albert (Universal—New York).
Workman, W. (Pathe—Seattle), Navy, Portland, Ore.
Wormecke, John (Universal—New York), Corporal, Medical Museum and Library, Washington, D. C.

Y

Young, Frank (World—New York).

Z

Zanzeisen, W. (World—New York).
Zimmerman, Roy (Foursquare Pictures—Minneapolis), Navy, Great Lakes Training Station.
Zucker, Max (Pathe—Cleveland), Company D, 16th Engineers, A. E. F.
Zwicki, John M. (Goldwyn—New York), Yeoman, U. S. Army.

One Fourth Loan Featurette Is Ready

It Is "The Taming of Kaiser Bull," Produced by Carl Laemmle, with Mae Murray in Leading Role.

AT the personal request of Secretary McAdoo and with the hearty consent of Carl Laemmle, president of Universal, Mae Murray laid aside, for the time being, her own productions to make a featurette to assist the government in making the forthcoming Liberty Loan Drive the most successful of any of the four. Under the direction of Robert Leonard, who has produced all Special Attractions at Universal City, the featurette has just be completed and entitled "The Taming of Kaiser Bull."

In the featurette Miss Murray plays the role of a cowboy and as such represents Uncle Sam. She is dressed in proverbial chaps, with wide sombrero, high boots and spurs, with a wicked forty-five dangling jauntily from her right hip. To complete the picture, a little package of Roll Your Own protrudes with its tell-tale tag from the shirt pocket.

"Roll your own," says Miss Murray, "and you will have more money to invest in Liberty Bonds and Thrift Stamps," but just the same, the Roll Your Own package is full of face powder, and an ivory pocket mirror and powder puff are in the left chap pocket. Harry Carey, Universal's cowboy exponent, took great pains with Miss Murray's make-up and costumes for this feature.

"The Taming of Kaiser Bull" opens with the Kaiser, a role taken by a gigantic long-horned Arizona steer, cornering Democracy in the corral. Miss Murray, in the role of Uncle Sam, fires a bullet from a gun labeled First Liberty Loan. This only stirs the bull to greater fury. Miss Murray hurls a large rock labeled Second Liberty Loan. In rage he charges on Democracy, while Miss Murray endeavors to beating him off. Drawing her lariat is the Third Liberty Loan. She throws it over the bull, which drags Miss Murray up and down the range. Pershing's Riders from the Rancho U. S. A. across the pond see her plight and rush to her rescue, and after a general mix-up they throw the bull. Miss Murray then brands him on the flank with the "Fourth Liberty Loan."

The picture ends with a close-up of Miss Murray raising her gun in the camera and saying, "Dig deep and come across for the Fourth Liberty Loan."

Commemorates England's Entry in War

Strand Theatre Exhibits Group of Pictures Illustrative of British Efforts for Cause of Freedom.

A GROUP of pictures exhibited at the Strand during the week of August 4 is of great interest and significance. It is entitled "Four Year for Freedom" and was shown in commemoration of England's entry into the war. Another point of interest in connection with these pictures is that they were compiled by Charles Urban, and include by way of introductions some of the naval scenes exhibited by him formerly in that first splendid group shown a couple of years or so ago revealing England's quickly and systematically prepared defense against Hun barbarism.

"Four Years for Freedom" includes scenes illustrative of the capture of Bagdad showing the East Indian soldiers crossing the Tigris river on a pontoon bridge and later passing through the streets of Bagdad. General Allenby's entry into Jerusalem is of unusual interest and shows the meeting of the commander-in-chief at the Jaffa gate, the passage of the troops through the streets, the introduction of the dignitaries of the city to General Allenby and staff, and the reading of the proclamation of freedom. A part of the British aerial fleet in action is shown and also stirring scenes with the Canadians at the memorable battle of Vimy Ridge. One of the most thrilling sights of the pictures shows a charge of British tanks.

World's Minneapolis Man Joins Army

John LeRoy Johnston, for over two years correspondent for the Moving Picture World in Minneapolis and St. Paul, has been summoned for service in the National Army, and will likely be in camp by the time this issue is off the press. Mr. Johnston is the fifth of the World's correspondents to join the colors. Previous to taking up the World correspondence work he was artist and writer on St. Paul papers for seven years, editor of Amusements and of Reel News, northwest film weeklies, and more recently he has been publicity manager for the Minneapolis Universal exchange.

John Leroy Johnston.

In addition to being a writer, Mr. Johnston is an artist and cartoonist. Upon leaving for war service he was presented with a handsome wrist watch by Mme. Olga Petrova. He will be succeeded as Minneapolis correspondent for the World by William E. Mulligan, a writer on the Minneapolis Journal.

Mr. Johnston recently passed his twenty-first birthday and is a man of a decided original bent, both as a cartoonist and a writer. Readers of this paper will remember the able account by him of the proceedings of the recent convention of the Northwest Motion Picture Exhibitors' Corporation. His work has regularly been of value to us and it is with mingled feelings that we bid him good-by and good luck as he goes forth to do his duty with other American men and women.

ARTHUR KANE GOES TO CHICAGO.

Arthur S. Kane, general manager of Select Pictures Corporation, left on the Century Thursday afternoon for Chicago, on Select business. Mr. Kane will be in conference for several days with Fred Aiken, Select's branch executive in Chicago. It is understood a number of important contracts are under way in this territory, and Manager Kane doubtless is having an eye to the new fall business.

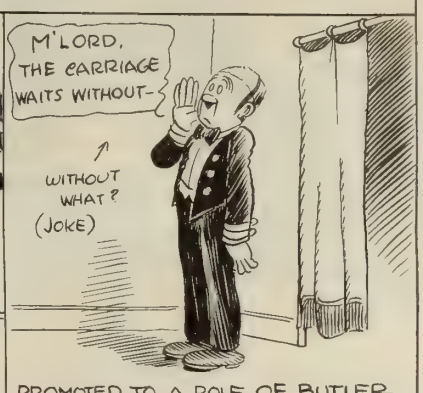
GRINDING THE CRANK

WITH THORNTON FISHER

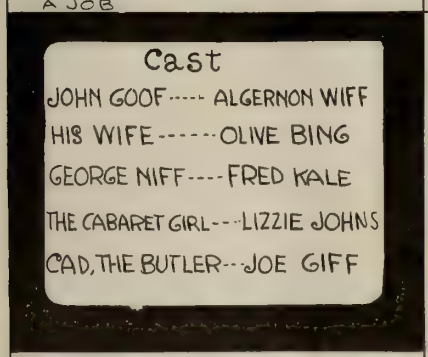
THE EVOLUTION OF A MOTION PICTURE STAR

HANGS AROUND STUDIO LOOKING FOR A JOB

GETS JOB AS EXTRA IN MOB SCENE



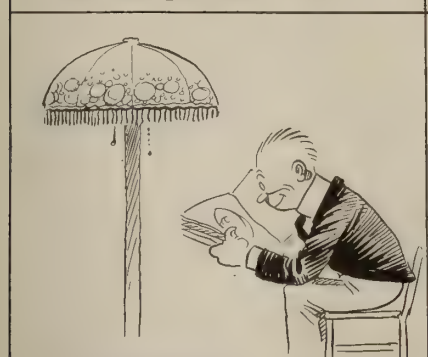
PROMOTED TO A ROLE OF BUTLER IN A TWO REELER.


Cast
JOHN GOOF ..... ALGERNON WIFF
HIS WIFE ..... OLIVE BING
GEORGE NIFF .... FRED KALE
THE CABARET GIRL ... LIZZIE JOHNS
CAD, THE BUTLER ... JOE GIFF

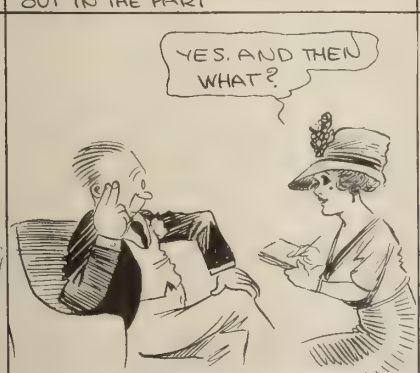
GETS HIS NAME IN THE CAST AS THE BUTLER

ONE OF THE LEADING CHARACTERS FAILS TO SHOW UP AND JOE IS TRIED OUT IN THE PART

BECAUSE HE DIED SO BEAUTIFULLY IN THE 67TH SET HE'S ENGAGED TO SUPPORT THE STAR.



MOVING PICTURE MAGAZINE PRINTS HIS PICTURE



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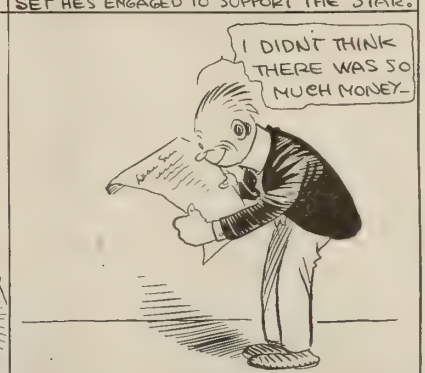
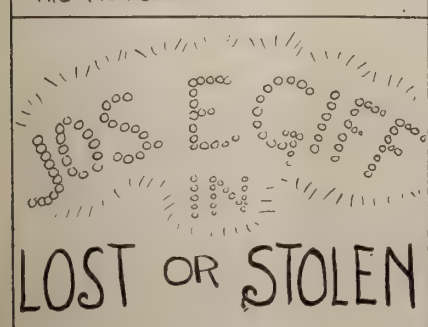
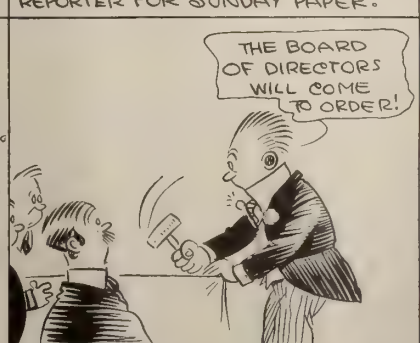


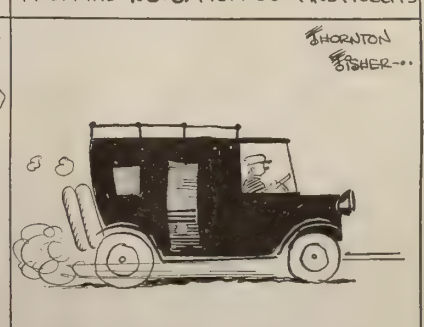
GETS OFFER OF 2,000 BEANS A WEEK FROM THE I.O.U. FILM CO.-AND ACCEPTS



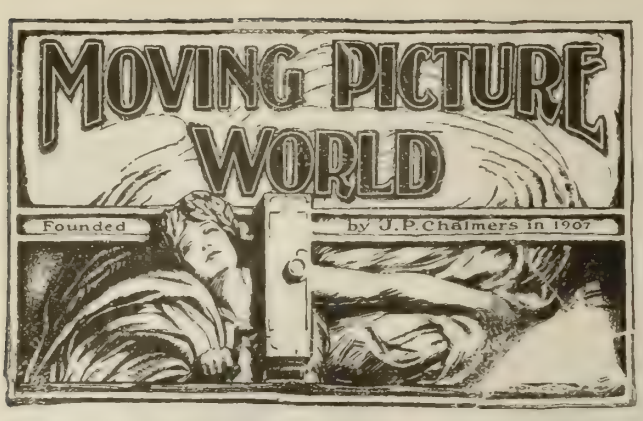
GETS NAME IN ELECTRIC LIGHTS



BECOMES PRESIDENT, GENERAL MANAGER, DIRECTOR AND STAR OF HIS OWN COMPANY.



AS ANTONY SAID TO CLEOPATRA "THIS IS THE LIFE, KID!"



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Canada ..... 3.50 per year
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Changes of address should give both old and new addresses in full and be clearly written. Two weeks' time should be allowed for change.

ADVERTISING RATES.

CLASSIFIED ADVERTISING—One dollar for twenty words or less; over twenty words, five cents per word.

DISPLAY ADVERTISING RATES made known on application.

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Saturday, August 24, 1918

Facts and Comments

ARE you doing any hard thinking on the question of foreign trade? Here is a great chance to exercise your gray matter to profitable effect. Right now there is a demand for American pictures because they are the best in the World's market in quality and just about the only pictures available in any market now. But the latter condition will not always prevail; American producers will not always have a practical monopoly of the business that has been given them by conditions forced upon other countries by the War. Once peace is declared and picture-makers of France, Great Britain and Italy resume operations there will be strong competition for the world market. But while we are waiting for that time to come it is up to our manufacturers and producers to so exploit their products that it may become so favorably known to the civilized world that the preference will be in our favor. Keep your mind working on it.

*

First in importance in considering the question of the world's market is the necessity of keeping the trade center in America. For years the greater proportion of the world's output of motion pictures has been made in America, and for as many years the center of the world's trade has been in London. There were two reasons for that condition: one was our lack of experience in handling exports and an unwillingness to learn; the second was a peculiar trade condition which enables picture men to get raw stock cheaper in London than in this country. The first condition we are correcting rapidly, but it is still possible to buy Eastman raw stock in London for less money than it can be purchased here. This practice may be good business for the raw film manufacturer, but it is bad for the American motion picture business. It ought to be corrected.

* * *

WHAT preparations are you making for the Fourth Liberty Loan? We have gone through three loan campaigns successfully, but the amounts were comparatively small in comparison with the amount that will be asked in the next. Also, while the motion picture industry helped materially in he raising of the last loan, what we did was not a marker to what we will do this time. For weeks there has been a careful campaign in the planning under the leadership of Adolph Zukor. In the plans thus being made the picture interests of America will have a large and strenuous part. Everyone will have a chance to do his and her best. To a certain extent there will be plans for the exhibitor as there are for the manufacturer, the distributor and the player. Added to these plans and fitting into them harmoniously the exhibitor has an opportunity to do some thinking and planning on his own hook. Have you thought of it? Ask yourself what there is that you can devise that will strengthen the big program and induce your patrons to dig down for a few more bonds. Start the old "think tank" working for the next drive. It starts in September.

* * *

SINCE the casualty lists have been coming in we have not heard a word from motion picture theatre owners in protest against the contemplated increase in the admission tax proposed by the Congressional Ways and Means Committee, now laboring on that proposition in Washington. One large operator of legitimate theatrical interests, speaking for that branch of the amusement industry, has declared that the proposed doubling of theatre taxation will drive half of the legitimate houses out of business, but the picture theatre men seem to have no such fears. Experience has taught them that in times of stress their business prospers, and with a prosperous business they know that it will be no hardship to meet the levy. In which case why worry?

*

When contemplating the ultimate increase in taxation it will be well to remember that the act of Congress imposing the new tax rates has not yet been enacted. The schedules are only in process of forma-

tion. Hence, it would be a mistake to make any effort to meet the added expense of operating until the law providing for the collection of the new tax has been passed and signed. This is not a drive against the theatre owner, but a measure which makes him a part of the tax gathering machinery of the government. The public will quickly understand that the tax must be added to the regular price of admission and pay it cheerfully, knowing that, in doing so, it is taking up but a small part of the sacrifice which civilization demands in the great effort being put forth to make this fine old world safe for peace loving, law abiding people to live in forever hereafter. Learn to pay with a smile, for our boys are smiling and dying "over there."

Directing According to Directors

By Louis Reeves Harrison.

WHEN Eugene Ruskin of Broadway started in to direct the production of moving pictures for "The Sake of Truth and Beauty" and, incidentally, three hundred a week, he had a lot of ideas, some imagination, tact in handling actors and experience enough to make the salary worth while. From this experience he had learned that actors have more in them then they realize—it is the director's business to bring out this latent ability so that they may interpret at their best.

The studio director is like a leader of grand orchestra.

He must consider above all things harmony of performance.

Even great soloists must not play too loud.

Eugene was a believer in the great actor. There were many who knew how to do fairly well, few who could adequately present an intense dramatic situation or adequately portray a complex of character. But he had not been long in the studio before he was made to feel like a door mat for the "illustrious ONE" to wipe his feet on. He was supposed to stand with bated breath while the "ONE" imposed his own ideas, not only upon **how** it should be done, but **what** should be done.

The great actor must be perpetually in the limelight.

The play must suit him regardless of the public.

The great actor must have a publicity vehicle.

Now Eugene had an idea there were audiences to be entertained, not actors to be advertised, and there was intrenched in his judgment one guiding principle—"The fewer dull vehicles foisted on the public the sooner will benefit accrue to all concerned, producer, exhibitor and public as well." When Eugene enunciated this principle before the Illustrious One, he was given the merry Ho-Ho. When Eugene further said that a really great actor could interpret many roles, not be confined to playing up his own personality, the Illustrious One turned his back in disdain, called his chauffeur and shrugged his shoulders—"Home, James!"

Then Eugene got his from the Business Manager.

B. M.—We just got a play called "Eddy's Pus Wrecks——"

Eugene—You mean Oedipus Rex. Been done to death.

B. M. (suspiciously)—You don't like it.

Eugene—Why not let me help you select the play?

B. M.—Can that. We must have one with a big name.

Eugene—Why not stories that reflect the life around us? I feel that we exist for the public and by public consent. People have eyes. Let us show them what is amusing, hopeful, bright, entertaining or even edifying in the moment that is passing or in the future to come.

B. M.—What are we paying a star ten thousand a week for?

Eugene—To milk you dry and then run his own company.

B. M.—How about Madame Sylphine, advertised everywhere?

Eugene—Yes, by a corset concern, but I will see what can be done.

Scene II, Madame's dressing-room, a realm of enchantment.

Madame S.—So glad to meet ye-ou, Mr—er—ah—Rushin. My last director was **so** stupid. He allowed me to enter from the **side.** You see—my profile is not perfect. I must come down from Upper Centre. I could be seen to better advantage descending steps with a train and picture hat, a long-handled parasol for a staff—I have a lovely one just from Paris, in spite of this **dreadful** war. I hope it ends soon—don't ye-ou.

Eugene—Yes-sem—

Madame S.—Then you must stop the camera for me to arrange my hair in that mad scene. I imagine I have committed a murder, though I am as innocent as an unborn child. Still I have to tear my hair a little, and there is a way of doing it becomingly. When I get it just right you can start that camera again—it is to be a close-up. I adore close-ups—the public likes to see me that way—don't ye-ou?

Eugene—Yes-sem—

Madame S.—Then I have the loveliest boudoir cap you ever laid eyes on. Work in a scene where I can show that and my new China-silk peignoir. You will do that for ME, won't ye-ou, Mr. Rushem?

Eugene—Yes-sem!

The Three Sisters—A Fairy Story

By Robert C. McElravy.

THERE were once three sisters who lived together in comparative harmony. But two of the sisters, named Miss Literature and Miss Drama, were older than the third and they were inclined to overlook her growing beauty. They went out to parties and other functions, neglecting to take Miss Photoplay, the youngest sister, along. The latter, conscious of her own merits, smiled at the exclusiveness and patronizing manners of her elders. When they dressed to go out, moving past her with a slight sniff, she sat quietly by the fireside and watched them depart, refusing to take them too seriously for her own peace of mind.

For the younger sister had a great deal of humorous philosophy in her makeup, and she knew from the very first, if they did not, that she had quite a lot of what Mr. Barrie has called "that damned charm." So, when they left her, she was usually busy with her own devices, popping corn, cracking nuts, knitting socks for the soldiers, or doing goodness knows what a pretty young girl finds to do around the fireside. They said she was a little drudge and had no sense of art and often laughed at her, but she did not seem to care.

When the others had gone a change would often come over the younger sister. She would go to her room and attire herself in the most wonderful of garments, some of which had been handed to her by the elder sisters. The gowns were often quite fresh and new, but the sisters had explained to her that they must keep up with the everchanging styles, and that she was quite welcome to them. They might well have been astonished to see what she was making out of these cast-off clothes, for when she was fully dressed the third sister was really quite as beautiful as themselves, and had of course the advantage of being younger.

Once attired, the little miss would press a button

and presently she would enter a taxicab and speed away into the night. She was going to what the elder sisters termed "one of those horrid movie balls" and she shivered with a mixture of apprehension and delight every time she did it. She knew they would not approve of such a thing, but she was very popular at these balls and she was not content to be a Cinderella all the time.

Presently a hue and cry went up that Prince Public was searching for a certain young lady who had lost a slipper at a ball, and would not be happy till he found her. The slipper had been lost at one of those horrid movie balls, too, and this annoyed the elder sisters exceedingly for they had not been there. They did not even know that Prince Public was in the habit of frequenting such places!

But if Prince Public had his heart set upon finding the lady who could wear the slipper, they must of course oblige him. So they began trimming their toes and paring their heels in order to be able to give Prince Public what he wanted. The process caused them to limp rather painfully, but the slipper was said to be ridiculously petite, and they agreed that at least one of them must wear it.

Having got themselves up to the best possible advantage, the elder sisters sallied forth, leaving the third sister as usual by the fire. They moved about as conspicuously as possible and soon had the satisfaction of meeting Prince Public. He greeted them with a smile, but when it came to trying on the slipper, there was general disappointment. With all the pains they had taken, the slipper was still a wee bit small.

Prince Public bowed himself away and the elder sisters wandered about in a sad and discomfited state. After a long while they determined to return home, thinking it would be nice to spend at least one evening with the third sister by the fire. When they arrived, great was their chagrin to find that Prince Public had preceded them and that the slipper had been found a perfect fit for their sister, little Miss Photoplay!

The elder sisters, Miss Literature and Miss Drama, were naturally quite peeved at this, but they were really very nice girls at heart, and besides Prince Public was still fond of them. So they both kissed little Miss Photoplay and she invited them to the next movie ball, and they all lived happily ever after.

Cheer Up, Brother Johnson!

By Edward Weitzel.

ACCORDING to Julian Johnson, "The chief thing wrong with motion pictures today is the class of intelligent people who continually find fault with them." He also puts it down that "We want from the intelligent men and women of the United States unquestioning, enthusiastic belief in the motion picture as an instrument of destiny in bringing men and their motives together throughout the world, as a disseminator of knowledge, and a purveyor of beauty and emotion." He also utters this solemn warning: "Have a heart and help. If you don't, I tell you that as sure as we're both here, the Motion Picture—and the Photoplay, which is the Motion Picture's biggest and finest expression—will come to a full stop."

Cheer up, Brother Johnson! The Motion Picture, either capitalized or lower cased, will be doing business throughout the civilized world and also in a portion of the uncivilized long after the seed of the Kaiser has ceased to trouble the earth. The screen has already become a necessity and a part of our daily life, and will no more be thrown into the discard than will its great forerunner, the printing press.

The intelligent men and women of the United States will always judge the Motion Picture on its merits—and recognize its limitations. They realize that the method of producing the photoplay is the most costly form of getting beauty and emotion before the public. It is not possible to take a portion of a pictured story as one can a passage from Shakespeare and spend five minutes in studying such a wonderfully condensed criticism of life as that found in the philosophy of Friar Laurence:

So light a foot
Will ne'er wear out the everlasting flint:
A lover may bestride the gossamers
That idle in the wanton summer air
And yet not fall; so light is vanity.

The artist paints a great picture and it is reproduced by many inexpensive methods. The dramatist writes a fine play and it is possible to own a copy of the work and study it at leisure. The motion picture can be seen only in a theatre, and is always shown in its entirety. At some future day every home of refinement and culture may be equipped with its own projection machine, and short pictures, appealing to the highest artistic sense, may be a part of every intelligent person's motion picture library.

In the meantime, it may be as well to refrain from uttering solemn warnings or from scolding the public for its lack of unquestioning belief in the screenplay. The silent stage has a loyal following, in spite of its mistakes, and will work out its future by force of its inherent worth.

Nothing will so assist its progress as a concerted effort on the part of directors, scenario, and continuity writers, to relegate the screen novel to the rear and produce photoplays that are dramas in the theatre sense of the word.

Zukor Will Aid Department of Labor

In Carrying Out Billboard Campaign of Famous Players-Lasky, He Will Reserve Space for Message to Workers.

ITS attention having been attracted by the recent announcements in the trade papers of the Famous Players-Lasky Corporation's country-wide billboard campaign, the United States Department of Labor has written to President Adolph Zukor requesting that a portion of the space to be used be reserved for a message from the Department.

The letter, while incidentally laying emphasis on the tremendous interest being aroused in the campaign everywhere, opens a new avenue through which the motion picture industry may render most valuable service to the Government. This is through systematic poster displays in the lobbies of picture theatres in every city and village in the country, and in a letter to David K. Niles, of the Bureau of Information and Education of the Department of Labor, Mr. Zukor not only has made the suggestions but has offered the services of his organization for carrying it out. This, of course, is in addition to the co-operation in the billboard advertising which the Labor Department solicited and which was forthwith promised by Mr. Zukor.

The shortage of labor in the essential industries has been a matter of considerable concern to the Government for some time, and Mr. Zukor calls the attention of exhibitors to the fact that here lies an opportunity for service in helping to win the war which they can embrace with a minimum of inconvenience, constituting an effective supplement to their work of assisting the Fourth Liberty Loan "over the top."

CASSIL JOINS MILITARY PHOTOGRAPHERS.

F. H. Cassil, of the Kansas City office of the Fox Film Corporation, has left for the Aerial School of Photography in New York State, adding another star to the Fox service flag.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Send 'Em Along.

W. S. McLAREN, of the Majestic and Colonial, Detroit, dropped in the other day to look over the town and have a talk with people. About the first thing he said when he hit this office was, "Those elaborate campaigns planned by such men as McCormick are interesting, but they do not help give much help to the man who has not an art room and a scene studio at his command. What the average manager is interested in is what the other fellow is doing with the means at the command of the average exhibitor." That is entirely true, but the trouble is that the man who is merely doing the best he can with what he can get, like Steve Farrar, for example, does not always realize that he is doing something even more noteworthy than McCormick when he gets a good display, and so he does not bother to send in his stuff with a word of explanation. If you've been helped by this department you can pay back your debt to the other fellow by paying in kind. Don't think that because your stuff does not compare with McCormick's it is not equally interesting. Send it along anyhow, and you may help some other chap out of a hole. Don't leave it to George. Make George your middle name and do it yourself.

Country Composition.

The New Virginia theater, Harrisburg, Va., sends in an advertisement that is an excellent example of what a country printer can and most generally does do if he is not urged to better things. This space is

NEW VIRGINIA THEATRE
Today and Tonight
A SPLENDID PROGRAM OF VARIETY
World-Brady presents the clever child actress, "MADGE EVANS," co-starring with "GEORGE MAC QUARRIE in a five reel feature entitled
"Gates Of Gladness"
—also—
CHARLES CHAPLIN
in a two reel farce comedy
"The Fireman"
and our regular Wednesday's
"Pathe News and War Weekly"
Admission, Adults 15c., war tax 2c.
Children 5c. and 10c., war tax 1c.

A Country-Set, Two Column Advertisement, four and one-half inches deep, Showing What a Printer Will Do If Left to His Own Devices.

four and one-half inches across two columns; ample space in which to get plenty of good display if the copy is marked properly, but the printer, lacking a knowledge of values, does the best he can, and that is very poor. Only two advertisements in the entire four-pager look at all well. One is office copy and the other is a bank advertisement with only one display line, in which the printer could not very well go wrong. The office has an extended letter of the same face as the house signature. This extended letter should have been used even though it required the omission of the word "theater." A three-em space should have been used between the letters to further gain the suggestion of size. "Today and tonight" could have been set in a ten-point bold with equally good results, and "Today, matinee and night" would have been more definite than "today and tonight," the latter being counted as part of the day. Better still would have been the times of showing, as "Today at 2.30, 3.45, 7 and 9 P. M." The next line could have been dropped to gain space, since it means little, and "World-Brady presents the clever child actress" should have gone in one line of six-point to permit an eighteen-point for the name of the little star. Then should have followed a line in eight-point, "Co-starring with George MacQuarrie," set with the name of this player in bold face, and following with another six-point line carrying the "in a five-reel feature." This would have let the name of the play gain prominence, and here, too, an extended letter should have been used. The "also" should have been spaced between this and the next bank, serving as a dash and then the Chaplin bank. By setting the admission prices all on one line and the news weekly in a slightly smaller face the lines could have been better spaced to indicate the three divisions of the program. The printer does not know this because he is a typesetter and not an advertising expert. He must be told by means of markings on each line of type. The New Virginia has no opposition and does not have to make a fight for business, but now is a good time to train the printer against the coming of opposition. Money is lost if the advertisement is not made as attractive as possible. Much more can be done with nine column-inches. It should be possible in such a space to give a brief selling talk, a line or two suggestive of the play.

For "A Pair of Sixes."

The Victoria, Buffalo, uses a good line for Essanay's "A Pair of Sixes" when it remarks:

> Ordinarily a pair of sixes is a poor hand, but you'll give it a good hand when you see it.

But the printer was asleep when he set a following line as "See Him and go into acstacies." Outside of Germany only Diety gets the capital H.

The Hill Heading.

We have mentioned the Hill (Newark, N. J.) programs, but this is the first time we have been able to reproduce the new form since Mr. Mack uses mostly green stock. But he must have run out of color lately and used white, so here is his heading, normal size. The sheet is 3¾ inches

THE
Hill News
Published All the Time By
THE HILL THEATRE
JUNCTION—SPRINGFIELD and SOUTH ORANGE AVENUES
1800 SEATS—5c & 10c—PLUS 1c WAR TAX
HILL THEATRE, INC., Owners—A. JOHNNY MACK, Director
Vol. 1, No. JULY, 1918 Mailed Free On Request

A Well Planned Heading for a House Organ.

wide and drops about eight inches. It is a compact head and gives all the facts except the telephone number in small space and with good display. It is a good model to follow, even in larger sizes. The date is given as July, but as a matter of fact the program is issued weekly with an editorial comment on the current bill in each issue, the front being used for text and the back for the formal program.

Improving Upon Ruff.

The Dayton theater, Dayton, Ohio, is using "Come" as a variant to Ralph Ruffner's "Go" for a house slogan. It does not seem to have as much force as go, but it works all right. We like better the "Try to get in" which Ruff is now using for the Rialto. That should be used, however, only for the big things, and a slogan should be given in each advertisement. System for July has a discussion of house slogans, and it is shown that the general phrase is seldom useful to the house. At a public meeting the slogans of numerous merchants were read off and the audience was asked to connect the slogan with the house. In every case the slogan that did not carry a punch idea was not connected with its house, and in one case three houses were credited with one slogan because it would fit any one of the three. But the slogan with a smash was hooked up with its store right away. In the same way the theaters that have a punch line will profit by it where no amount of advertising will fix a colorless phrase. "Always a good show" is too general, and "The House of Quality" really means nothing. "Where the Reels Run Right" would be better, but something still more individual would carry more weight. But get something that is individual and impossible to copy. For a time the red-fronted Woolworth stores were almost a trademark, but today a ten-cent store that is not painted red is as scarce as dead mules. The idea was so

good that all the others took it. It is the same way with the red band across the window of the United Cigar Stores. All the others are using it and cannot be stopped. The safest way is to get a good phrase and then patent it as a trade mark if possible, though a sentence cannot be patented unless it has some unique feature, but if you patent a *design* including your phrase, and always use the design, then the use of the phrase by another house could probably be prevented at common law as an effort to detract from your trade mark, though the phrase itself cannot be patented. Getting back to Dayton, we think that the flossy lettering is not well advised. A clean, readable type is better for title and star even though it may hurt the artist's feelings to tell him so. The advertisement is a two sixes with a heavy indent to the left. As the cut was placed to the left of the page in the outside column, the indent did not work as well as it would have done had it been between columns, but of course the house could not know just where the cut was to be placed.

Plugged For Pershing.

This is a reproduction of a reproduction from Amusements, a local paper, showing how two Minneapolis dailies plugged the Government's war picture in the Minnesota metropolis. The display was a two-page

FOLLOW THE FLAG TO FRANCE
WITH
"PERSHING'S CRUSADERS"
"PERSHING'S CRUSADERS" SHOWING AT THE METROPOLITAN THEATER TWICE DAILY THIS WEEK

A Double Page Sunday Advertisement Paid for by Minneapolis Merchants.

layout with the lower bank giving the names of twenty-six firms which contributed space to the Committee on Public Information. The picture was given a regular showing at the Metropolitan, but because of the patriotic interest of the subject the papers solicited the merchants' aid in advertising the picture, and they contributed willingly, the advertisement giving the stamp of importance to the showing. This meant much more than the mere advertisement itself. It gave the film dignity. S. Barret McCormick gained somewhat similar results from "My Four Years in Germany," but there the merchants carried allusions in their different advertisements, while this is the result of concerted action on the part of the merchants represented, just as leading firms paid for pages and smaller spaces for the Liberty Loans and War Savings Stamps. This action put the picture on the same plane with other national movements, and the idea might well be copied by others. Make a note of it, but do not try to obtain this publicity for the melodramatic "patriotic" pictures or your end will be defeated. Save it for something really worthy of the effort.

Floated an Advertisement.

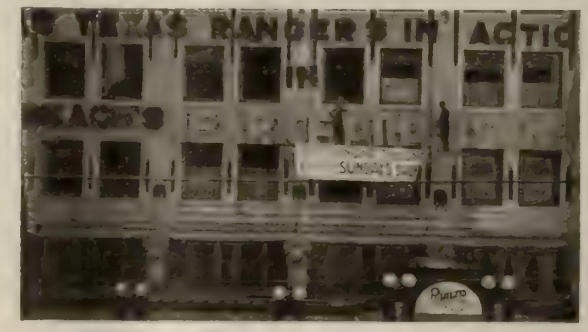
George J. Schade, of the Schade theater, Sandusky, Ohio, sends in the photograph of a float he used in the Fourth of July parade. It offers a good suggestion to others, and it would be worth while pasting up for future reference. You may not think you are ever going to need a float, but you never can tell. The basis for this is a Cadillac car which

Float for Parade Use Built on an Automobile.

was converted into a float 18 feet long and 8 feet wide. One hundred pine trees were required to mask in the framework. A calliope was concealed in the body of the car, the organist sitting with the driver, half concealed in the foliage. In the rear carnival masks; to be had of most large costumers, were planted, these including a policeman, cat, dog, lion, rabbit, giant, clown and elephant. Two sets of the flags of the Allies, eight to a set, were used, but these fluttered in the wind and did not take well. The donkey mask was worn by a man who worked the effects. It not only brought good business on the Fourth, but made talk that lasted well past the celebration. It pays to get into these local affairs to as large an extent as you can afford, for it all comes back.

Ruff Stuff.

The Rialto, Butte, Ralph Ruffner's new home, is of white terra cotta and has to have its face washed now and then to keep it presentable. One of these interesting events happened just after Ruff arrived and the moment he saw the scaffold and the people looking up at it, he went inside and had a banner painted reading, "Just hanging around waiting



Utilizing a Painter's Scaffolding for a Temporary Advertisement at the Rialto, Butte, Mont.

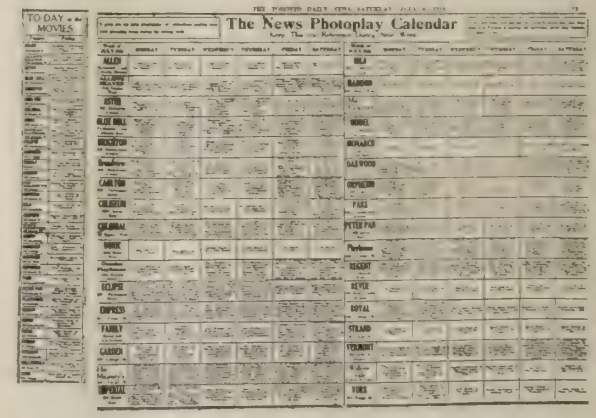
for Sunday's show." Then he gave the public something to see when they looked. The other lettering is on the same style as the recent "My Four Years in Germany," and reads (in red) "See Texas Rangers in action in Rex Beach's (in blue) 'Heart of the Sunset,' Sunday." It will be noted that the white front supplies the third element of the tri-color. Ruff suggests using this near the date line on a Fairbanks:

Fast as lightning,
Funny as Heck,
While the goin's merry
Be on deck.

He says it worked for him, and it isn't poetry at that—just Ruff Stuff.

A Picture Directory.

The Daily News, Toronto, uses a half page directory regularly each Saturday giving the complete program for the week at practically all the houses, and most of these houses repeat on week days with the



A Daily and Saturday Directory Published by the Daily News, Toronto. An Effective and Economical Form of Advertising.

current bill. The cut shows the full weekly announcement and on the left a daily section. Not all houses are represented in the daily insertion, though such a directory is comparatively inexpensive and worth the investment. The reproduction might interest the advertising manager of the most enterprising of your own papers. Try it on him if you live in a town with a dozen houses or more.

Proof Reading.

The usually impeccable Elmwood, Buffalo, in a recent program shows that their printers must have lost some men to the draft. They announce "Old Hartwell's Club" instead of "Cub" and "Journey's End" instead of using the "The," while in "Who is to Blame" it is printed "Taro Sam" instead of the Japanese "San." If the Elmwood can slip, anyone can, so make note to be particularly careful in your own proof reading from now on. It is not up to the printer. It is up to you and to you alone. It's not even up to your assistant.

Using the Kaiser.

This half page was made up by the American theater, Enid, Okla., for "The Kaiser," using two of the ready-set examples of the Universal in conjunction with its own type layout. The result is better than might be expected from the use of two distinct advertisements within a third, and may suggest an idea to others. Under the layout used, it probably was not possible to use the house signature in larger type, since it had to set against the diagonal, but apart from this the result

A Half-Page, Using Two Electros as a Portion of a Third Advertisement. The House Name Should Be Better Displayed.

is effective and should suggest similar use of other ready set advertisements in building up a larger space than the cuts provide for. We think that to "stagger" the title in four lines as

THE
KAISER,
the Beast
of Berlin,

would have gotten a better display and still have allowed the use of the inserted cuts.

A Ballyhoo Menace.

L. A. De Hoff, of the Garden, Baltimore, got up a float to advertise the showing of "My Four Years in Germany," and, as told in the news columns lately, the man who impersonated the Kaiser was arrested under the work or fight law as being in non-essential employment.

A Novel Advertising Stunt which Resulted in the Arrest of the Impersonator of the Kaiser for Being in Non-Essential Employment.

Personally we think that popularizing this propaganda play should be regarded as essential employment, but the incident should serve as food for thought to those contemplating street work. This is a case where the Kaiser really went to work.

Helping Others.

Abe H. Kauffman, of Kauffman's Specials, Memphis, booms his business by taking an intelligent interest in the business in general. He sends in a clipping from a paper in Friendship, Tenn., which is out of the ordinary and which may suggest an idea to others. Mr. Eaglin seems to have caught all angles of the idea. A part of the money goes to the school, a part to the government, in admission taxes, and a part to the Red Cross. His announcement reads:

COMING TO STAY.

I wish to state that my purpose in starting a permanent picture show at the school building is not altogether for profit as the first 20 per cent. goes for the use of the auditorium and house lights which will go to the school; second, it will help my Uncle Sam to lick the Kaiser because it will provide a war tax, and in addition to this I intend to donate 10 per cent. of net receipts to the Red Cross until every wound inflicted by the German war machine is healed, until our government has provided the pension after the war to take care of same.

Notwithstanding all this I intend to show the very best pictures available, educational, moral, sentimental, comic and patriotic. And in this way I earnestly solicit and firmly believe I shall receive the support and patronage of the best people of the community. I also believe there is enough good in all to see and appreciate the efforts I am making and the expense I have gone to put this over.

Remember, I am not looking to the show business for a living, for I make a living in the shop on Main street.

Thanking everyone for your kind consideration of me in the past and for yours in the future, I am,

Yours to serve,
J. W. EAGLIN.

His first throwaway lacks definiteness, for he merely announces "Five big reels of moving pictures, including a dandy comedy." There is nothing very convincing in that announcement. The title, even when it is not known, has some advertising value and can be presented attractively, but five reels of unknown title does not make the same appeal. A better bank is the announcement that children under twelve will be admitted free if accompanied by parents, and adds "Adults 15c and your money back if not satisfied." That has a convincing ring. With a store at his back, Mr. Eaglin can make each enterprise work hard for the other.

Used Cartoons to Help.

Cartoon advertisements are not unusual, but Eugene Levy, of the Orpheum, Seattle, did something new when he used a couple of sketches to draw attention to the scene cut. We do not think that the scheme

Cartoons Used to Attract Attention to the Scene Cut.

will work regularly, for it is apt to detract from the strength of the main cut, but as a just once it does nicely. The design is clipped from a four column full length and it was also used for a two tens through the week.

Keep Her Cool.

It is no advertisement to have your cashier sweltering in the ticket box, no matter how cool the interior of your house may be. Even if you have to take one fan out of the house, keep your ticket seller cool, and it would be the part of wisdom to so place the fan that it does not show. Get the general effect of breeziness without showing the mechanism and the effect upon the possible patron will be marked. And see that the girl has on a summery costume in warm weather, that helps too.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

The School Scheme.

We have, I think, succeeded in slowing down, if not entirely squelching the "school" proposition, which was coming up strong. The writer attended two conferences on that proposition, both held in the offices of the National Association of the Moving Picture Industry. The first was a meeting called by the secretary of that organization to consider the feasibility of establishing a school for producing projectionists to take care of the then supposed to be pending decision declaring projectionists non-essential. It was proposed to place ample capital behind the proposed school, or schools. The National Association was acting in perfect good faith in the matter, believing a crisis was at hand which might close a large proportion of the theaters of the country. It was proposed to have the editor of this department act as one of an advisory board to handle the matter.

We very promptly informed the meeting that no crisis as yet existed, since the order was not yet promulgated, and that we would, neither personally or as representative of the Moving Picture World, have anything to do with any move of that sort until the international officers of the organization representing the projectionists (The I.A.T.S.E. &M.P.M.O.) had been consulted and had set the seal of their approval on the matter. Mr. Elliott, secretary National Association, gave instant consent to my calling up Assistant President Dolliver, of the I. A., which was done, and as a result the whole thing was ananimously laid over until the decision was had as to whether or not the projectionist was to be essential or non-essential.

After that decision was rendered (you have all read the account of that by now) we received a wire from Secretary Elliot, while at South Lyme, Conn., rquesting our presence at a conference with labor leaders next day. We drove down, found Secretary Elliott, Assistant President Doliver, First Vice President Cannivan and three other members of the executive board of the I. A., Fuld and Blumenthal, of the Exhibitors' Trade Review; Gillette, of the Motion Picture News, and Lee Ochs, president Exhibitors' League, present.

It seems a report had gone out, emanating no one seemed to know where, that Lee Ochs, president Exhibitors' League, had raised, or proposed raising a fund of $20,000 with which to "fight the projectionists." This President Ochs emphatically denied, branding it as slander, pure and simple. After Mr. Ochs had explained his position in the matter of the schools, emphasizing the point that all he or his organization desired was to be protected from a genuine shortage of projectionists a quite reasonable desire, by the way, and one with which no man could seriously take issue); the writer, through the chairman of the meeting, Mr. Elliott, asked President Ochs this question: "Mr. Ochs, you as president of the National Exhibitors' League represent that body in this meeting. Will you accept the assurance of the international officers of the projectionists' organization here present that that body will take care of the situation and protect you from any actual, bona fide shortage of operators?"

President Ochs replied: "Certainly. That assurance will be entirely satisfactory."

The writer then, through the chairman, asked Assistant President Doliver this question: "Mr. Doliver, you have heard my question to President Ochs and his reply. Will you and your colleagues here present agree to protect the exhibitor from any bona fide shortage of projectionists, understanding that your reply will include not only New York City, but the entire country?" To this Assistant President Doliver replied: "We most certainly will."

There was then some further discussion as to the schools which had already been started in some cities. These over-zealous exhibitors who have started schools are, it was pointed out by Assistant President Doliver, playing with fire, and unless their activities be curbed serious trouble might, and probably would result.

As a final outcome both President Ochs and Assistant President Doliver agreed to prepare statements on this phase of the matter for publication, and the meeting disbanded at 3.30.

Power's Motor Drive Trouble.

Walter L. Green, Morganton, North Carolina, asks us to spank his Power's motor drive for him, or tell him how to do it himself. He says:

> Will you kindly help me out of the following trouble? Am running a Power's 6-A motor driven projector. Installed new friction material on driving wheel few days ago. After reassembling parts there was an unusual noise. Friction material is true, and motor shaft is in line with driving shaft. Motor attachment runs all right until I throw on the load; also at times it will run all right for a few reels, after which the trouble returns. It seems to be due to coupling on motor shaft, because it runs back and forth in the motor. I have the two couplings adjusted so that there is sufficient play for the universal flange. Best wishes both to yourself and to the department.

In all probability the trouble lies in the armature shaft. End play in this shaft is taken care of by fibre washers, two at either end of the shaft. Should these washers become worn end play will develop. This might cause a rumbling, particularly at starting, especially if friction pulley shaft R-25, figure 250 of the Handbook, is not set properly. After starting and coming up to speed the rumbling is not apt to manifest itself, except when there is a change in voltage. The remedy is to put in sufficient fibre washers at end of armature shaft to take up the end play. It may require one or two at each end. It is also possible that friction pulley shaft R-25 is so adjusted that it is too close to coupling on motor shaft, which would cause the same trouble, with end play present in armature shaft. This information comes direct from the Nicholas Power Company, and is official.

Sheck Retires.

George Hoskins, Cleveland, Ohio, asks for address of J. K. E. Company, and says:

> Picture theaters of this city are 100 per cent. organized. There is some shortage of men just now, and a few of our men are working double-shift. Several of the members of local union 160 are in the service of Uncle Samuel, which is the answer. We are keeping them supplied with smokes. We are holding a banquet to brother Oscar Sheck, international organizer I.A.T.S.E. & M.P.M.O., who is severing all connection with the organization in order to engage in business. We are sorry to lose men like him.

If money is the only object of most of us who have served you in the past, could make decidedly more of it "in business." Incidentally, let me tell you that you right now have a corps of international officers of whom you may well be proud. Charles Shay stands in a class by himself as a shrewd, astute, honest official who has accomplished wonders for your good. Doliver, assistant president, is a man who will fill that office or any other you can put him in, thoroughly, efficiently and completely. Billie Cannavan has a foundation of sand and good sense to start with. He has developed into a wonderfully good official, shrewd, cool-headed and diplomatic. Your international secretary is also the example of the right man in the correct place. The rest of the international officers I am not so well acquainted with, but I observe that they are doing excellent work, and that is what counts. You will kindly understand that the foregoing is most emphatically not a mere "jolly," but a statement of the even and exact truth. It is designed as a well deserved tribute to real ability.

Don't Know of Any.

Stephen S. Karkala, Bradford, Pa., asks:

> Want names of parties manufacturing or selling apparatus for driving two projectors with one motor; motor to run continuously. Apparatus must be so that projectionist can shift from one machine to the other, and must not be very costly. Must be durable, convenient for one man to handle, and thoroughly reliable.

Sorry, but I know of no such apparatus at this time. There was such a thing made by the Walstad Machine Company, Tacoma, Washington, but I understand its manufacture has been discontinued. Also, it was rather expensive. J. Claude Re Ville, Florence, South Carolina, also made a very good multiple clutch control, but whether he still makes

it or not I do not know. You will find both these devices described and illustrated in the Handbook, pages 277 and 280.

Changeover Signal Device.

From V. Wood, member Local Union 330, Fort Worth, Texas, we have the following:

> Am enclosing herewith drawings of "Automatic Change-over Signal" invented by myself, for which letters patent have already been issued. Drawings are, I think, self explanatory, hence no description is necessary, except to say that the device is adjustable to any size magazine, as well as to any size reel or reel hub. It may be adjusted to give signal at any point the projectionist may desire. A company has been formed for its marketing, and active steps in that direction are now being taken. Our business representative, DeWitt C. Feegles, was in New York June 10 to 15, and made several attempts to submit to you the full working model he had with him. But at the World office he was each time informed that you were "out." Am now submitting plans in the hope that you will give them careful consideration and your indorsement. Several devices have already been described in the department, and some of them are direct infringements on my patent. Warning is hereby given that we intend to protect our rights fully.

In the first place, Brother Wood, if your business representative called at the World office he should have been supplied with my home phone number, where he could have gotten into immediate touch with me. I have told you all before, and now tell you again, when you visit New York City you can get into touch with the editor, if he is in New York at the time, by calling telephone Bath Beach 373. That is my private phone number, which Feegles should have been supplied with at the World office. Sorry, for I should have liked to have talked over certain points in this invention with Feegles. I cannot use blueprint for making a cut, hence cannot print the drawing unless you supply black and white tracing. The device is very simple; also, within its limitations, it is absolutely positive in its action. It is readily adjustable, as related by the brother. But I am not here to merely tell you its good points. Such service will be abundantly taken care of by the advertising man. I must, as a matter of duty, also tell you the things I see against it. Here they are: The device consists of a single arm, with a roller at one end and a hinge joint at the other, and a bell with a striker stem terminating in a broad disc. The hinge part of the joint is bolted to the side of the magazine half way up from the bottom, so that the arm and roller may be freely raised and lowered, or so that when raised vertically and released it will swing down with its own weight, the roller describing an arc in falling. At the point where the roller strikes bottom (side of magazine near its bottom) a hole is drilled in the magazine through which the stem of the bell-striker is placed, the bell being attached to the outside of the magazine wall. The action is as follows: The full reel is placed in the magazine, with the device raised up and its terminal roller resting on the film roll. As the film is unwound the device gradually drops down until the point is reached where the distance from the film roll to the magazine wall is equal to the length from magazine wall to tip of roller, whereupon the device, no longer being supported by the film, drops down, the roller striking the striker disc and ringing the bell. That, roughly, is the action. Now for the other side. First, with some magazines and a full reel, or an overloaded one, the reel would not go in with the device in place, and if it did then the film would, I think, press heavily on the side of the device, not on the roller. Possibly with a square magazine this could be overcome by placing the hinge somewhat higher. I don't know. Might bring the striking disc up too high. Second, amount of adjustment is limited by possible diameter of striking disc. Third, there is and can be no possible provision for two signals—one for lighting and one for change-over, and this latter is the really most serious fault.

Now kindly don't run away with the idea that I am condemning the invention. I am NOT, but merely doing my duty in setting forth its good points and its possible faults. In a matter of this kind I prefer to await the report of projectionists who have used the device. I shall therefore do with this as I have done with others, viz.: Ask Brother Wood, or the selling company, to send out three of these devices, one to each of three projectionists whom I shall name, for test. Under the circumstances (necessity for drilling holes in magazine) they will have to be given these men free of cost. On their report I will base my indorsement and recommendation. That is the way I treat the big carbon companies and all others. For, after all, the proof of the pudding is mostly to be found in its eating.

Of the Richardson's Handbook

W. L. Brantley, Managing Exhibitor of Nacogdoches, Texas, says:

"I have received my copy of The Handbook, and think it GREAT. Every manager and operator should have one."

Advantages and Disadvantages.

Richard E. White, Boston, Massachusetts, propounds the following queries:

> Will you kindly answer the following fully in our department: (A) Advantages of having three projectors in projection room instead of the usual two? (B) Disadvantages of having projection room located 150 feet from screen? (C) Advantages of reels with 5-inch hubs as against 1½-inch ones; also where may 4- and 5-inch interchangeable hubs be obtained? (D) Sanitary provisions for projection room? (E) Qualifications, knowledge, etc., a man should have to secure license or permit and become helper to projectionist? (E) When are you going to take a trip of inspection to Boston?

(A) With three projectors installed, when one breaks down or gets out of order, there is a complete machine all ready to take its place; also the third machine may be in process of repair without interfering with the routine of the projection room. (B) Difficulty of matching the lens system to avoid waste of light. Such a long distance with ordinary size of picture calls for very long focal length projection lens, which in turn, due to spread of light ray beyond aperture, necessitates large diameter lens, which adds to revolving shutter difficulties, since the dissolving point of light ray (proper location for revolving shutter) is too far away to be reached. See Handbook for full information—too long to be taken up in detail here. (C) A question of leverages. If the takeup tension be set tight enough to rewind the film when the reel is nearly full then, with a small hub, there will be very heavy strain on the film and its sprocket holes (pulling against teeth of lower sprocket) at beginning of run. The large diameter hub lessens this very much. Don't know where the hubs named can be had, but most likely at any office of United Theater Equipment Corporation. (D) A large question to consider here. Roughly, thorough ventilation, with air exhausted by constant running fan through vent pipe near ceiling. Fresh air intake from outer air located at or near floor line. Should be more than one if room is a large one. Basin with running water. Toilet facilities. All ports closed with glass to exclude foul air from auditorium and dangerous draughts. (E) A firmly fixed idea that he don't know very much and a determination to learn. A man with sense enough to realize and know the first and to have real desire for knowledge is safe to have other necessary qualifications. On second thought, however, it runs in my mind that in your state the helper is presumed to handle the projectors under supervision of the projectionist. If that is true I could not answer question E without further knowledge. I would also add that in any event the helper should know something of electrical action to begin with—the more the better. (F) Don't know. Might run up most any time, as I am now located for the summer at Point o' Woods Beach, South Lyme, Conn.

He Hath Troubles of His Own.

Ben Friedman, New York City, dusts off his typewriter and proceeds to indite the following tale of woe:

> Am in charge of two Simplexes, using 35 amperes D. C. Things went pretty smooth until six months ago, then the grief commenced. After running one projector would strike the other arc about half a minute before changing over, whereupon my light, which had been white and strong, commenced fading away until picture could hardly be seen on the screen at all. Trimmed my leads in lamphouse and put on new lugs. Examined every switch and connection—all good. Had rheostats repaired without result. Light just simply leaves the crater and climbs up the back of positive carbon. Have tried different makes of carbon without result. Use 40 ampere link fuses in projection room, and 60 ampere cartridge fuses on the main. The former never blow. It is always the latter. Have had different electricians examine wiring, but they have failed to discover the trouble. At times cannot seem to take hand off feed wheel of lamp; at other times it seems to behave pretty well. Bought new lamp jaws and tested for grounds, but nothing doing.

I can think of but two things, viz.: Magnetic blow from front, which could not be present with D. C., and anyhow ought to blow the arc out instead of up back of positive carbon, and increased voltage. I would suggest that you attach a voltmeter across lamp terminals and see how high the voltage goes when you have the trouble. Meanwhile, I am submitting this matter to our readers and intend submitting it to the Examining Boards of New York City and Boston just to see what they can dig up. To me it is a very odd case. There seems to me one bare possibility, viz.: The brother is taking current off one side of a 3-wire D. C. circuit, and when he lights the other arc there is a connection established with the 220 in such way that amperage is limited but voltage jumps. This might be had through a high resistance ground, I think, but whether or not it would set up the trouble the brother describes I do not know. Let us hear from some of you wiseacres.

Projection Experience

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today

$4 the Copy, Postpaid

MOTION PICTURE **HANDBOOK**

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

MOVING PICTURE WORLD

Schiller Bldg. Chicago, Ill. 516 Fifth Avenue New York City Wright & Callender Bldg. Los Angeles, Cal.

To save time, order from nearest office.

Music for the Picture

Conducted by GEORGE W. BEYNON

QUESTIONS regarding music, addressed to this department, will receive a carbon copy of the department's reply by mail, when 4 cents are enclosed. Special replies by mail on matter which can not be answered in this column $1.00.

Picture Playing a Dignified Profession.

TIME was, when anyone who could pound out "Turkey in the Straw" on a time-worn piano would pass as a good picture player. That time is no more, however, and it is doubtful if such a player would be tolerated anywhere in these United States, no matter how backward the community, or primitive the theatre.

Similarly, there has been a corresponding improvement; more so, perhaps, than in the class of the music, great as that transformation has been.

Today the organist, pianist, or leader of the best photoplay theatre is a recognized artist, and the profession itself has become one to be proud of; so much so, indeed, that the very best musicians of the country are entering it.

And there are many reasons for this, for there are few professions which make a greater demand financially and physically on the student than does that of music. The cost of instruction exceeds that of almost any other calling, and the years spent in attaining proficiency comprise a greater proportion of the average working life than is the case with any other profession, while the returns are, in but few instances, commensurate with the investment. A music teacher's time is ordinarily worth so much per hour, and the hours of a day are limited; hence there is a limit to the financial possibilities of teaching, and few church organists there are, whose salary as such is enough to meet living expenses. The profession of picture playing, therefore, offers the highest possible returns, financially and artistically, to the qualified musician.

When the moving picture theatre was born no one imagined, unless here and there a stray prophet, that it would become one of the greatest factors in the economic and social life of the country, but such has been the case, and although it is only within the last two or three years that music has been given its proper value in relation to the picture, it is now universally accepted as a vital necessity. From one end of the country to the other the cry is going out for the proper sort of musician; but, alas, the supply is exceedingly limited.

It must be remembered that one may be a very good musician and yet be useless for the purposes of the theatre. The organist to whom a Bach fugue or a Mendelssohn concerto is a familiar joy, might prove an unqualified failure as an accompanist to a feature play. The pianist who finds no insuperable difficulties in Chopin, McDowell or Tschaikowsky, might "fall down" with the simple score of an ordinary picture. And so with the orchestra leader. He might be capable of conducting a symphony orchestra through all the intricacies of a Strauss overture, and yet give no satisfaction to the audience of a "movie" show.

There is something over and above a technical and esthetic knowledge of music demanded in the theatre; in fact, this something can be best described under three heads: First and foremost, a strong sense of dramatic values; second, versatility, and, thirdly, repertoire. In brief, it is thorough musicianship plus these three qualifications.

There is an art in playing to the pictures which can only be acquired by thorough instruction and practical experience. The technique of the theatre is the very opposite of that of the concert platform or the Church; yet, other things being equal, the one is complementary to the other.

First-class theatres do not want fakirs. The day of the picture fakir is past. What is wanted is a musician in every sense of the word. One who has a cultivated sense of dramatic values in the picture, and the ability to translate and reinforce those values with the music. A player who can transpose a song, or orchestrate it for his orchestra, if need be. One who can improvise either original or given themes correctly and interestingly. A man or woman with a big repertoire of classical and popular music at his or her finger's ends, and the artistic skill to employ it suitably. Above all else, the ability to cue a picture understandingly, arranging a score which shall give the picture life and point, reinforcement and support, but which shall at no time obtrude itself to the detriment of the picture, or the story it is telling. Players of this calibre are what theatre men are calling for, and to whom they are willing to pay big salaries.

In fact, the recognition of picture playing as a dignified profession is becoming very prevalent, not only among workers in the film industry and musical fields, but in the lay mind of the picture fan. If a picture setting is haphazardly thrown together the patrons are instantly aware of it, and complaints stream into the office of the house manager. This is not conducive toward the welfare of the negligent or ignorant orchestra leader.

In order to prepare piano players, organists and orchestra leaders for the proper presentation of pictures there has been formed in Los Angeles, California, The Professional School of Picture Playing, having as its principal Brother R. V. Johnson. Mr. Johnson has, for a number of years, been actively engaged in picture playing throughout the country. He has served as organist, pianist and orchestra leader in the most modern of American theatres, and for several years was conductor of the Butte Symphony Orchestra and the Rialto Theatre Orchestra, at the same time being organist and conductor of the American Symphony Orchestra and the Rialto Theatre Orchestra in Butte, Montana. His individual qualifications are of the highest, while his associates on the faculty are artists of wide experience in picture playing.

So far as we can learn, the Professional School of Picture Playing is not for the hidden purpose of "plugging" any particular brand of organ or piano. Its aim is purely educational for the purpose of helping to raise the standard of picture music. Nothing could be more worthy of the undivided support of musicians everywhere. We bespeak for it a brilliant future and extend the glad hand of welcome with the assurance of our hearty co-operation and endorsement.

Union Musicians Back Up Their Uncle Sam.

Union musicians of the United States are playing in their highest key for the war aims of the country.

According to Owen Miller, National Secretary of the American Federation of Musicians, they are anxious to do still more, if they can, than they have done in the past.

In the recent Liberty Loan drive the musicians have subscribed to approximately $2,500,000 worth of the renowned bonds. In the second drive they loyally dug into their national and private money chests for nearly $2,000,000, and in the first loan campaign they bought an amount closely approaching the later two endeavors.

In the second loan drive the international organization subscribed for $55,000 worth of the bonds and would have taken $75,000 in subscriptions but $20,000 was tied up in a manner that made the proposition unmanageable.

Many of the affiliated musicians' unions, despite the fact that their treasuries were somewhat weakened for local reasons, nevertheless went the limit to stimulate success for Uncle Sam's war bond flotations.

And from one end of the nation to the other, wherever men have formed in the parade line to enthuse the citizens to the big issues before the nation, the union musicians have given of their best in music, service and in money.

The 88,000 members of the American Federation of Musicians can well be proud of the work, well done, they have accomplished for the United States of America in its hours of deepest stress. The nation, too, is proud of the noble band.

Musicians Must Work or Fight.

Considerable diversity has been expressed on proper interpretation as to just who shall be included in the order. The five district exemption boards of Missouri held an all-day meeting in Jefferson City, the capital of the State, June 20, 1918, for the purpose of agreeing on uniform action. This resulted in sending an official circular to all local exemption boards containing nine paragraphs instructing the local boards how the "Work or Fight" order, issued by Provost Marshal General Crowder, is to be applied. This circular was sent out by Lieutenant Colonel J. H. McCord, who has charge of the enforcing of the draft act. Paragraph 3 is appended and applies to musicians:

"3. Paragraph C of Section 121-K, includes, in addition to ushers and other attendants, all persons engaged and occupied in games, sports and amusements, except actual performers in legitimate concerts, operas or theatrical performances."

And this means that every professional musician who is not engaged in connection with legitimate concerts, operas or theatrical performances will be forced to enter other vocations or go to the front.

Take Care of Your Piano.

We are in receipt of a letter from a prominent singer who works for a song publishing house, confining his efforts to the city portion called Brooklyn. He complains bitterly about the condition of pianos in the picture theaters, which, he maintains, are not kept in tune nor receive any attention after they are once installed.

Exhibitors should take as great care of their piano as they do of their operating machine. A piano whose keys stick, the upper register

is flat and the lower one sharp, while a few notes won't sound at all, is neither ornamental nor useful. It gives the place a black-eye with every music lover who enters the place. Pianists cannot be expected to provide good music unless they have a decent instrument upon which to perform. Singers cannot get results if they are forced to sing with a piano that varies in pitch with every octave (we mean, of course, out of tone balance).

The remedy is simple and comparatively inexpensive. An instrument that receives six and seven hours continuous playing should be tuned once every two months. If this be done regularly the tuner can easily adjust any loose connections or soften up the hammers. It simply resolves itself into the old adage, "A stitch in time saves nine," and, perhaps, a new piano.

Music At the Strand.

During the week of July 28, Harold Edel, of the Strand Theatre, offered his usual excellent program of music. Opening with the overture Masaniello, by Auber, and conducted by Carl Edouarde, it continued smoothly and artistically until the organ solo, March Triumphial, by Clark, which closed the show.

The overture was exceptionally well played, with pretty gradations of tone quality. The rhythm was well marked, and, although the inclination was to hasten the gladsome theme a trifle, the entire interpretation was splendid and in keeping with the traditional rendition. A pastoral setting, showing sheep grazing upon the hillside, assisted materially in conveying to the audience the dominate feeling of the overture. It is somewhat interesting to note the historical significance of this overture and the unique personality of its composer.

Daniel F. Auber, a prolific composer of French operas, was born at Caen in Normandy in 1782, died in Paris, 1871. His father, an art dealer and print seller in Paris, wished his son to devote himself to business, and sent him to London to acquire a knowledge of the trade. Auber's irresistible inclination for music, however, manifested itself and in 1804 he returned to Paris, following thenceforward his natural bent. His first opera, "Julie," was produced in 1812. He wrote several operas, among which "Masaniello ou la Muette de Portici," produced for the first time in 1828, was considered a masterpiece by Wagner. Its portrayal of popular fury is so graphic, that the Brussels riots followed its performance in that city in 1830. It seems to have been inspired by the revolutionary spirit prevalent at that time in Paris; it differs so wholly from Auber's other operas which are comic.

The pictorial had a choice selection of music. The early part showing the prisoners who had been captured by the French, was played by the organ, and Brother Brigham showed great ingenuity in the paraphrasing of the Marseillaise. During the air raids on the churches a slow pathetic was rendered by the orchestra and proved most effective in contrast. The Oriental music accompanying the scenes of Palestine carried the true eastern atmosphere and won appreciation from the audience.

Maleta Bonconi, a little lady violin virtuoso, showed a considerable dexterity in the playing of "Hejre Kati," by Hubay. Her bowing is good, althongh her interpretation could only be classed as fair, while her harmonics were exceptionally fine. In her second number "Souvenir," by Drdla, which was played *con sordino*, she showed a breadth of tone which was extremely pleasing and found popular favor.

The feature, "The Border Legion," was accompanied by orchestra without a fault. The choice of music was excellent and the fact that they always remained under the picture proved effective. During the scene between the hero and the heroine, in a lone hut on the plains, dramatic value was enhanced immeasurably by the excellent synchronization of the selection. The finale was magnificent.

Following the feature Herbert Waterous, basso, rendered "A Fighting Man," by Capel, in a manner that was truly artistic. We have always maintained that the experienced artist, and preferably those who have gained a wide reputation, through good work, is to be strongly desired in the picture field. Mr. Waterous has a voice far above the average, and is always sure of a welcome wherever he appears.

The comedy and organ solo close a splendid bill.

Wedding March—Sousa.

It is interesting to learn that Lieutenant John Philip Sousa is writing a "Wedding March." There will be no doubt, in quarters qualified for discriminating judgment, as to Mr. Sausa's capabilities. The trouble will come in finding a bride who will have the courage sufficient to spurn the galling jade of ancient precedent and make her way to the altar in the strains of a wedding march "made in America." May the Star of Inspiration shine bright upon Lieutenant Sousa's pathway as he assumes this commendable undertaking.

Musical Suggestion Synopsis.

A GENTLEMAN'S AGREEMENT (Vitagraph—Five Reels)—Theme—Valse Lento. Suggest "Kathleen"—Berg, "Waters of Venice"—Von Tilzer, or "Adele"—Briquet.

The character of this picture is strongly dramatic and of modern times. The atmosphere is western and will require music of the western type. Note the wedding scene where organ can be effectively used, but do not play Wagner nor Beethoven unless you have nothing to substitute. You will need light music in large quantities for the first half of the picture and graduate it so that it works up into dramatic stuff. You will need three agitatos, a misterioso, a hurry and a furioso. Some dramatic tension music can be advantageously used also. Cue sheets can be obtained from the Vitagraph Exchange.

A NINE O'CLOCK TOWN (Paramount—Five Reels)—Theme—Moderato. Suggest "A Perfect Day—Bond, "Serenade"—Liandon, "Legend"—Friml.

This is a comedy-drama calling for light music with moments of dramatic value. Here will be needed serenades, bright intermezzos, a few light waltzes. Some agitatos and fast allegros can also be used. There are two opportunities for special effects. In the beginning of the picture when the clock strikes use an imitation of a cuckoo, and in the second and fourth reels produce a band effect, playing a march. If your orchestra be large, cut out all the strings and work a brass quartet with woodwind. This might be done by the organist also, and be productive of good results. Cue sheets can be obtained from the Paramount Exchange.

DANGER MARK, THE (Artcraft—Five Reels)—Theme—Andantino. Suggest "May Dreams"—Borch, "Extase D'Amour"—Roze, or "Melodie"—Lederer.

The story is one of retrospection within. It is psychological in its appeal and will need rather heavy music. It is a picture that will require some study to evolve the best musical accompaniment and a previewing should be obtained if possible. There are no startling situations and the plot moves along smoothly, so that long numbers will prove most effective. Do not use the theme too frequently, but let it act as a re-enforcement of the strong points in the picture. You must use a waltz to fit the dancing scene and some heavy dramatic music will come in handy as you approach the finish of the picture. Cue sheets can be obtained from the Artcraft Exchanges.

DEMON, THE (Metro—Five Reels)—Theme—Allegretto. Suggest "Impish Elves"—Borch, "Dance of the Moths"—Weidt, or "Barhetta"—Nevin.

Here is a picture that will require great ingenuity to bring out the contrasts of many atmospheres. You will need, besides modern music, some Oriental stuff, a little distinctive Italian music and some varieties, emblematic of the British snob. The picture is serio-comic and the music should be exaggerated almost to burlesque proportions. We would suggest the opera "Perdita" as a most suitable source of search for needed material. In view of the fact that the heroine bears the same name, lovers of this opera would appreciate its significance while it has the necessary Italian flavor. You will need some agitatos and misteriosos, some dramatic tensions and hurries to make up the proper setting. No special effects are needed. Cue sheets can be obtained from the Metro Exchange.

FEDORA (Paramount—Five Reels)—Theme—Andante Dramatic and Russian. Suggest "Fedora"—Giordano (the Andante portion), "Visions"—Tschaikowski, or "Reve Angelique"—Rubinstein.

The character of this picture is intensely dramatic and follows closely the story by Sardou. The operatic version will be found invaluable and with close attention it can be made to play almost the entire picture. The music must be entirely in the Russian atmosphere and very heavy throughout. The usual number of hurries and agitatos will be needed. Pauline Fredericks plays the title role and you, who have played her earlier offerings will know exactly what to expect. Get a pre-viewing if you can, as the cue sheets available do not get under the surface of the drama. Cue sheets can be obtained from the Paramount Exchange.

LESS THAN KIN (Paramount—Five Reels)—Theme—Andantino. Suggest "Esperanza"—Johnstone, or "Midsummer's Night Serenade"—Albeniz.

The music for this picture is light and of the Spanish type mainly. You will need a misterioso, a march and a waltz lento. In the first reel begin with "La Paloma" and continue with the Spanish atmosphere until the pathetic moment, when it is permissable to leave the atmosphere if necessary for proper portrayal of the situation. There is a direct cue calling for a "Perfect Day," By Bond. Don't miss it. Close with the theme. Cue sheets can be obtained from the Paramount Exchange.

LESSON, THE (Select—Five Reels)—Theme—Moderato. Suggest "My Castle in the Air"—Kern, "Wait Till the Clouds Roll By," or "Melodie"—Kargonoff.

Open with light music of the serenade and intermezzo variety which will take you up to the third reel. During the latter you will need to fit a wedding procession, its following marriage ceremony and the leaving from the church. If your patrons object to the usual "Bridal Chorus" from the "Wedding March" because of their German origin, play the "Bridal Chorus" from the "Rose Maidens," by Cowen, then "Traumerie"—Schumann, and "The Coronation March," by Svenden. This is the only spot that will give any difficulty. No Photoplay Series is necessary for this picture. Cue sheets can be obtained from the Select Exchange.

SOUL OF BUDDHA (Fox—Five Reels)—Theme unnecessary.

This is a picture dealing in three atmospheres, Oriental, Scotch and French. You will require agitatos and dramatic tensions as well as a few pathetics. When the dancers appear it would be advisable to use Ballet Egyptian No. 1, by Luigini. See that the musical contrasts are well marked. Cue sheets can be obtained from the Fox Exchange.

Leaders' Service Bureau.
Questions Answered—Suggestions Offered.

Q. I use a fourteen piece orchestra, regular combination. In storm scenes how can I get the best effect, with "strings," "wood-wind," or "brass"?

A. The use of the strings and wood-wind is preferable, as the brass has a tendency to overbalance the orchestra if used. Examples of excellent writing for storm effects are to be found in "Scotch Poem," by MacDowell, and "Promethius," by Lizst. If your selection is heavily scored for brass muted effect secures an even balance.

* * *

Q. In writing a march is it better to keep the theme in the same key throughout or change it?

A. The usual form is to have the trio in a relative key going back into the first key in the coda. Sousa, however, usually holds the coda in the same key as the trio, which is usually a fifth higher than the opening one.

Motion Picture Photography*

Conducted by CARL LOUIS GREGORY, F. R. P. S.

A New Method of Obtaining Dye Tone Images by the Use of Copper Ferrocyanide as a Mordant.

By J. I. CRABTREE.

(Continued from August 10 Issue.)

Practical Instructions for Toning Lantern Slides and Positive Motion Picture Film.

Nature of Positive.

SINCE the following toning processes intensify the original image, it is necessary to commence toning with an image of the correct density and contrast. A "medium," positive referred to below, is obtained by giving a slight over exposure and a short time of development, but the exact degree of intensification which takes place in any particular case will be learned after a few trials.

In the case of lantern slides the best and most transparent tones are only produced on slides of fine grain such as the Eastman Standard Slow lantern plate.

Tone 1. Red Tone.

Postive Employed: Medium.

Tone the well washed positive in the following:

	Avoirdupois.	Metric.
Copper Sulphate	250 grains	16 grams
Ammonium Citrate (Neutral)	300 gr. 1 oz.	50 "
Potassium Ferricyanide	240 grains	16 "
Ammonium Carbonate	120 grains	8 "
Water to	1 gallon	4 liters

Dissolve each ingredient separately in as little water as possible, mix the filtered solutions so obtained in the order given, and dilute to the required volume. The solution obtained should be light green in color and perfectly clear. The ammonium carbonate should be almost transparent and free from white powder, and should be dissolved in cold water, while the ammonium citrate employed should be neutral. Most samples contain acid, which acid would neutralize the ammonium carbonate and affect the resulting tone. The free acid is usually citric acid, and should be neutralized with a solution of ammonia using Litmus, as indicator.

Somewhat warmer tones are obtained by adding 50% more potassium ferricyanide to the formula.

Life of the Bath.

With use the bath precipitates a brown sludge of copper ferrocyanide and in consequence becomes weaker by the loss of copper.

Time and Temperature of Toning.

5 to 15 minutes as 70° F.

Time of Washing.

10 minutes.

It is important to keep the bath covered when not in use, so as to exclude light, since the bath is light sensitive, while no foreign metallic surface should be allowed to come into contact with the solution, otherwise the copper salt will deposit on the metal.

After washing, immerse in the following dye bath:

	Avoirdupois.	Metric.
Safranine A (National Aniline & Chem. Co., Inc.)	60 grains	4 grams
Acetic Acid (Glacial)	⅔ ounce	22 cc.
Water to	1 gallon	4 liters

Time of Dyeing.

5 to 10 minutes, according to depth of tone desired.

Time of Washing After Dyeing.

Usually only a slight rinse in water is necessary. If the highlights are stained, the positive should be washed for five or ten minutes, or until clear. Stained highlights are caused either by insufficient washing after toning, too strong a dye bath, or an incorrect amount of acid in the dye bath.

Tone 2. Orange Tone.

The instructions are exactly as for Tone 1, substituing the following dye bath:

	Avoirdupois.	Metric.
Chrysoidin 3R (Nat. Aniline & Chem. Co., Inc.)	24 grains	1.6 grams
Glacial Acetic Acid	⅔ ounce	20 cc.
Water to	1 gallon	4 liters

Tone 3. Violet.

The instructions are exactly as for Tone 1, substituting the following dye bath:

	Avoirdupois.	Metric.
Methyl Violet (Nat. Aniline & Chem. Co., Inc.)	24 grains	1.6 grams
Acetic Acid (Glacial)	⅔ ounce	20 cc.
Water to	1 gallon	4 liters

Intermediate Dye Tones.

The depth of the dye tone is determined by the time of immersion both in the copper toning bath and in the due bath. Pale tones may therefore be obtained either by giving a short bath in the copper solution and fully dyeing, or by toning for a longer time and giving a short immersion in the dye bath.

By mixing the dye baths, 1, 2 and 3, intermediate colors may be obtained.

Tone 4. Pale Red.

Positive Employed—Normal.

Tone for one or two minutes in the copper bath, wash for ten minutes, and then immerse in the following dye bath:

Dye solution for Tone 1, 1 volume.
Dye solution for Tone 2, 1 volume.

When the desired tone is obtained, rinse until the highlights are clear.

Compound Tones.

Tone 5. Copper, Iron, Dye Tone.

By first partially toning the black and white positive (medium) in the copper bath so that the half-tones are completely toned but the shadows only partially, washing for ten minutes and then completing the toning process in a blue toning solution, the residual silver in the shadows is toned blue. In this way a double tone is obtained, the shadows appearing dark blue and the half tones reddish brown.

By immersing the positive toned in this manner in the Chrysoidin dye bath as given under Tone 2, the dye is mordanted to the half-tones which contain copper ferrocyanide producing a striking double tone effect.

A suitable blue toning bath formula is as follows:

	Avoirdupois.	Metric.
Potassium Bichromate	1½ grains	.1 gram
Ferric Alum (Ferric Ammonium Sulphate)	75 "	5 grams
Oxalic Acid	180 "	12 "
Potassium Ferricyanide	60 "	4 "
Ammonium Alum	300 "	20 "
Hydrochloric Acid 10%	65 minims	4 cc.
Water to	1 gallon	4 liters

The method of compounding this bath is very important. Each of the solid chemicals should be dissolved separately in a small quantity of warm water, the solutions allowed to cool, filtered, mixed strictly in the order given, and the whole diluted to the required volume. If these instructions are followed, the bath will be a pale yellow color, perfectly clear, and will remain so for a considerable period.

Troubles in Dye Toning.

(a) Stained highlights are due either to insufficient washing after toning in the copper bath, too strong a dye bath, or an incorrect amount of acid in the dye bath.

(b) Weak highlights. If the highlights do not absorb the dye proportionately, this is due to the use of an exhausted copper bath or of one that was not mixed correctly.

Summary.

Lantern slides and motion picture positive film may be toned by replacing more or less of the silver image by a compound of copper, particularly copper ferrocyanide, washing, and then immersing the toned image in an acid solution of a basic dye. The copper salt present in the image acts as a mordant to the dye and a toned image is thus produced of a color intermediate between that of the dye and the copper compound, depending on the relative proportion of each. The amount of coper salt necessary to mordant the dye is usually so small that the resultant tone differs but slightly from that of the dye itself.

By employing a mixture of dyes intermediate tones may be obtained, while by commencing with a black and white image of fine grain, very transparent toned images are produced.

The author is indebted to Mr. S. Tulpan for assistance in carrying out the various experiments.

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A Glycin Developer.

Glycin is slow acting developer which keeps for a long time and yields negatives perfectly free from stain. It also makes an excellent positive developer giving a rich blue black print and when redeveloped gives very pleasing sepia tones. Its keeping qualities and close grained deposit recommend it especially for those whose work is in small quantities and infrequent. When exhausted it becomes strongly fluorescent, showing a bluish cast like kerosene, and should then be thrown away.

Try the following formula, and if you find it satisfactory you can easily calculate for larger quantities:

Glycin	2 ozs.
Sodium sulphite	5 "
Potassium carbonate	10 "
Water	1 gallon

BUY WAR SAVING STAMPS

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Making the Whole World American

League of Nations to Be Realized Through Motion Pictures —London Looks for Principles of Washington and Lincoln to Accomplish These Results.

THE London Evening News is calling the attention of the English manufacturers to the "domination of the American films." While admitting the great American leadership in moving picture educative control, the English paper pleads for a strengthening of British interests. At the present time the "kings" of the moving picture production are in America, and while American principles are admirable, the desire is expressed that British producers should do more to hold their own, with the intent that future national developments should have sufficient British-American influence wherewith to maintain interest in India, Australia, New Zealand and even Canada.

The particular power of the moving picture in the coming league of nations is expressed as follows: "It is through the cinema that the peoples of the nations of the world will get to understand each other; the moving picture will prove a tremendous power in cementing the projected league of nations which is to maintain a world peace."

In every part of the world where moving pictures are shown the principles of Washington and Lincoln are becoming the principles of all peoples, they are sentimentally and practically immediately acceptable to the human race, and their propagation is only limited by the limitation of the moving picture, which now in turn seems to be fast becoming unlimited.

It is fairly calculated that 90 per cent of moving picture education is now absolutely American. "There are few pictures nowadays in which 'Old Glory' does not get a look-in" says an English writer, and, while it is a little humiliating to British interests to have to admit this, these are times in which the world must be glad to encourage the present spirit of the allied age no matter from what country may emanate the greatest leadership.

The two fundamentals of the moving picture are the universal nature of its language and its power of unlimited expansion. These great qualities are the causes of all success attending its mission. That these should be dedicated to the greatest of world problems is not surprising. That the principles of America's highest purposes may be thus spread is great cause for educational moving picture congratulation.

W. H. J.

Interesting Educationals of the Week

Two Travel Subjects Two Industrial, and One Topical.

Reviewed by Margaret I. MacDonald.

"Antigua, British West Indies" (Pathe).

ONE of the most interesting spots in the West Indies from an historical standpoint, is Antigua. It is the capital of the Leeward Islands, and according to the picture exhibited at the Rivoli theatre, is subject to drouth and wind storms. Among the points of interest shown is St. John's with a population of 9000, and English harbor made famous on account of its associations with Lord Nelson. The docks with their yellow buildings little changed since the time of the great sea lord are covered in the picture, as well as other ancient relics.

"The Tides of Yesterday" (Educational-Bruce).

Longfellow's poem "The Tide Rises, The Tide Falls" has provided the inspiration for Robert C. Bruce's latest scenic gem. This picture consists of a series of beautiful scenes on the sea shore carried out along the lines of light and shade represented in the poem. It is a picture which will be most welcome to the refined audience.

"An Old World Lesson in Farming" (Paramount-Bray).

In the 133rd issue of the Pictograph will be found an illustration of the thrift of the Italian farmer transplanted to America. It shows his practice of tilling every inch of the land that he has bought for a mere song. It also draws attention to the economy of his methods in putting his whole family to work on the homestead.

"Making It Possible for the Blind to Read" (Universal).

The printing of the Matilda Magazine established by Mrs. William Ziegler in New York City, and distributed free to 15,000 blind persons in the United States and Canada, is shown in the Screen Magazine No. 84. The working of the presses on which the paper, first dampened, receives the raised impressions by means of which the blind read the news and other articles of the magazine is illustrated. It is also interesting to watch the deft manner in which the blind employees handle the various tasks of getting the magazine together.

"Fine Points of a $10,000 Beauty (Universal).

Farmers especially will be interested in this subject which appears in the 84th issue of the Screen Magazine. A superfine specimen of the Jersey milk cow class is introduced; and when we have admired her to the full an expert points out for us her various excellencies of physique.

Pretty Good for An Amateur Showman

Texan With Five Weeks' Experience Filled His House Continuously for Seventeen Hours.

I MIGHT have done better," said V. R. Barnard, manager of the Star Theatre, Cooledge, Texas, "but I am a new man in the business. It was June 3 when I got into the show business. It was July 16 that I ran 'My Four Years in Germany' for seventeen consecutive hours."

Arthur James, publicity director for Metro, in his contribution on the subject of advertising and publicity among the other articles printed in The World of July 20, said something. He declared that "unless the exhibitor was willing to advertise his show nobody could save him."

At least one exhibitor down in Texas has proved the truth of Mr. James' assertion. His name is V. R. Barnard, and he runs the Star Theatre, at Cooledge, a town of 505 persons, according to the railroad guide. Mr. Barnard showed "My Four Years in Germany" on July 16.

In a letter to the First National Exhibitors' Circuit of Texas, at Dallas, dated July 26, he tells what he did, saying at the same time that he "advertised it good." Here's his letter, which may be of interest to exhibitors who are inclined to balk at what they deem a too heavy advertising expense:

"'My Four Years in Germany' was a big success for me. I advertised it good; kept my car on road six days and began showing it at 9 a.m. and stopped at 2.10 a.m., and the last show began at 12 o'clock in the night and had 221 people to see it that time. People would come out and tell how good it was and they just stood there and waited until they could get in. So you can tell the exhibitors if they want their standing room taken up, show 'My Four Year in Germany.'"

GILLSTROM TO DIRECT THE LEES.

Arvid E. Gillstrom, one of the best known directors of comedy-drama productions in the country, has joined the forces of William Fox. He will begin work soon on a production starring Jane and Katherine Lee. The title of the picture has not yet been chosen.

Mr. Gillstrom has had a long and successful career in directing screen comedies. Born in Gotenberg, Sweden, he was educated in the School of Mines, Colorado, and in his youth served as a mining engineer and prospector. His screen career has been almost wholly along comedy lines, and many of the comedy effects which are now in universal use were originated by him.

Foreign Trade News

Conducted by F. G. ORTEGA

Trade Conditions in Far East Good

Howells Representative Discusses Present and Future Outlook of the Film Business in Australasia and the Orient.

HORACE T. CLARKE, Australian and Oriental representative of David P. Howells of this city, is at present in New York on his way from Australia to the Orient.

Asked what he considered the prospects of the motion picture industry in the Commonwealth, he replied: "I see a wonderful future for the business in Australia. Even up to the present time I think I am right in saying that we have, taking into consideration our limited population, accomplished a great deal in the distributing and exhibiting end of the business. You must remember that practically every picture that is produced here is eventually released in Australia. In fact, we have been receiving more film than we can properly take care of. For instance, I doubt if any Australian distributor is making money at the present time, while on the other hand, the live wire exhibitor is doing well, for having a liberal supply of film from which to draw on he is well placed and can afford to be somewhat independent.

Horace T. Clarke.

The Australian buyer is paying too much for his film supplies nowadays, which can safely be attributed to certain Australian buyers in the past overestimating their own importance and incidentally picture possibilities in their market. After the war when the Government's present building restrictions are lifted, there will undoubtedly be a number of picture houses on the latest American plan built in our leading centres. This, together with the fact that fewer and better productions are likely to be made in the future, should further popularize the moving picture in the Antipodes.

"The war is naturally having a serious affect upon Australia. We have contributed roughly 80 per cent. of our eligible fighting force by voluntary enlistment, and are still continuing on that basis. In addition we have subscribed in the vicinity of $750,000,000 to war loans and war funds. New Zealand is also cheerfully making wonderful sacrifices. With a population of approximately 1,000,000 people, she is now conscripting her 'married men with three children' class.

"Picture audiences, which are comprised of 75 per cent. womenfolk, want light entertainment as a rule. We rely on America for practically the whole of our film supplies at present, the exception being a limited supply of British topicals. Our public is particularly interested in America's war activities, and for this reason your war gazettes are very popular. The Australian feeling towards anything German is very pronounced. Picture house attendances have kept up very well despite the call on our male population, which is mainly due to the fact that many people find it too expensive to go regularly to the spoken drama, although the cost of admission is considerably less than it is with you.

"Desirous of becoming acquainted with the producing and manufacturing end of the business, we visited Los Angeles on our way across and had the pleasure of seeing a number of the leading stars at work. Considered among the favorites in Australia are Mary Pickford, Douglas Fairbanks, Clara Kimball Young, Mme. Petrova, Pauline Frederick and our own Enid Bennett; Charlie Chaplin is of course a warm favorite and certainly has it all his own way as far as comedy is concerned. Very little has been done by way of production in Australia, although several of the pictures made there have been successful on account of their local atmosphere. The production of pictures at present on a large scale seems impracticable, for while such a venture would probably be an artistic success, it could hardly be claimed a success commercially.

"We are expecting a great increase in trade between America and Australia after the war, particularly when shipping problems are straightened out. When the business warrants it, no doubt we will have regular weekly steamship sailings and a fifteen day voyage in lieu of twenty days as at present. This is exactly what Australia needs and will go a long way toward her internal development.

"I am very much interested in the stand that your Government has taken in classing the Motion Picture Industry as an essential, clearly demonstrating the high national value reposed in it as a revenue-earning and win-the-war industry. I am also much impressed with the desire of the men in every branch of the business to do all in their power to assist the Government with the work it has in hand; this will naturally tend to elevate the business to a higher plane. While the present censorship and license regulations are causing quite a good deal of hardship amongst the exporters, we can rest assured that the Government is only taking such steps as are deemed necessary under the existing conditions."

Mr. Clarke leaves New York early in September for Japan, China, the Philippines, Straits Settlements, India and the Dutch East Indies, returning to Australia in January next. He takes with him a number of features, special productions and supporting programs purchased by David P. Howells for the Oriental market. After several months in Australia, Mr. Clarke will return to the Orient to place new contracts for Mr. Howells, who is extending his operations in these territories.

Robertson-Cole Closes Foreign Sales.

The Robertson-Cole Company, international film distributors, announce the following just closed:

"Stolen Orders" for the United Kingdom of Great Britain and her colonies, except Australia and Canada.

"Woman Eternal" and "11th Commandment" for British Isles and "11th Commandment" for Chile, Peru, Bolivia and Equador.

"The Finger of Justice" for British Isles, Australia, Chile, Peru, Bolivia and Ecuador.

"The Master Crook" and "The Public Defender" for British Isles, France, Italy, Holland, Greece, Spain, India, Burma, Ceylon and Straits Settlements.

"Those Who Pay," "The Belgian" and "Just a Woman" for the United Kingdom and "The Belgian" for India.

"The Eagle's Eye" for Australia, Chile, Peru, Bolivia and Ecuador.

"The Accidental Honeymon" for United Kingdom.

"Raffles" for Chile, Peru, Bolivia, Ecuador, Spain and Portugal.

"The Zeppelin's Last Raid" and "Nine Tenths of the Law" for Spain and Portugal.

And the following subjects for the whole of South Africa:

"Woman Eternal," "11th Commandment," "Crucible of Life," "Just a Woman," "Nine Tenths of the Law," "The Silent Witness," "The Sin Woman." "The Castoff," "The Fringe of Society," "Men," "The Serpent's Tongue," "The Devil's Playground."

Big Deal Closed for South America

Peruvian Exchange Purchases Rights on Fox, Pathe, Ivan, Paralta and Numerous Special Productions.

THE Empresa de Teatros y Cinema, Lda., one of the largest renting and exhibiting concerns in South America, has recently put in practice a plan designed to bring together the Spanish speaking public of its territory and the American manufacturers of moving pictures. Eduardo Rodrigo, one of the managers of the firm, arrived in New York about two months ago for the purpose of establishing connections, and will be on his way back to South America by the time this issue goes to press. Following a course much in vogue among Latin-American and European buyers, which is, however, being rapidly eliminated by the modern publicity methods developed in this country, Mr. Rodrigo refused to make any public announcement whatsoever in regard to his New York activities until he had closed his contracts and was ready to leave these shores.

Eduardo Rodrigo.

"The contracts that I have signed on behalf of the Empresa de Teatros y Cinemas, Lda.," said Mr. Rodrigo to a representative of the Moving Picture World, "cover as much as a million feet of film and represent an investment of over a hundred thousand dollars. All these contracts will be in force for at least a year.

"We have bought all the Paralta output, which includes the pictures featuring Bessie Barriscale, Lois Wilson, Henry Walthal, J. Warren Kerrigan, Louise Glaum and Clara Williams; most of the five-reelers produced by the Select Company with Clara Kimball Young, Norma and Constance Talmadge, Alice Brady and Marion Davies; the Selexart productions in six and seven reels; all the Ivan films; 'Les Miserables,' 'When a Man Sees Red,' 'Du Barry,' 'Jack and the Bean Stalk,' as well as a large and comprehensive selection of other Fox subjects; practically everything produced by Pathe here and in Europe, and numerous special productions, such as 'Inside the Lines,' 'Hypocrites,' 'I Believe,' 'The Married Virgin,' 'The Reapers,' 'The Master of the House,' 'Liberty,' 'A Man's Man,' and 'The Victim.'

"As you are undoubtedly aware, our firm, besides supplying the exhibitors in general, owns several theaters and controls many others. Some of them are our absolute property, and I mean by this that we own not only the buildings, but also the land. In this connection, I wish to mention the Colon and Excelsior theatres, of Lima, as well as the Cinema-Teatro of Barranco, an aristocratic watering place located twenty minutes from the capital of Peru. In Arequipa we have just opened the Olimpo theatre, equipped, as all the others, with every modern improvement. One of the theatres we control, the Merced Street Cinema-Theatre of Lima, shares the honor with another Buenos Aires house of being the only ones in South America giving continuous performances.

"In Chile, Ecuador and Bolivia we have branches and agencies, besides exploiting several theatres, amongst them the Alhambra of Valparaiso, especially built for moving picture exhibitions. This house is doubtless one of the most comfortable in South America.

"I might remark in passing that competition in Chile is assuming suicidal proportions. There will be very shortly eight exchanges within the republic. However, owing to the purchases recently made by us in this country, we can look to the future without the slightest fear.

Colon Theatre, Lima.

"In regard to Peru, you will allow me to make one point perfectly clear. I have noticed that some South American renters, in interviews published in Cine-Mundial, insist on alluding to their 'branches in Lima.' Now, I wish to state that amongst the theatres and moving picture houses of Lima there are only three that we do not supply. Our programs constitute ninety per cent. of the moving picture business done in Peru, and, therefore, the talk about branches and agencies down there only reveals abnormal powers of imagination.

"The capital we do business with—not counting our investments in films—as represented by our theatres, real estate, furniture and cash, amounts to 65,000 Peruvian Pounds, equivalent to about 325,000 Dollars in American currency. This does not include our recent purchases.

"Before closing, I might say that the American moving picture production appears to me to be simply wonderful, colossal, in quantity and quality. I have been purchasing films in all the producing and exporting markets of the world within the past five years, and it is by honest opinion that the Silent Art is advancing with gigantic strides in the studios of this country."

The Empresa de Teatros y Cinemas, Lda., which Mr. Rodrigo has been representing in New York, was founded

Interior Colon Theatre, Lima.

Excelsior Theatre, Lima.

in 1900 and occupies a prominent position in the firm trade of Latin-America.

Its president, Aurelio Garcia y Lastres, was for some time secretary of the treasury of the Peruvian Republic, and is to-day the manager of the Popular Bank of Peru. Felipe Chavez, of the Parisian commission house of Chavez Bros., is the vice-president. Chavez Bros. do all the buying for the firm in European markets.

Warning to Exporters and Producers

Arch G. Kent Calls Attention to Peculiar Transactions Originating in South America and Mexico.

A COUPLE of men from Cuba, beginners in the film business, arrived in New York a month ago for the purpose of putting the finishing touches to a deal initiated by corespondence with Sidney Garrett, of J. Frank Brockliss, Inc. The deal—if the purchase of a single picture can be designated by such a high-sounding name—fell through. Like all amateurs, the pseudo-impresarios from Cuba, after a short week in town, became so suspicious that they were afraid of their own shadows. Finally, the strain was too hard to bear, and, according to Bernardo Herrera, the Chilean renter, both left for South America to buy America pictures for exploitation in Cuba.

Carlos Callejas, an old-timer of recognized ability in a small way, also from Cuba, came to New York two months ago, and, after organizing a company under the name of Callejas & Boan, secured the rights on most of the Paralta and Vitagraph productions for his territory. Mr. Callejas, when he started negotiations with the local exporters, found conditions very discouraging, and one day declared point-blank in the office of Cine-Mundial that he was thinking seriously of taking the next steamer for South America, as he could get the same pictures there cheaper and without so much fuss.

Arch G. Kent, general manager of the Central American Film Company, holds even more decided views on the subject. He does not hesitate to give details of several transactions of this nature and to mention the name of the concern he thinks responsible for them, which, for obvious reasons, we cannot divulge.

"If the manufacturers and exporters cannot put a stop to this illicit traffic or do not care to do so," said Mr Kent recently to a representative of the Moving Picture World, "we will simply have to adopt the same methods and buy in the cheapest market. It is no laughing matter to purchase rights at fancy figures in New York while some of our competitors are obtaining all kinds of American film at ridiculous prices from Mexico and South America. The only safeguard we have at the present time are the intricate regulations of the War Trade Board. Thanks to them, we can do business to-day in the United States in a business-like way, without the constant fear of the profits being turned into a loss by the activities of the dupers, pirates and the legion of unscruplous brokers that used to infest the large trading centers of this country. But nothing has been done in foreign markets to curb the activities of these traders and of some firms doing exactly the same thing in spite of their claims to financial standing and respectability.

"Here is an opportunity for the Film Exporters of America and the Export Division of the National Association of Manufacturers to prove their usefulness to the industry in general. We all know that this state of affairs cannot be eliminated by legislation. As a matter of fact, even in this country the laws are very lax in their application to the film business. The same thing occurs abroad with the added disadvantage that, for weighty reasons of our own, we refused to sign the international agreement on copyrights formulated by the Berne Convention, and find ourselves to-day entirely unprotected in most foreign countries. This is particularly true in Latin-America, where some American producers, who had been 'borrowing' rights with impunity from European authors without consulting them, are threatened with all kinds of law-suits and in some cases have had to make unpleasant compromises to avoid court action, while they themselves cannot obtain any legal redress whatever if their own legitimate picture rights are infringed.

"This is the time, therefore, for the Export Division of the N. A. M. P. I. and the Film Exporters of America to take the logical course, and the only practical one, to exterminate this evil, by entering into a hard and fast agreement not to deal with any national or foreign concern that makes a practice of going outside its territory or of knowingly trading with parties guilty of such infringements. In a word, what I advocate is a commercial blacklist in the film business. This, in conjunction with the new regulations of the War Trade Board, would place the export business of films on a sound basis."

Foreign News and Comment.

Relations between Spain, France and Italy are becoming more and more strained in the moving picture business. The French government has enforced an absolute prohibition against the export of celluloid film, whether exposed or not, to the Peninsula, and the quantity of Italian films imported is rapidly diminishing. American pictures, that were looked upon not so very long ago with a certain amount of ill-concealed contempt as a sort of filler, occupy at present a privileged place in all programs.

To give our manufacturers and exporters an idea of the revolution that is taking place at this moment in the Spanish amusement world, we reproduce below a few paragraphs from an article recently written by Julio L. de Castilla, editor of "La Vida Grafica."

"I do not wish to go into the factors that have brought about these changes in the tastes of the public, nor into the advantages or disadvantages they may entail; my only aim is to call the attention of the trade to a condition that exists and must be reckoned with.

"We are still getting many good Italian pictures, as evidenced by the announcements carried in all the local trade papers; but if there is nothing to complain about in regard to quality, the same thing cannot be said when it comes to quantity.

"During the months of April and May the censorship bureau has examined one hundred and fifty thousand metres (about 460,000 feet) of films, divided as follows: Italian, 50,000 metres; French, 15,000 metres; American, 70,000 metres; Spanish 15,000 metres.

"These figures speak for themselves."

* * *

According to reports sent by the local Cine-Mundial correspondent, the Sociedad General Cinematografica, of Buenos Aires, suspended the release of all new pictures on June 1st. This company has been handling, and is handling at the present time as far as we know, Paramount, Vitagraph, Select and some Triangle productions. It is our belief that this decision was taken to counteract the effects of the temporary export embargo on films that threatened the business with Latin-American countries during the past month, and there is no doubt that normal conditions will be re-established as soon as the Washington authorities lift the ban on the granting of licenses. In point of fact, this has already been done, and, in our opinion, the Sociedad General acted this time in a rather precipitate manner.

* * *

David P. Howells suffered the loss of his father, Thomas Francis Howells who died at the age of fifty-nine years, in Salt Lake City, Utah, where the Howells home has always been maintained, on Monday, July 29th, after a lengthy illness. The well-known film exporter succeeded in reaching his father's bedside a couple of days before the demise. It will be several weeks more before Mr. Howells returns to New York, as he has arranged a business trip to Los Angeles before directing his journey back to his offices, which, during his absence, are under the management of Mr. Clark, the Australian representative of Mr. Howells' interests, who happens to be in the United States at this time.

* * *

Marcel Morhange, the technical director who left this country about a year ago with Paul Capellani to join the Platense Film of Argentina, has returned again to Buenos Aires after a short visit to New York. According to the local trade papers, he has purchased the exclusive exploitation rights on all Vitagraph productions for Argentina and Uruguay. The business will be conducted under the name of the New York Film Exchange.

* * *

J. C. Graham, special representative of the Famous Players-Lasky Company, has just arrived in Chile. Mr. Graham took with him an assortment of about 100 Paramount pictures and his intentions were to open a branch in Santiago, in combination with some local business men, for the purpose of covering all of the Pacific coast of South America.

* * *

Gus Schlesinger, of Inter-Ocean's sales department, reports the placement of the full program of World Comedies, featuring Marie Dressler and Fay Tincher, in Australia and New Zealand. Ricardo Castro, of the Inter-Ocean Latin-

American staff, has placed "The Victim," featuring Robert T. Haines, in Panama and Columbia.

* * *

The Guarin Ibero-American Corporation, of Madrid and Barcelona, will shortly begin to release in Spain the new Charlie Chaplin pictures produced under contract with the First National Exhibitors' Circuit.

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The International Supplies Co., 26 Coram Street, London, W. C. I., advertises a five reel Charlie Chaplin picture in a Spanish trade paper that has just come to hand. We wonder.

* * *

The Buenos Aires Agency of the Fox Company has released in Argentina the special production "Jack and the Bean Stalk."

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The North American Motion Picture, Inc., of New York and Buenos Aires, has begun to release Paralta pictures in Argentina, according to advices received from L. H. Thomas, secretary of the company.

Max Glucksmann has just released in Buenos Aires the Mutual-Chaplin production "Easy Street."

* * *

The Sud Americana Cinematografica released in Argentina about two months ago the Universal Feature "Twenty Thousand Leagues Under the Sea."

Last week saw the opening of an important drive by Sidney Garrett, president of J. Frank Brockliss, Inc. It is his avowed intention to control for his concern as many good short comedy releases as possible. The first week saw big results for him, and four franchises for world's rights, outside of the United States and Canada, four comedy releases are added to his short reel department.

Tom Brett Comedies, Walt Mason Comedies, Crystal Comedies and Selig Chimpanzee Comedies are the particular four to be included in the first capture.

These in addition to half a dozen other franchises, including that of Billy West, are giving the house of J. Frank Brockliss, Inc., a commanding position in the foreign comedy field.

British Notes

By J. B. Sutcliffe.

THERE must be many in the moving picture profession in the U. S. A. wondering at the lethargy of the London Film Co., the producers of "The House of Temperley," "The Prisoner of Zenda," and several other classics of modern English literature, only a few of which were successfully exploited in the States. They need not wonder long, for now that internal dissensions in the parent company have been finally allayed the L. F. C. is again about to embark upon new exploits. Sir D. F. Jury has joined the board of directors and the first move is the re-issue on the home market of the old successes of which Jury's pictures are distributed. In the meantime an ambitious new production will be started upon at the Twickenham, or probably another studio. As a successor to "The Manxman" it should do much to restore the beefeater trade mark to its once unassailable place on our screens.

* * *

How often is it that the art of the film title becomes the art of film salesmanship? Apart from intrinsic merits there is one Fox comedy due for early release that has sold everywhere on its label, to borrow a commercial phrase. It is called "Are Married Policemen Safe?" The production, I notice, tactfully avoids a definite answer to the titular query, although the Fox office boy, a reputed wag, tells customers they may have it either in the negative or, and very emphatically (28 points) in the positive.

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Capt. Bud Fisher of the Canadian army was among recent visitors to Wardour street. He is now in France and promises novel sketches of the doughty doings of Mutt and Jeff in the trenches.

* * *

S. F. Edge of motoring fame and a former financial backer of moving picture enterprises appears once more to be drifting into the industry. He has now become associated with J. C. Bee Mason, the bee king, in a new limited company for taking films of agricultural and natural history subjects. Mr. Mason has for several years been experimenting with the camera at his own bee farms in Sussex and since the beginning of the war Mr. Edge has become celebrated as a tiller of the land.

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Sir Jesse Boot, the drug store magnate of the many stores bearing his name, is, I am told, also coming over to the pictures as a field for speculation.

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Lest it should offend by innuendo the multitudes of hard working women munitioneers the Ideal Film Renting Co. has changed the title of its recent acquisition from "A Women of Today" to "A Frivolous Woman."

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In connection with the issue of the Transatlantic Co.'s next serial a competition for War Savings Certificates is offered to patrons of moving picture theatres. The competitor has to discover "What Did Eddie Say?" at certain junctures in each episode of "The Bull's Eye." The Eddie referred to is, of course, the one and only Polo. The first prize is fifty War Savings Certificates worth on maturity one pound each.

* * *

Film Booking Offices, Ltd., the distributing agency here for Essanay, Kalem, A. B. and M. P. Sales Co. have appointed an exhibitor as its manager, S. Thornton Smithwaite.

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At last, after many promises, much heralding and more speculations on the causes of its delay in shipment the multi-reel "Mickey" has safely landed in London. The Western Import Co. would have been in an unfortunate position if it hadn't, in view of the many bookings already received. Upon the booking of films in anticipation of their arrival from the States within a specified time London distributors are becoming more cautious. Only recently the Pathe Co. was compelled to cancel thousands of dollars' worth of contracts for its serial "The Mystery of the Double Cross" through the failure of the negative to be guaranteed in time for the original release date of the first episode.

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Exchangemen of the Newcastle district have made an emphatic reply to the suggestion that they should only suppiy films to exhibitors who are members of the Exhibitors' Association. The renters strongly deprecate the idea and regard it as an attempt to use them as recruiting officers for the rank of the Exhibitors' Association.

Australian Notes

By Thomas S. Imrie.

Sydney, N. S. W., Australia, June 18, 1918.

HAVING experienced its fair share of vicissitudes as theatre and opera house, church and lecture hall, the Sydney Lyceum Theatre has during the past three months been transformed from a typical "old-time" theatre into one of the most comfortable and artistic photoplay theatres in Australia.

The renovation is mainly internal, and is of the most complete character. In place of the old drab chasm-like entrance which did not admit of any lobby display there is now an open vestibule, with walls cased in beautiful Australian marble, and a broad stairway of dignified proportions leading to a spacious foyer, which extends the width of the building and opens out on either wing to the dress circle accommodations. The old circles, upper and lower, with their numerous supporting columns, have disappeared, and new balconies have replaced them. Warren bridge trusses make columns unnecessary, and it may be said in passing that no other theatre in Australia boasts a 64-foot span under these circumstances.

The exhaust system of ventilation has been installed, the

plant having a capacity of 33,000 cubic feet of air per minute. By advancing the line of the view circle 40 feet beyond that of the old, the back stalls look up to the foyer and enjoy the advantages of a 30 foot ceiling. The decorations are in the rococo of Louis XVI. treatment. Offices and retiring rooms are provided on the foyer floor, and the projecting machines—two 6B Power's—are housed in a fireproof room completely outside the walls of the building.

Hoyt's Proprietary, Ltd., the new lessees of the theatre, opened with the ten-part Fox super-feature "Les Miserables."

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A deputation from the Theatrical Employees Association asked the Chief Secretary (Mr. Fuller) to amend the Theatres and Public Halls Act to provide for an examination of biograph operators and a stricter inspection of theatres, as far as the operating boxes and exit doors were concerned. They contended also that the operator should be provided with an assistant.

Mr. Fuller said that he would have to give the matter consideration before he would say he was prepared to bring in an amendment of the act.

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Australasian Films, Ltd., are presenting Ambassador Gerard's "My Four Years in Germany" at the Sydney Town Hall on Saturday, June 15. The film has been most extensively advertised during the past month, and present indications point to the film being a record-breaker.

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The Federal Censor Board has been working overtime lately, and several features have suffered considerably thereby. "Panthea," "The Price Mark," and "Scandal" fared very badly, the last named subject especially so.

At present all films are reviewed in Melbourne, which causes much inconvenience to Sydney importers. The officials are now arranging for two of their members to be stationed in this city, and censor all local screenings before presentation.

* * *

Cecil B. DeMille's "Joan the Woman" is the current attraction at the Sydney Tivoli Theater special matinees. The Tivoli is ordinarily a "legit" house, but recently innovated photoplay entertainments each afternoon, under the direction of Alec Lorimore, chief of Paramount Pictures.

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With the object of raising money for the Red Cross Society, society circles in Sydney and Melbourne have each produced a film proceeds from which will go to the fund. The Sydney production is entitled "Cupid Camouflaged," is in four reels, and features local society in all its glory. The initial screening of the picture was given at the Sydney Theatre Royal at prices of 21/-, 10/6, and 5/- (equivalent to your $5, $2.50, and $1.25) and the fact that a crowded house was obtained at these prices made the picture trade sit up with surprise. The Melbourne production, "His Only Chance," was conducted in much the same way, and a similar success has been registered by the southern film.

From a critical point of view both subjects are woefully lacking in the essentials of an ordinarily good picture, and the fact that they are advertised as "amateur" films does not balance these defects. Plot, acting, photography and direction are mediocre in both pictures.

* * *

The Southern Cross Film Corporation situated in Adelaide, S. A., have completed a five-reeler entitled "The Woman Suffers." It is a melodrama of more than usual interest, the story being at all times consistent and true to life. The direction shows skill, and in all respects the picture is an improvement on the usual local article. Boyd Irwin and Lottie Lyell are the leading players.

* * *

"The Waybacks," a seven part version of the Australian novel by Henry B. Fletcher, was released this month, and has instantaneously scored a great success. The film received a great send-off at the Sydney Town Hall, where it was screened for one night only. The main entrance presented the spectacle of a riot. The ticket sellers were unable to cope with the crowd, which became jammed in the passage, and the only way people who had reserved their seats could get through was by organizing a succession of rushes, which, though it drove the ushers frantic, brought spasms of relief.

* * *

Sarah Allgood, the popular little Irish actress, who has just completed a successful theatrical tour through Australia and New Zealand, is the star of a Quality Feature, to be entitled "Just Peggy." This subject is listed for early release, and will be followed by similar high class subjects from the studio of this new concern. J. A. Lipman wrote and produced "Just Peggy."

Majestic Puts Over a Paralta Play

Portland Theatre Combines with Local Newspaper in Arousing Interest in Bessie Barriscale's "Madam Who."

PARALTA PLAYS, distributed by the W. W. Hodkinson Corporation, went off with a bang in Portland, Oregon, where the Bessie Barriscale feature, "Madam Who," was given unusual advertising.

Through arrangement with the Majestic Theatre, running Paralta-Hodkinson Service, the Evening Telegram conducted an advertising campaign. It was the week of the W. S. S. drive and also the week the Majestic Theatre was showing J. Warren Kerrigan in "A Man's Man." The Majestic management put up a prize of $50 in W. S. S. for the one who could identify a Madam Who scheduled to appear at certain business houses during the day for five days.

The stores in which she appeared were those who took space in a full page of the Evening Telegram, making a page advertisement for "Madam Who," the Paralta Hodkinson Picture. Each day the Telegram carried a live and interesting story on Madam Who's experiences that day. Her disguises were many and clever. She was often approached and spoken to, but, as a certain phrase had to be correctly spoken, she remained uncaught until Friday noon, when Miss Mary Wing, of Portland, spoke the salutation correctly to the elusive Madam Who.

Madam Who having been caught before the time of the hunt was up, the Majestic Theatre management put up another $50 in W. S. S. and another Madam Who was sent out. This advertising and publicity stunt resulted in a record business at the Majestic for both "A Man's Man" and "Madam Who."

Are Women the Better Script Writers?

Clara Beranger Perhaps Starts an Argument When in Some Detail She Tells Why She Thinks So.

CLARA S. BERANGER, the noted scenario and continuity writer now with World Pictures and formerly with Pathe and other well known producers, who has just completed the continuity for "Heart of Gold," a new World Picture, says that women are going to come into the writing end of the picture industry in greater numbers than ever before. "The motion picture as an entertainment," declares Miss Beranger, "appeals more to women than to men. This fact is bound to be admitted if the exhibitors' statistics are to be given the credence they deserve. To appeal to the female patrons the photoplay must display the feminine point of view and no one is better able to project this angle than women writers.

"It needs no cursory glance at the current releases and those of even six months ago to prove that there are more writers among the feminine sex than the male persuasion.

"The heart throb, the human interest note, child life, domestic scenes and even the eternal triangle is more ably handled by women than men because of the thorough understanding our sex has of these matters. It is an old truism that love to a woman is her whole existence, while to the man it is a mere incident in his life. This is one of the reasons why a woman writing drama for the screen gives to her story the sincerity that no man can lend. With this sincerity the audience gets plausibility and probability. Men writers in developing their story have to create artificial emotions which they delude themselves into believing is inspiration."

ROOT STRONG FOR WINNING THE WAR.

At "Jack" Root's Strand Theatre, Pasadena, California, $226.05 was raised in a free will collection for "Our Boys in France Tobacco Fund" in two days. One of the features was Billie Rhodes in "Our Lady Nicotine" during the two days. Manager Root expended $25 in the advertising and young women of Pasadena stood at the door with subscription lists and took the cash. The same way at the same theatre on another occasion $205 was raised for the Belgian children, and thousands of dollars at various benefits given by Manager Root for various war needs. Mr. Root was born in Australia, but came to America when a child and says none too gently he detests his native country. Manager Root thinks he has more Liberty Bonds than are possessed by any other Southern California theatre manager.

Out in the Byways of Picturedom

By Sam Spedon

How the Motion Picture Houses in the Country Towns are Supplying Entertainment the Summer Season

IF you look at the map you will see that an automobile trip of 350 miles from Ossining to Albany, N. Y., east as far as Connecticut and the Berkshires, and west along the Hudson River from Albany to Newburgh, brings you in contact with about fifty towns of 800 to 2,000 inhabitants. About 25 per cent. of them maintain motion picture theatres, which are open two or three days a week and most of them have surprisingly good programs and well managed houses. The seating capacities range from 125 to 300, with prices of admission from 20 to 35 cents, and occasionally 50 cents, according to the character of the attractions. The average attendance each day is from capacity to capacity and a half. From this we can tell just about how much the manager realizes above his overhead. Rental prices paid for features range from $15 to $30 a day and sometimes $75, when run for two days in succession. Of course, rentals depend upon the drawing and advertising value of the picture.

It must not be assumed that these small towns are satisfied with any kind of "junk." They want standard productions at the graduated and equitable system of distribution in vogue by all well regulated exchanges. They draw their patronage from adjacent smaller communities and the surrounding farming districts.

The shows run all summer and we heard only a few complaints which we shall mention later. The managers were apparently not aware of a convention in Boston nor seriously disturbed by war taxation or pending legislation. They were just paying attention to business and meeting conditions as best they could.

At Katonah we were disappointed to find the manager of the Katonah theatre, G. H. Packard, employed during the day by a large concern in New York City, his wife being in charge of the afternoon performances. This theatre represented an investment of seven or eight thousand dollars in a town of about 1,000 inhabitants. The seating capacity was 200.

Murphy Goes Out and Hires the Town Hall.

At Pleasantville, another small town of less than 2,000, we met our genial friend, George R. Murphy, manager of the Bedford, the only theatre in the place. He told us he was going to quit, because the landlord had raised his rent to a prohibitive figure and he understood Mr. Landlord was going to run the place himself. He has informed us since that the townspeople had requested him to fit up the town hall, pledging him their support and patronage. He has consented to do so in acknowledgment of the compliment paid to him and motion pictures.

At Saugerties we met Syd Hoffman, whom we knew when he was in the film business at 729 Seventh avenue, New York. He is manager of the motion picture theatre, seating 350, and the opera house. The latter he uses for stock company performances and special attractions. In addition to his theatres he is just at present running a stone quarry. We drove out to the quarry and found him in overalls, blasting rock. He very obligingly drove back to town to show us around.

We stopped to see J. McNulty at Carmel, who has the King theatre. He was busily engaged at his garage, but not too busy to give us the glad hand, tell us he was a reader of the World and talk over the film industry in general. He is doing a good business.

We did hope to see A. Lawrence Chase at Pawling, but he was out of town and his theatre was not running on the day of our visit. We also missed Bill O'Neill at Brewster and Mr. Bernstein at Mount Kisco.

Jeremiah Brooks at Athens runs the Playhouse, seating 300, opening only twice a week. It is purely local and does not warrant more extended showings.

The Empire at Philmont seats 428, and altogether is a very attractive little place, although the town was not designated on our map. Clarence Hoctor is the manager of the Empire and a right clever chap he is, too.

Sells the Right Dope in Two Places.

Valatie is a manufacturing town and supports the Valatie theatre, seating 428. It has an attractive front and a comfortable, well appointed interior. H. C. McNamara is the manager, and runs the village drug store. He is one of the most alert managers we have ever met and our cordial reception made our hour's visit all too short.

One of the most thriving little towns visited was Millerton. It is a farming centre and draws from the surrounding territory. Frederick Adams, who is in the garage and automobile business here, runs the theatre and runs it right. He has the confidence and support of the citizens, who appreciate his efforts to keep them entertained and enlightened through the screen.

At Redhook, George Auger manages the Lyceum. This is run under the auspices of the village band, of which Mr. Auger is a member and the secretary. He is engaged regularly with a large manufacturing concern and manages the two or three showings each week at the Lyceum, which seats about 350.

Among some of the larger places we stopped at was Catskill, where C. R. Lansing presides over the destiny of the Irving, 480 seats. This is a regular theatre, running three days. We found Mr. Lansing a wideawake business man who is doing a business commensurate with his possibilities, and no complaint about patronage.

At Hudson we called at The Playhouse to see A. G. Elliott, the manager. You all know about the Playhouse. It is one of the most talked of and best managed houses this side of Albany.

We stopped at Kingston for dinner and afterward visited a little while with G. C. Gildersleeve, manager of the Opera House, seating 1,000, showing twice daily to excellent attendance. Kingston is some happy town, full of life.

Todd Has a Most Up-to-Date House.

In passing we put up for the night at Poughkeepsie, where we called on Brother Todd, who keeps his managerial eye on the Stradford, one of the most perfect and modern show houses in this country or any other, for that matter. It seats 1,400 and we understand is capitalized and patronized by members of the faculty of Vassar College and the elite of Poughkeepsie. Mr. Todd is the right man in the right place.

We did not forget to call on the affable G. Cohen, manager of the Dutchess and a couple of smaller houses in Poughkeepsie. Judging from the attendance we saw at the evening performance, he has every reason to be happy.

As we are more or less interested in the welfare of the Moving Picture World, we were gratified to find that 75 per cent. of the managers we met subscribed for this publication.

Carnivals are a great counter-attraction to motion picture theatres in these small towns. They usually remain in town a week, and during their stay almost deplete the town of small change and monopolize public attention.

From all of the smaller towns, as well as the larger, the army and navy have taken their quota of recruits, which in addition to a falling off of summer visitors makes an appreciable difference in patronage.

Fox Installs $12,000 Organ in Liberty

Renovated St. Louis Theatre, Seating 2,000, to Open September 29, With Theda Bara in "Salome."

A NEW $12,000 pipe organ, one of the finest theatre instruments in the country, is being installed in the new William Fox Liberty Theatre in St. Louis, which will open late in September.

John Zanft, managing director of the Fox Circuit of theatres, who is in charge of all arrangements for the new house, declares the installation is only one of numerous improvements being made in the house. The interior has been completely renovated and the lobby is being redecorated and made larger. Mr. Zanft aims to make the Liberty the most palatial motion picture home in the Middle West.

The Liberty Theatre is located at Delmar and Grand avenues, in the heart of the theatre section of St. Louis. The house has 2,000 seats. In addition to the organ there will be an orchestra of thirty-five pieces. It is Mr. Fox's intention to maintain a high-class picture policy, with Fox productions being given an exclusive first run.

The first production to be shown in the Liberty will be "Salome," Theda Bara's drama of the siren who cost the life of John the Baptist. The theatre will open for the public Sunday, September 29. Salome" will be shown for an indefinite run.

Thomas D. Soriero's New Departure

Boston Manager Institutes a Profit-Sharing Week for Employes and Shows a Profit in the Dull Season.

By Epes W. Sargent.

BUSINESS DULL? Try a profit-sharing week. Thomas D. Soriero, of the Park, Boston, and a string of houses through New England, finds that it turns a dull week into a paying one and showed to one-third more business than is recorded for any similar week in the history of the house.

Mr. Soriero says he is not a socialist, but that he recognizes as good the chief tenet of true socialism which runs to the effect that the producer of wealth is entitled to an adequate share of the profits. It is management that makes money, but the success with which the managerial schemes are executed is dependent upon the entire force and, recognizing this, he recently declared a profit-sharing week at the Park that not only brought him justification of his theories, but good business and marked publicity, as well. More than that, he has further cemented the staff into a united force for advancement. From every angle profit-sharing week was a success, both at the Strand, Lowell, and at the Boston house.

It was announced that a portion of the gross for a certain week would be paid to the employes, and the announcement was made well in advance. At once interest was manifested on the part of the patrons and the friends of the employes. Checks came in for blocks of tickets and even the holders of season passes kept them in their pockets and bought tickets for that week. When a chronic dead head will pay out real money with a pass in his pocket, the golden days are well nigh here. More than this, many persons came to the special week merely to give their approval to the idea. They were not regular patrons of the house, but they were believers in practical socialism, and so they even went out of their way to attend the Park instead of the house they usually patronized, and it is becoming evident that some of them have become converted to the Park: For there is an improvement in the average business that followed a box office showing one-third better than for the similar week in any other year of the history of the house.

To give it a patriotic angle, the profits due the employes were paid in War Savings Stamps, and not only did the Government benefit in this respect, but the increased business means higher payments on the admission tax for that period.

It was not intended as an experiment in socialism. It was done with a sincere desire to show the employes that their loyal support was appreciated, but the socialists of the better sort took the idea up and made a point of attending the theatre. Mr. Soriero has decided to make the profit-sharing idea a permanent part of his policy, and the returns from the first experiment were sufficient to aid materially in holding intact the efficient staff.

Making of "Hell Cat" a Difficult Task

Many Problems Encountered and Surmounted in Filming Farrar Production in Wooly Wyoming.

THE task of producing a Goldwyn Picture twenty-five hundred miles from the studio at Fort Lee, even though the star and company are in the locale demanded by the author, is an undertaking replete with difficulties and unlooked-for expense.

When Geraldine Farrar arrived in Cody, Wyoming, to appear in "The Hell Cat," by Willard Mack, not even her keen eyes realized the amount of work involved in setting the stage for the first scenes of the drama. But soon she saw what had been accomplished.

Two ranches had been rented, one five miles from the town and the other ten times as far, with two auto buses, a motor truck and a touring car to convey the company and properties to and from the scene of work.

Hotel accommodations were awaiting the arrival of the company of twenty, including the technical staff brought from Fort Lee, and at one of the ranches 20 horses and 250 sheep were quartered at the expense of Goldwyn, not to mention a score of chickens, feed for which had to be purchased and transported to the ranch. Luncheon for the company, reinforced by 20 cowboys, is prepared in Cody and sent to the nearer ranch. At the other place, food for the players is carried over the mountains and cooked in the regular chow wagon.

The matter of building sets is not by any means eliminated because the scenes of "The Hell Cat" are largely exteriors. Ten carpenters were sent from town to construct the interior of the ranch house, which is later to be burned down, and for this purpose $500 worth of lumber was carted over the rocky road from Cody. This is but one of the problems connected with producing a play which would have been accomplished with hardly a thought at the Fort Lee studio.

Shipping the film daily is another consideration. As soon as Percy Hilburn, the chief cameraman, returns from location, it is boxed and taken to Billings, a distance of 125 miles, in order to catch the early morning train to New York. But with all this unusual work, everyone associated in making Geraldine Farrar's second Goldwyn production is happy, and the prima donna herself, up at sunrise and with her evenings occupied in receiving scores of visitors eager to see her, finishes her day with almost as much vim as she begins it.

Johnson Has Studied Children's Ways

World Pictures Director Says Little Folks Pick up Direction Quicker Than Their Elders.

TEFFT JOHNSON, who recently signed contract to direct Madge Evans in "Snug Harbor" for World Pictures, has long made a special study of directing children in pictures, until to-day he is regarded as among the ablest men in the industry doing this particular line of work.

"The directing of children in pictures," says Mr. Johnson, "is a field of endeavor as distinct from the regular work of producing as possibly can be. With children the director is compelled to carry every bit of business in his mind as he goes along. Children will play a scene and ten minutes after you ask them what they did in a particular situation they will tell you they do not remember. With the adult actor it is different. Children will pick up direction quicker than their elders and are more receptive to the instructions of the director than even experienced actors. Children are not so apt to be self-conscious, and that is why on the screen they give us an ingeniousness that even the best of stars cannot duplicate.

"There is no reason why a picture with a child as the central figure cannot be as appealing to mature audiences as any photoplay featuring the big names of the motion picture field. Booth Tarkington has made his biggest successes with his 'Penrod' and other 'kid' stories and his readers number a legion among the old-young people of this country. Tom Sawyer is a juvenile book, but it is just as interesting to granddad as it is to his little grandson."

HODKINSON SIGNS UP NEW COPARTNERS.

G. W. Curtiss, of Kansas City, has just become a Hodkinson co-partner. Mr. Curtiss is owner of the new Doric Theatre, one of the best in that section of the country.

John A. Stevenson, Hodkinson division manager for the south, recently completed a most successful trip throughout the southwest, at which time he tied in twenty exhibitors in Texas. They are Dye, Ford and Rogers of Amarilla; Dorbandt Brothers, of Athens; J. J. Hegman of Austin and Temple; I. G. Keeler of Brownsville; W. R. Fairman of Bryan; Mays and Fitzpatrick of Cleburne; B. C. Howell of Coleman; W. L. Hamilton of Delhart; W. Campbell of Denison; Sam Schwartz of Eagle Pass; Simon Turk and T. M. Hervey of El Paso; Puers and Bolton of Jacksonville; D. F. Prall of Longview; Fred A. Alexander of Marshall; J. N. O. C. Fanning of Mineral Wells; J. H. Brauttery of Nacogdoches; B. C. Bell of Palestine; Lytle, Apostolin and Mikolem of San Antonio; A. J. Cooper of Seymour; Jim B. Wilson of Sherman; N. Lewis of Tyler; R. C. More of Vernon; J. A. Courtney of Wetherford, and W. J. Johnson of Wichita Falls.

SACHS TO HEAD GARFIELD COMMITTEE.

Thomas Watt Gregory, Attorney General of the United States, who is to be one of the principal speakers at the unveiling of the monument to former President James A. Garfield, at Long Branch on Sept. 2, will be received on his arrival at that City by a committee headed by Moses A. Sachs, the well known lawyer who is prominently connected with the motion picture industry of New York. Mr. Sachs was notified of his appointment by Mayor Flock of Long Branch on August 5. A meeting of the committee, which includes some of the prominent figures in picturedom, is to be held at Mr. Sachs' office at 261 Broadway on Thursday, August 15, for the making of final arrangements.

Exhibitors Co-operate on Exploitation

At Showing of Farrar Production in Cleveland Twenty Showmen Exchange Ideas on Subject's Advertising.

EXHIBITORS in all sections of the United States are this week seeing Goldwyn's first star series releases for the coming season—Geraldine Farrar in "The Turn Of the Wheel," Mabel Normand in "Peck's Bad Girl," Tom Moore in "Just For Tonight," or all three productions.

Shipments of prints have been made by Goldwyn to all of its offices to enable exhibitors to have pre-views of the three pictures with which the company launches its second big year, increasing its output from twenty-six to fifty pictures.

Coincident with the shipment of these productions the Goldwyn Cleveland office, through its manager, H. A. Bandy, and his service department aid, W. J. Brandt, held the most novel meetings ever devised in the industry.

Every Goldwyn customer in the Cleveland territory as well as all other interested exhibitors attended an exclusive showing of Miss Farrar's first production not merely as spectators but as theatre specialists co-operating with each other for the purpose of agreeing upon an advertising campaign in their respective Ohio cities.

Among those attending this showing were George J. Schade of the Schade theatre, Sandusky; C. W. Deibel, general-manager of the new Liberty theatre, Youngstown; H. C. Horater of the Alhambra theatre, and Edward A. Zorn of the Temple theatre, Toledo.

In truth, the meeting was an exploitation conference that had been prearranged for several months—a score of successful showmen having decided that for the first time in picture history they would analyze a picture together and each give the other plans and suggestions for the promotion and exploitation of the production. Therefore, when "The Turn of the Wheel" is advertised in Ohio the advertising campaign will represent the combined ideas of twenty or more men and the methods of lobby display and outdoor local campaign for the various cities will embody the suggestions of experts.

Shipping Film Shows Answer to Kaiser

Two-Reel Official Subject Released by General Portrays What America Is Doing to Beat Submarine.

HOW American workingmen are "making the stars fly 'over here' that the Star Spangled Banner may fly 'over there,'" is graphically told in "Our Bridge of Ships," the United States official war film, released by the Division of Films, Committee on Publication Information, and distributed by the General Film Company.

"Our Bridge of Ships" is a two-reel production. Its purpose is to visualize just what American shipbuilders and American shipyards are doing to meet the sub-sea menace of the Hun. It is a pictorial answer to the Kaiser's declaration that "America cannot build ships as fast as we can sink them." E. N. Hurley, chairman of the Shipping Board, has declared that America will build 1,600 ships, with a 6,000,000 tonnage, within a year. At the present rate at which ships are sliding off the ways this estimate will be exceeded. And, as one of the striking titles of "Our Bridge of Ships" declares, "When the last smoke of this war clears away the entire world will point to the working men of America and say they made victory possible."

It has frequently been declared that "when we can build ships faster than the U-boats can sink them the submarine peril will vanish and America will win the war." "Our Bridge of Ships" shows the marvelous progress that has been made toward this desired end, and it does it in a way that is at once thrilling, entertaining and instructive.

Kitty Gordon Forms Picture Company

Owner of Famous Back Will Make Six Features Each Year from Pen of Wilson Mizner.

TO provide the luxurious charm and the regal grace of Kitty Gordon with worthy pictorial settings will be, to quote the certificate of incorporation, the fundamental purpose of the latest film company to be framed. The output of this company will be known as the New Kitty Gordon Pictures.

With the formation of this company are set at rest all rumors to the effect that the actress is to turn her justly celebrated back upon her screen career and to return to the speaking and singing stage.

There are to be six features annually each from the pen of Wilson Mizner, one of the wittiest and most adroit of Broadway's playwrights. Mr. Mizner is perhaps the best-known survivor of a school of red-blooded, all-American writers who "packed a punch."

The new company is to be Miss Gordon's own, her business affairs being in charge of Sydney L. Cohan. Her leading man is to be Mahlon Hamilton.

The first of the new Kitty Gordon pictures will be finished and ready for release about the middle of October.

Ruppert to Care for Independents

President of Film Clearing House Says Men With Only a Negative May Club Together.

I HAVE been asked," says President Jacob Ruppert of the Film Clearing House, "whether the Clearing House proposes to distribute for exchange systems and program producers solely, or whether independent producers may be served too. The question arises for the reason that exchanges and program producers have sales staffs that can be easily switched into our shipping centers, whereas it is known that the independent producer has no such men, just a negative. How, then, is the Clearing House to take care of the individual with the lone negative?

"A number of such independents are arranging to take care of themselves. Their method, in brief, will be to 'club' together on a staff of special representatives, while we do the physical distributing. These representatives will be men trained in feature selling. They will have at their finger tips full information on what the film industry to-day is pleased to call 'merchandising.' They will be in no way connected with the Clearing House—just with the club of independent producers."

H. Y. ROMAYNE BRINGS FEATURE TO TOWN.

H. Y. Romayne, president of the Romayne Film Company of Los Angeles, has arrived in New York with a print of his company's latest production "Me und Gott" a six reel propaganda feature, for which he is seeking a buyer. The Romayne company is a comparatively new concern, "Me und Gott" being the first picture it has offered to the trade. This subject was directed by Wyndham Gittens, who is in charge of all productions for the company. Mr. Romayne is stopping at the Hotel Astor.

Associated with Mr. Romayne are Edward D. Ulrich, who is business manager; and Thomas A. Baker who is treasurer, and the son of the founder of Bakersfield, Cal. Phil White, formerly with Kleine, Triangle and Universal, is the head cutter.

The Romayne company has selected as a trade name the word "Bearcat" and its ambition is to make only bearcat pictures.

ALLAN ADAMS NOW A VET.

General Film Company, which is represented in the American forces at home and abroad on active duty by dozens of former employes, was apprised this week of its first contribution to the casualty list in a greeting to Auditor W. M. Gulick. The message breathes the buoyant spirit of the American soldier throughout.

Written on a Y. M. C. A. postcard, it ran as follows:

> "Still plugging away at the Boche, trying to bring the war to a close. Am at present in the hospital recovering from a slight wound. Regards to the girls and boys. ADAMS."

Mr. Adams was the first General Film man to enter the national army and represents the company's first service star. He has been abroad several months.

"ONCE TO EVERY MAN" ALMOST COMPLETED.

What is promised to be one of the best pictures turned out by the Frohman Amusement Corporation is now on the last stages of completion under the title "Once to Every Man," by Larry Evans. The picture stars Jack Sherrill and Mabel Witheel. Mabel Witheel is the famous seventeen-year-old beauty starring all season at the Winter Garden with Al Jolson in "Sinbad."

RECEIVER FOR AMERICAN FILM LABORATORIES, INC.

Justice Donnelly of the Supreme Court has appointed James A. Lynch receiver of the assets and effects of the American Film Laboratories, Inc., pending a suit brought by John F. Blanchard, as trustee, against the concern to foreclose a deed of trust dated February 2, 1915, to secure the payment of $50,000, covering the leasehold property at 69 West 90th street, machinery, etc. There is due on the bonds interest amounting to $8,330. The receiver is required to give a bond of $3,000.

Rambles 'Round Filmtown

With WALTER K. HILL.

During Long Winter Evenings Try This On Your Neighbors.

FOR a company of people who are enthusiastic patrons of the movies, and nearly everyone is these days, a game founded on the real and professional names of some of the best known stars of filmdom is most amusing. This is how it goes:

Provide each player with a pencil and sheet of paper and ask him to write the real name of a given number of well known actors and actresses. At least a third of the answers will be wrong and two-thirds of the remainder will elicit the reply: "Have never heard." The number of favorites who write Mrs. before their names will be another source of surprise to the players when the corrected lists is given.

The hostess, of course, reads only the stage names, asking that they be written under each other as words for spelling were written in school days. The guests are given a half hour in which to place opposite each the real name. A correct list will read as follows:

Mary Pickford.....Mrs. Owen Moore
Fanny Ward.....Mrs. Jack Dean
Lulu Glaser.....Mrs. Thomas Richards
Geraldine Farrar.....Mrs. Lou-Tellegan
Annette Kellermann....Mrs. J. R. Sullivan
Julia Sanderson.....Mrs. B. Barnette
Billie Burke.....Mrs. Florenz Ziegfeld
Jane Cowl.....Mrs. Adolph Klauber
Viola Allen.....Mrs. Peter Duryea
Elsie Ferguson.....Mrs. Thomas Clark
Alice Joyce.....Mrs. Tom Moore
Nance O'Neil.....Mrs. Alfred Hickman
Marie Dressler.....Mrs. James Dalton
Blanche Bates.....Mrs. George Creel

And here is another way of making up an answer list:

I like to watch the graceful form
  Of Mrs. J. R. Sullivan,
But lest I wake a thundred storm,
  I speak of Annette Kellerman.

I'm quite devoted to Jane Cowl,
  I call her that with pleasure rife,
Although I know (nay, do not scowl)
  That she is Adolph Klauber's wife.

When Mary Pickford I would praise
  I do not speak of Mrs. Moore.
Miss Fagan's Ina Claire on days
  She, pictured, doth my heart allure.

And even Fanny Ward is not,
  Except when smiling on the screen
When Life's the play and Love's the plot,
  She's chaming Mrs. Jack R. Dean.

—L. M. Thornton, Waverly, N. Y.

—w s s—

Concerning "The Terrible Face."

After carefully scrutinizing the frontispieces of the various space hounds who were given a trade showing in a recent issue of the M. P. W., I do not think it is just an' fair to Justin Fair to hand him deferred physiognomic classification.

Moreover, he could not hope to be more than atmosphere when appearing in the same picture with Catherine Calvert. In fact our most beautiful he-vampires (including Walrus and Ambrose) would be eased into a pulchritudinous Class 5 under similar circumstances.

—Raymond C. Hill...

—w s s—

It is understood that chorus girls derive their names from a study of the Pullman car situation.

We might judge from "Katy," "Soo," "Bee," and similars that they get them from box cars.

Getting Away With Rough Stuff.

Shooting a Scene.
Striking a Set.
Grinding a Crank.
Cutting a Film.
Firing a Publicist.
Cropping a Still.
Stripping a Poster.
Boxing a Shipment.
Pasteing a Sticker.
Patching a Film.
Changing a Feature.
Packing a House.
Filing Applications.
Killing Opposition.
Breaking a Record.
Side-Splitting Comedy.
Drilling Extras.
Stamping Letters.
Splitting Reels.
Forcing a Feature.
Ruining a Competitor.
Smashing Success.
Hanging a Border.
Gripping Sensation.
Crashing Climaxes.
Kicking In.
Scrapping a Feature.
Canning a Film.

—w s s—

The Vacationist's Lament.

Prohibition
Ruins fishin'.*

*But poetic licenses are still issued.

—w s s—

"For Husband's Only," the new Universal feature, will be shown in Family theatres, its title nothwithstanding.

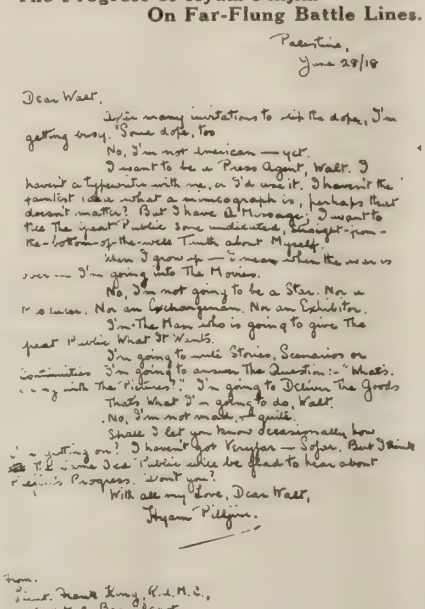
—w s s—

Hip, Hip: Dolores

The first box for the opening performance of Irving Berlin's show, "Yip, Yip, Yaphank," to open at the Century theatre, August 19, has been purchased by Dolores Cassinelli.

—w s s—

The Progress of Hyam Pilljim On Far-Flung Battle Lines.



Palestine,
June 28/18

Dear Walt,

In so many invitations to visit the depot, I'm getting away. Some depot, too

No, I'm not American — yet.

I want to be a Press Agent, Walt. I haven't a typewriter with me, or I'd use it. I haven't the faintest idea what a mimeograph is, perhaps that doesn't matter? But I have a Message. I want to tell the great Public some indelicate, straight-from-the-bottom-of-the-well Truth about Myself.

When I grow up — I mean when the war is over — I'm going into The Movies.

No, I'm not going to be a Star. Nor a Director. Nor an Exchangeman. Nor an Exhibitor.

I'm The Man who is going to give the great Public What It Wants.

I'm going to make Stories, Scenarios or Continuities. I'm going to answer The Question:— "What's wrong with the Pictures?" I'm going to Destroy The Goods.

That's what I'm going to do, Walt.

No, I'm not made. I quite.

Space I let you know [illegible] how I'm getting on? I haven't got Kreyfax — Sofar. But I think I'll make Dear Public who be glad to hear about Hyam's Progress. don't you?

With all my Love, Dear Walt,

Hyam Pilljim.

From:
Pvt. Frank King, R.A.M.C.,
R.A.M.C. Base Depot,
E.E.F.,
Egypt.

The Tale of Several Shirts.

MR. AND MRS. HARRY McRAE WEBSTER trotted off to the country early in July for a period of recreation. In a spirit of good fellowship Mrs. Webster suggested to Katherine Perry, a roof garden actress, that Miss Perry and her mother enjoy themselves in the Webster flat while the Harry McRaes were vacationing.

"Use the apartment and its contents as your own," were the last words Mrs. Webster uttered to Miss Perry as the door slammed on the McRaewebsters. Here's the rest of the story (with Webster on one end of the telephone conversation some days later and Miss Perry indulging in the Q and A pastime of explaining):

"Did you see any shirts for gents in my apartment after I left?"

"Oh! yes, thank you—about nineteen I think, and they made such pretty little dresses."

"What's that—explanationing please."

"Why I used them all to make clothes for the poor Belgian babies."

"You did—who the———"

"Your wife—"

"What's the idea?"

"She said I was to use anything and everything in the apartment as if it were my own, and I took her word for it."

"You took my shirts for it," yelled Mr. Webster.

And this ended the lesson.

—w s s—

Our idea of a non-essential is a glass crash filmed in a production of a photoplay.

—w s s—

So many film publicists have K. C. B.'d, with apologies, that Kenneth C. Beaton has joined out the Fifth and Well Recommended Industry, his own self. It was K. C. B. who wrote the titles that carry "America's Answer" along with such impelling spirit.

—w s s—

The Lowest Form of Space Stealing.

It has been done before, it shall be done again. The marshalling of affinities fills space these fine, invigorating summer days, and harms nobody whomever or whatever:

Screen and Stage.
Crank and Camera.
Save and Have.
Profit and Loss.
Film and Reel.
Review and Comment.
Ticket and Tax.
Hun and Hell.
Paper and Paste.
Mutt and Jeff.
Lost and Found.
Thrift and Stamp.
Editor and Copy.
President and People.
Payday and Salary.
Chaplin and Cane.
Author and Grouch.
Cameraman and Cap.
Expense and Profit.
Freight and Express.
Soldiers and Godmothers.
Brandy and Soda.
Director and Mimeograph.
Author and Scenario.
Sixsons and Safety.
Villain and Cigarette.
Sales and Collections.
Soubrette and Sox.
Pass and Knocker.
Germans and Atrocities.
Questions and Answers.
Sprocket and Hole.
Press and Public.
Serials and Sensations.
Mimeograph and Bull.
America and Democracy.
Salesman and Swindlesheet.
Booth and Operator.
Publicist and Puff.
Assault and Battery.
Display and Lobby.
Parcel and Post.
Lasky and Zukor.
Jimhoff and Golf.

E. K. Bolts When Lightning Bolt Bolts Both His Barn and Grain.

E. K. LINCOLN, who is co-starred with Dolores Cassinelli in "Lafayette, We Come!" had a hurry call from New York to Blandford, Mass., where his country estate is located. A bolt of lightning during a thunder storm struck the large barn connected with his Hill House property, burning it to the ground and causing a damage conservatively estimated at $10,000.

This barn had just been filled with part of this year's crop of hay, rye, and oats. Mr. Lincoln left immediately for Blandford, and said that a fireproof barn would be built at once.

—w s s—

First Class in Beauty: Stand Up!

Metro's publicist declares that it became necessary, in photographing May Allison's "The Return of Mary," to shoot a scene on the campus of Hollywood high school. George D. Baker is supposed to have done the asking.

The production manager was informed that Metro could obtain the board's sanction to take pictures on the grounds of the school, which is exclusively for girls, on one condition—namely, that a representative of the Los Angeles board, which has supervision over the Hollywood institution, first have a look at the young ladies.

The school board representative motored out to the studios, was presented to Miss Allison and then shown the girls who were to work in the scenes with her.

"Permission granted," he said, after the first glimpse. "I never saw a more splendid lot of refined and good-looking girls. Go right ahead with your picture. And, by the way," he added, "you don't happen to need a handsome board official for atmosphere, do you?"

—w s s—

Parked Her Lizard in Bread.

Virginia Chester, blonde and comehitherish of eye, is playing in "Bread," a Universal photodrama starring Mary MacLaren. When she was eager to join the Universal forces she confided her ambition to Ida May Park, directing Mary MacLaren. Miss Park told her to make her small part distinctive and await results.

After an hour of deep and painful thought Miss Chester decided that she woud flabbergast the company by teaching her pet chameleon to crawl on her milk white shoulders.

All worked well until the little reptile started to change his color. At first he flushed red, probably with embarrassment, then green with envy, and later blue when he was picked off and tethered in a hatbox.

In the next picture Virginia will probably have a larger part with a less temperamental lizard.

—w s s—

The Fate of Feet in a Fete.

On the beautiful lawns of the Letts estate in Hollywood a garden party was in progress. Will S. Davis, Metro director, was rehearsing a scene in "Judgment." An "extra" dashed up the gravel walk, breathless, and ten minutes late. He almost fell into the arms of Bert Dorris, the assistant director.

"I would have been here sooner," he gasped, "but I had to hunt all over town for these."

He pointed down, and it was Dorris' turn to gasp.

"Your bit in this scene is that of a young society idler in white flannels," said Dorris, "and here you show up with a Charlie Chaplin rig on. What are you wearing those things for"?

Dorris pointed the finger of scorn at the tremendous brogans on the "extra."

"Why I thought you said 'long feet'," the super explained, "and these shoes are the longest I could get."

Then light dawned on Dorris.

"I said 'lawn fete'—not long feet."

Rambles 'Round Filmtown

Just About Now—Five Years Ago.

(*Compiled from the Moving Picture World.*)

Thanhouser Three-a-Week was presenting Maude Fealy in "Little Dorrit."

"King Robert of Sicily" was coming along from Essanay in two parts.

"Ivanhoe" had just been completed in Merrie England by Universal, with King Baggot in the title role. Leah Baird was Rebecca and Evelyn Hope played Rowena. Who directed? Herbert Brenon.

"The Smuggler's Child" was guaranteed to be "a dainty, spectacular, and dramatic production" by Solax. Does anyone remember? Was it all that?

"At the Foot of the Scaffold" was the light and frothy outgiving of the American Kineto Corporation. Just who was finally hanged is not disclosed.

Selig's Summer Time Selections were "wholesome, seasonable and sensational," as per announcement. "The Stolen Moccasins" and "A Mansion of Misery" were listed as "w, s and s." Even then Thrift Stamps looked promising.

"The Skeleton in the Closet" was Kalem's contribution to art. We hereby give it a rattle.

"The Gangster's Sacrifice," "The Burning Rivet," "The Fatal Scar"—some of Lubin's titles. Perhaps there may be here just an inkling of why Lubin is no longer flashing across the signs on Monday and Tuesday evening these days.

Sam Spedon was writing advertisements for Vitagraph at that time. Sam believed in getting all the type he could for his boss' money, Sam did.

Ethel Grandin, pretty as a picture, was playing leads in Universal's Gem company.

Wilfrid North, Vitagraph director, was declared to be some "swatter" in the golf line.

Yes! The censorship thing was bowling along. Carl Laemmle, W. C. Toomey, of Mutual, and Frank L. Dyer, of General Film, held a meeting —but that was five years ago.

M. L. C. Funkhauser, the then and still well known censor of Chicago, announced that "a space in city hall is being prepared where films may be shown." Funkhauser "got his" last week. The infant industry is progressing.

Francis X. Bushman was located at Ithaca, N. Y., making photodramas for Essanay. To this very day Bushman still gets his name in the papers.

Norma Phillips was listed "among the newly acquired Reliance players." The New York Sun still remembers her; lately stated that she appeared in "The Mortaged Wife" at the Broadway theatre. Betcha Dorothy didn't like it.

Helen Gardner in "Cleopatra" is stated, in all seriousness, to have played to $1,400 "in four days at the King theatre and Shenandoah theatre, St. Louis." There's a mark for Theda Bara to shoot at.

"At the Sign of the Flaming Arcs" was about the most interesting department The World was carrying. In these notes George Blaisdell told how Earl J. Hudson, of Standard Films, was home in Elgin, Ill., getting his watch fixed. Mary Pickford had just finished "Caprice" and was starting "In the Bishop's Carriage" (she was referred to as "Little Mary" then), while Mrs. Fiske had completed five reels of "Tess of the D'Urbervilles," all of which applied to Famous Players. Then, too, there was William Robert Daly leaving Imp comedies to succeed James Kirkwood with Victor—Kirkwood going back to Biograph.

A. Warner, president of Warner's Feature Film Company, contributed a "Defense of Three-Reel Pictures." It seemed to be looking bad for multiple-reel productions at about that time.

—Issue of August 2, 1913.

—w s s—

N. B.—The Kaiser is in Brussels. On the carpet?

—w s s—

Talking Titles.

"Say, Young Fellow!" (Artcraft).
"Let's Get a Divorce" (Famous Players).

—w s s—

It is understood that "Uncle Tom's Cabin," veteran of American stage plays, is to be further exploited in pictures as war propaganda in these piping times of Multiple Marathons.

At the Sign of the Good Showman.

PINCH hitting in a regular game means that someone of previous importance is about to scoot to the shower bath. Pinch hitting for film reviewers means that the P. H. is about to undergo something closely approaching the Turkish variety.

Not, however, in all cases. Take, for instance, Vitagraph. Not alone do they provide electric fans in a spacious room with commodious chairs, but add, for good measure, a piano player to accompany the feature on its progress across the screen.

This we style good showmanship. If a reviewer is worth having around and film reviews mean anything in the young lives of distributors, wabbly chairs minus backs, in scant profusion, chucked into stuffy rooms seem to prove otherwise in some few instances.

—w s s—

Concurrent with their recent nuptials, Bushman and Bayne were, appropriately enough, released by Metro in "A Pair of Cupids."

—w s s—

Write Your Own Heading.

August weather has had an effect upon exchange men and exhibitors alike. It has driven them—the heat—to wooing the muse, or woozing the mu, if that expresses it better. The other day the New York exchange of General Film received the following telegram addressed to Exchange Manager Hammell's able lieutenant:

Monticello, N. Y., Aug. 3, 1918.

C. J. Fitch,
Care General Film Company,
New York.

Our patrons kick and we can't stillum. They want these reels from the General Fillum. They simply will not let us skippum. So please get busy, Chet, and shippum.

L. F. GUIMOND.

To which Chet Fitch replied in kind, and promptly, with this metric alibi:

L. F. Guimond,
Lyceum Theatre,
Monticello, N. Y.

Reels were shipped on August 3. Not surprised your crowd perturbed. General Fillum best there is. That is why we got your biz.

GENERAL FILM COMPANY.

All of which shows what mid-summer can bring forth.

—w s s—

Food Will Win the War.

Archie MacArthur, Jr., frequent tablemate of William Rudolph, received an epicurean jolt from a train speeding in California. Mr. Rudolph post-carded the "makings" of his breakfast:

Champagne Cocktail.
Mountain Trout.
Bear Steak.
Antelope Croquettes.
Rice.
The postal bears date of May 31.
And Rudolph still lives.

—w s s—

Ten, Twenty and Thirty, Hall's Prices.
—Trade Paper Headline.
Town hall?

—w s s—

Reproachful Titles.

"Oh! Susie Behave!" (World).
"How Could You, Jean?" (Artcraft).
"How Could You, Caroline?" (Pathe).
"Naughty, Naughty!" (Paramount).
"Shame" (General Film).

—w s s—

"We Can't Have Everything" (Artcraft).
"You Can't Believe Everything" (Triangle).

Isn't It the Truth?

—w s s—

The Hun army has both "flees" and "scooties."

—w s s—

You will never know how frivolous this business is until you begin to take it seriously. Come now, seriously, slip us the dope!

THE RAMBLER.

Manufacturers' Advance Notes

Fox Reports Phenomenal Business for "Cleopatra"

THE phenomenal business being done all over the country by the William Fox production, "Cleopatra," which went on a rental basis August 1, has developed the interesting fact that 5,200,000 persons have already paid to see this great drama of the siren of the Nile.

That this figure is only temporary is shown by the bookings which are coming in for "Cleopatra." A striking fact in

Theda Bara in "Cleopatra."

connection with these bookings is that many of them are repeat dates, and this despite the fact that the production, at its original showing, played at special prices.

Kunsky's Washington Theatre in Detroit, for instance, has just rebooked "Cleopatra" for a week, and early reports stated that despite the terrific heat the house is being packed at both daily performances. "Cleopatra" played the Washington Theatre on a percentage basis for five weeks in the spring at $1 top prices.

"Cleopatra" opened in Pittsburgh for its run in the Olympic Theatre at popular prices, and although the thermometer registered 100 degrees in the shade there was no diminution in the crowds that sought admission.

The extended run of the play at the Victoria in Philadelphia set a new high mark for attendance in that city, and the run of the play at the Colonial Theatre, Chicago, will long remain a standard. An interesting situation developed in regard to the showing in Chicago. After the Colonial had given the play a record-breaking run at $1 top prices Miller's Rose Theatre in Madison street booked it for two weeks. At the end of that time it became increasingly evident that if the management wanted to satisfy the crowds that sought to see the picture it would have to book another week. The print being used by the Rose had been engaged for the next week by another Chicago theatre. The Rose sent out a hurry call for another print, but it was found that all the fifteen prints in the Chicago territory were in use right in the City of Chicago for that week. Accordingly a fresh print was rushed on to Chicago from the Fox home office in New York, the special messenger arriving just in time for the first performance Monday.

Extended runs of "Cleopatra" were also made in Boston, where it played three weeks; Portland, Ore., where it filled the house twice daily for two weeks, and in Milwaukee, where its engagements were repeats, "Cleopatra" having played in each of the cities on previous occasions.

Other cities that have booked this record-breaking production for repeat engagements are Cincinnati, Fort Worth, Trenton, East Liberty, Pa.; Columbus, Denver, Camden, Fort Wayne, Cleveland, where it has booked nineteen days' re-engagement; Reading, Pa., and Battle Creek, Mich.

Outing Pictures Show Old Naval Base.

With the world at war, gigantic fortifications in place at every conceivable point of military advantage, there exists a valuable harbor of demonstrated naval importance equipped with dry docks and docks unprotected save by two pieces of artillery—and nobody to shoot them—unmolested by modern militarism, and unconcerned over the world's turmoil.

It is St. Eustatius, a tiny island in the West Indies, once the most flourishing port of the western hemisphere, the naval base of the British high seas fleet in the war of 1812. It was from there that Admiral Rodney operated his ships, and it was there that he repaired them.

All that remains is the ruins of the great docks and warehouses, the ruins of the dry docks, the royal governor's mansion, and the two guns—the "Big Berthas" of their day—the guns which fired the first salute to the American flag under Holland's recognition of American independence.

These things are all pictured in "Statia With a Past," Outing-Chester adventure picture No. 8, which is released by Mutual, August 18. The interesting island is treated with the same originality and cleverness which has marked the Outing pictures and made them stand out as one-reel features.

Museum of Art Compliments Pathe's "Hands Up" Poster

THE Pathe twenty-four sheet poster advertising the new serial, "Hands Up," which is now posted in every city of any size in the country, has received distinguished mention from one of the most exacting art judges in the world, the Metropolitan Museum of Art in New York City. Under date of July 31 Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., received a letter from the museum requesting that it be sent one of these twenty-four sheets to place on file in its library of commercial art. In this library, it states, it files only the best posters. As the ones, threes and sixes are of the same high class as the twenty-four, exhibitors are thus assured that the paper they are receiving on "Hands Up" is of a character that will materially aid them in securing notable business.

With the release date still some time off, August 18, the various Pathe exchanges have reported many excellent bookings. As a matter of fact, "Hands Up" starts with a better showing in the matter of business booked than any serial Pathe has ever put out. Pantages has booked it for every one of his houses, canceling a competing serial to do so.

Scene from "Money Mad" (Goldwyn).

Bluebird to Issue Again Keenan's "The Long Chance"

BLUEBIRD has rescued from the oblivion which perforce overtakes all things cinema another excellent photoplay. The late Broadway Specials contained a number of good examples of the moving picture art. Among them was Frank Keenan in "The Long Chance," a thrilling six-reel picture of the West in its most unvarnished condition. It was released three years ago, and had far more than the natural life of a photoplay. Now Bluebird has decided to reissue it on its regular program, cutting it down to five reels and snapping it up with modern titles and the style which accompanies all Bluebird photoplays.

The reissue of "The Long Chance" is not nearly so difficult as that of many photoplays, because it was one of the first dramas to be produced along what are known now as modern titles. That is, its story wasn't told in one-two-three sequence. The element of photoplay suspense was interjected in the development. Half of the story wasn't told until the last reel, whereas it was formerly the custom to keep the audience in strict acquaintance with the entire action of the photoplay as it progressed.

In addition to Frank Keenan, who needs no introduction to photoplay fans, and who is still grinding them out for their delectation, the cast assembled was a strong one, including Stella Razetto, Fred Church, Beryl Boughton, Jack Nelson, Jack Nelson, Jack Curtis and Clyde Benson.

E. J. LeSaint made the production, which was written from a continuity contributed by Harvey Gates. In fact it is to Mr. Gates that "The Long Chance" is indebted for its highly modern technique. Keenan is seen in the character of Harley P. Hennage, written by that wonderful portrayer of Western types, Peter B. Kyne.

"A Sun Kissed Isle" (Post Travel).

"A Sun Kissed Isle" is the title of the Post Travel Series No. 11, released by Pathe Exchange, Inc., the week of August 25. This travelogue takes the spectator through Uncle Sam's Island of Porto Rico, showing beautiful scenery, the modes of living of the natives and their industries.

Scene from "Pursuit of Polly" (Paramount).

Billie Burke Plays Driver in "In Pursuit of Polly"

IN "In Pursuit of Polly," her newest Paramount picture, to be released August 19, Billie Burke will be seen for a time as a chauffeur in overalls, who does not disdain to repair her broken-down automobile and who, while engaged in this occupation, is discovered by a millionaire who offers to assist her and later, following a series of the strangest kind of adventures, marries her.

In this picture Miss Burke plays the part of Polly Marsden, a wealthy society girl of New York, who is unable to choose between two men who love her and consequently becomes engaged to both of them at the same time. To extricate herself from this tangle she announces that she will give her hand and heart to the first man who captures her, she to have an hour's start in her automobile.

As the result of this plan many interesting situations develop, all of which are diverting, many of them comical and others highly dramatic. In the course of her adventures Polly comes in contact with Hun spies who are seeking to destroy American munition plants. Mason, the millionaire friend of the roadside, who happens to be a Secret Service agent, comes to the conclusion that Polly is acting in conjunction with these spies as their confederate and he is forced to place her under arrest just as the two suitors reach the scene. It thus develops that, according to the agreement made before the race began, Polly belongs to Mason, as he is the first to have captured her, and he unhesitatingly claims her as his bride.

It is said that there have been few photoplays in which Miss Burke has been seen that have afforded her the support for effective characterization that "In Pursuit of Polly" does. Thomas Meighan is her leading man and others in the cast are Frank Losee, A. J. Herbert, William Davidson, Alfred Hickman and Ben Deely.

Scene from "Wedlock" (Paralta).

Doris Kenyon Breakfasts With Hub's City Officials

DORIS KENYON'S first production, "The Street of Seven Stars," by Mary Roberts Rinehart, produced by her own company, De Luxe Pictures, Inc., had its first showing in New England at the Park theatre in Boston during the week beginning Monday, August 12. Miss Kenyon appeared in person at the theatre Monday afternoon and evening. In honor of the event Manager John D. Soriero arranged to have all of the city officials of Boston meet Miss Kenyon at a breakfast to be given at 10 o'clock on Monday. In addition to the city officials, prominent exhibitors of Boston and New England also were invited.

Following the breakfast Miss Kenyon, accompanied by Theodore C. Deitrich, president of De Luxe Pictures, Inc., and William L. Sherry, president of the William L. Sherry Service, motored to Lowell, where a lunch was given in Miss Kenyon's honor by the exhibitors of that city.

Manager Soriero conducted an extensive advertising campaign in the Boston newspapers on the initial showing of "The Street of Seven Stars" in New England, and has aroused much interest in star and production.

"Prisoners of the Pines" (Hampton).

The first Jesse D. Hampton picture starring J. Warren Kerrigan has been titled "Prisoners of the Pines," so called because it is a story of the workers in the lumber camps of the far north and so far away from civilization as to be literally prisoners of the trees from which they earn their living. Hampton-Kerrigan pictures are distributed by the W. W. Hodkinson Corporation.

Scene from "'Tother Dear Charmer" (World).

Affiliated Issues Booklet Giving Detailed Analysis

A SIXTEEN-PAGE booklet under the title of "The Exhibitor Dominant," has just been issued by the Affiliated Distributors' Corporation and is being mailed to the members of the various Affiliated units throughout the country.

The book explains in detail the platform of exhibitor-controlled co-operative booking as worked out by the Affiliated plan, and contains an interesting chart of the benefits derived by both exhibitor and producer from this method of film distribution.

The question of the savings effected by exhibitors through grouping their booking power is treated by specific illustrations. How the funds of exhibitors are at all times kept under their control; how pictures are selected; how quality productions are assured; how the producer is protected, and how waste is eliminated are some of the topics discussed in the booklet.

"Regardless of whether an exhibitor becomes associated with the Affiliated he owes it to himself to weigh carefully the material presented in this book," said Charles C. Pettijohn, general counsel of the Affiliated, in commenting upon the publication of the work.

"So far as I know there has never before been published a treatise which outlines so comprehensively just how far-reaching is the power of the exhibitor. It is not a revolutionary nor radical argument, but a sane, constructive discussion of the part that the exhibitor can and should play in putting his own business and the business of the industry as a whole on a sound, efficient basis, through the medium of co-operation."

Exhibitors not members of the Affiliated units may obtain copies of "The Exhibitor Dominant" through the national director of the Affiliated in their territory or by writing to the Affiliated offices in New York.

"A Law Unto Herself" (Paralta).

Paralta announces the completion of the fourth Louise Glaum play with that company, "A Law Unto Herself." Miss Glaum has the difficult part of portraying three different periods, each ten years apart. The locale of the story is the Champagne district of France, and the time 1894, 1904 and 1914. There is a background of war and preparation for war that furnished the fabric upon which the drama is woven.

Francis Paget supplied the original story and working synopsis. Mr. Paget is a new author in the screen world and the story of "A Law Unto Herself" is the first one he ever submitted. It was accepted immediately in preference to other scenarios which had been considered and Mr. Paget was brought out from his home in Montana to the studio, where is is expected he will write other stories for the star. The screen version was written by Jack Cunningham.

Wallace Worsley produced the play, which will be released by the W. W. Hodkinson Corporation.

W. S. S. Are Baby Bonds

Ethel Barrymore to Make Maugham's "Lady Frederick"

"LADY FREDERICK," the brilliant society comedy by W. Somerset Maugham, has been secured for screen purposes by Metro from Mr. Maugham's American agents. Ethel Barrymore, who introduced the play at the Hudson theatre, New York, a few seasons ago, with such success, will also present it to the American public by way of the screen, and Metro is the gainer.

Following close upon the heels of another great comedy, "Our Mrs. McChesney," which Miss Barrymore has just completed at Metro's Sixty-first street studio, the acquiring of "Lady Frederick" is in line with the firm's program of presenting this star in a screen series of the productions in which she has most strongly endeared herself to the public, namely, in brilliant, sparkling comedies with underlying heart interest. Miss Barrymore has played successfully on the speaking stage both "Lady Frederick" and "Our Mrs. McChesney," the latter being an adaptation of the famous Edna Ferber stories, dramatized by the author and George V. Hobart. Further stage comedies will be added to the list.

Herbert Blache will direct Miss Barrymore.

"Geezer" Goes Over Big in Chicago.

"The Geezer of Berlin," the travesty on "The Kaiser, the Beast of Berlin," which Jewel put out, has had its first test and has come away successful. Jewel officials were so fed up on "The Beast's" success that they had come to think there was only one picture of the class. To have a two-reeler keep right on where "The Kaiser" left off was more than they had dared hope.

Mrs. Emma Cohen, manager of the Casino Theatre, at 58 West Madison street, the heart of Chicago's Loop district, saw "The Geezer of Berlin" in the Universal Exchange projection room and without arguing about the first-run price booked it on the spot. She used an elaborate advertising campaign prepared by the exchange publicity department, and Irving Mack saw to it that all the Chicago reviewers were there. In spite of all high priced competition "The Geezer of Berlin" got the tops, the cuts and the best reviews.

Scene from "Lawless Love" (Fox).

Madge Kennedy Puts On Scenes at Daly's Theatre

WHILE the oppressive hot wave was breaking all heat records for New York City, Goldwyn was setting a new mark for motion picture realism. The big event was the transforming of Daly's Theatre in Broadway, New York, into a motion picture set for scenes in Madge Kennedy's newest Goldwyn picture, "A Perfect Lady," from the successful stage play by Channing Pollock and Rennold Wolf. The playhouse where Augustin Daly, playwright and producer, achieved his biggest successes and the scene of Ada Rehan's greatest triumphs not so many years ago became a burlesque house for the three days the Goldwyn players used it—just as it had been in late years.

One of the scenes required eighteen chorus girls. They surround Miss Kennedy, who plays the role of Juliet, leading woman of the troupe. In the audience were 300 extras applauding the work of Juliet and her pretty chorus assistants. Also in the audience were four prominent members of the cast posing as members of a Sabbath league, one of them being the sheriff. The latter, urged by other members of the committee, orders the curtain lowered because of the apparent vulgarity of the show, and then tells the audience to file out to the box office for its money.

Because of the intense heat, Goldwyn had a cooling plant installed at Daly's Theatre. For luncheon four tables were set the length of the lobby and food was brought from a nearby hotel. Jere Austin, Miss Kennedy's leading man, acted as host in the garb of a clergyman, the role he plays in "A Perfect Lady." A sixteen-piece orchestra engaged for the theatre scenes made music for dancing between hours of work.

Scene from "Kildare of Storm" (Metro).

Young Picture for Loew Houses.

Clara Kimball Young and Her Own Company are appearing at all the Marcus Loew theatres this week in "The Savage Woman," opening Monday and Tuesday at Loew's New York Theatre and Roof. The picture has been boiled down to five reels. The picture was directed by Edmund Mortimer from "La Fille Sauvage," by Francois Curel.

Loew Books Outing-Chesters.

Loew's circuit of New York theatres has just booked the entire Outing-Chester travel series of twelve pictures released by Mutual to run in all the Loew houses in New York. Each release works twenty days. These one-reel classics, which were produced by C. L. Chester in co-operation with Outing, "the world's authority on the great outdoors," are meeting with wide popularity, their range of unusual subjects having commended them to the travel-loving public.

The Outing-Chester cover parts of the semi-civilized world never before caught by the motion picture cameraman, their subjects extending from the jungle interior of Fiji to those equally little known islands of the West Indies, Saba and St. Eustacia, with in-between visits to Venezuela, including a canoe trip up the Orinoco, a ramble among the glaciers of Mt. Columbia, a trip to the Gulf Coast islands off Louisiana, side tours among the pines and mountain streams of upper Canada, and again among the Florida Everglades. Intimate housekeeping arrangements of native tribes in remote and nearly inaccessible parts of the world are revealed in this series.

Jewel's Anti-Yellow Dog Campaign Is Spreading Fast

THE practical "win the war" campaign being conducted by Jewel Productions, Inc., in connection with the visualization of "The Yellow Dog" has spread throughout the country so rapidly and grown to such proportions that the greatest expectations of the company have been surpassed and Henry Irving Dodge, author of the now famous story and founder of the anti-Yellow Dog agitation, says his fondest dreams have been more than realized.

In addition to the chambers of commerce and patriotic societies that have already been reported as sponsors of the campaign in various cities many great newspapers have taken up the work of organizing the boy power of their cities in co-operation with the leading picture theatres.

In several cities this plan has been reversed by the most prominent exhibitor assuming charge of the campaign and securing the co-operation of the newspapers in his territory.

This latter plan gives the widest publicity to the movement and is made possible by the fact that every phase of the campaign that is suppressing the destructive influence of Hun propaganda is free of commercialism and is in no way associated with the picture that will later be released to do its share in converting yellow dogs into thoroughbred patriots.

One of the biggest Anti-Yellow Dog clubs in the country to date is in Dallas, where the Dallas Dispatch is "whooping up" the drive in association with the leading picture houses and legitimate theatres.

A big street parade in which over one thousand members participated was conducted by this paper, and after being review by the Mayor, Joseph E. Lawther, and Harry Olmstead, of the Council of Defense, the paraders were presented with membership badges that were honored by admission to the Old Mill theatre at a special performance. Other special performances have been given as part of big Yellow Dog rallies and still others are planned to keep the campaign in Dallas going.

Western Photplay's Serial Named.

The international title contest conducted by Leah Baird has come to a close. The majority of film fans throughout the world decided against the opinion of Miss Baird and the original title selected by Joseph A. Golden of the Western Photoplays, Inc., has been settled upon as the final selection for the serial in which Miss Baird is being starred. A majority counted in favor of the choice originally placed on the serial as being the most appropriate and the most interest compelling.

"The Messenger of Death" is the title of the coming fifteen-episode serial.

Miss Chadwick Featured By Pathe in Two-Reelers

A GIRL whose vivacity and screen personality won for her success over night in the Pathe serial, "The House of Hate," is to be starred in a number of two-reel dramas produced by Astra and released by Pathe Exchange, Inc.

The first of these dramas of plot, counterplot and the underworld is entitled "The Honest Thief," and will be released in the near future. It tells a story of a girl cashier in a country bank whose ingenuity and brains circumvent the plots of crooks and wins for her a husband and happiness.

Miss Chadwick has been surrounded by a capable cast of players. Another one of the two reelers in which Miss Chadwick will be starred is entitled "Getaway Kate," a drama of the call of the heart. Pathe will give further details regarding these two-reel dramas in the near future.

Gillstrom Directs the Lees.

Jane and Katherine Lee, the diminutive stars, have begun work on the first of their pictures which will be released under the William Fox brand of Excel Pictures. The play bears the temporary title, "Go Get 'Em," and is said to be full of thrills and opportunities for the Lee children to play their mischievous pranks.

Besides being the first Lee Excel Pictures, "Go Get 'Em" also marks the advent of Arvid E. Gillstrom into the forces of William Fox directors. Mr. Gillstrom has had a wide experience in producing film comedies, and "Go Get 'Em" is expected to mark several departures in this type of screen play.

The last few pictures of Jane and Katherine have been directed by Kenean Buel, but Mr. Buel has now been assigned to another play.

Scene from "High Tide" (Triangle).

Alma Rubens and Harry Mestayer Lead Triangle Aug. 1

A DRAMA of love and sacrifice, "The Ghost Flower" heads the Triangle program for August 18, offering Alma Rubens in the leading role. It is a story of the victory of patriotism. The heroine debases herself in the eyes of the man she loves that she may save him from death. But face to face on the battleground comes her sweetheart and the man who has determined to kill his rival for her affections. Both have faced the tragedy of the world's great conflict, and in the face of death and devastation the villain's conscience is awakened. Personal quarrels are forgotten in the turmoil of the battles of the nations, and to the hero comes the knowledge of the nobility and sacrifice of his sweetheart's love.

Alma Rubens is an Italian girl, Guilia, a character which should conform admirably to her brunette type. Several new players are included in her supporting cast, among them being Charles West and Emory Johnson.

Frank Borzage, who directed this production, is said to have furnished one of the most artistic sets ever erected at the Triangle studios, a Naples street scene. Madeline Matzen wrote the story, which was scenarioized by Catherine Carr. Jack McKenzie handled the camera.

Director Gilbert P. Hamilton's latest picture, "High Tide," in which Harry Mestayer, the former Broadway star, is featured, is the second release for the week. Mr. Mestayer is shown as a successful playwright and author who has risen from a street "newsie" through sheer ability. The plot centers around the love of Barbara Edwards, an aristocrat from New England drawn to the city by ambition, and the conflicting affections of a show girl, Polly Staire. Mestayer portrays Hudson Newbrook, and Jean Calhoun is Barbara. Yvonne Pavis and Jack Rollen are new players especially engaged in this production.

"High Tide" was written by B. D Carber, with scenario by Catherine Carr. Gilbert Warrenton was the cameraman.

Ralph Ince to Direct Hamilton.

George Randolph Chester's story, "Five Thousand an Hour," the scenario of which has been made by June Mathis, has been decided upon by Maxwell Karger as the initial picture for Hale Hamilton as a Metro star.

"Five Thousand an Hour" is one of the cleverest of the George Randolph Chester stories and its leading character is a typical Hale Hamilton part. Mr. Hamilton will create the role of Johnnie Gamble, a conquering financier, who goes through many escapades, and whose career holds one amusing situation after another, but who eventually cleans up a crooked business deal and wins out. Many scenes of unusual beauty and interest will be incorporated in the picture, among them the racing at Saratoga, a prominent country club and prize kennels of a dog fancier.

Ralph W. Ince will direct. Assisting is William W. Cohill.

The first scenes for "Five Thousand an Hour" will be taken at Saratoga and will show many of the world-famous places of note in that city—the springs, the picturesque old hotels, homes of our political conventions, the races and numerous other features.

Mutual Releases Field Single Aug. 20.

Elinor Field, the clever Los Angeles high school senior, who is starring in Strand comedies on the Mutual schedule, has already produced half a dozen remarkable one-reel pictures, and her prettiness, daintiness, and originality have already increased the popularity of the Mutual-Strand featurettes.

Her latest release is "Winnie's Wild Wedding," scheduled for August 20, in which a flirtatious and clever girl, ready to marry her first love, quickly overcomes father's mandate that she must not marry until she has had three proposals. She arranges for the additional two in a hurry, but her foot nearly slips on the third.

The "humanness" of the Strand-Mutual playlets has appealed to high class theatres.

Pretty Frocks for Mae Marsh.

Mae Marsh's many pretty gowns in her latest Goldwyn picture, "Money Mad," set for release August 25, will be a treat as well as a surprise to her admirers. Motion picture devotees seldom look to Miss Marsh for fashionable frocks. By her art alone has she won fame on the screen. In only one other Goldwyn production, "The Cinderella Man," was she so prettily garbed.

Here's the Good Cast For Moore's "Just For Tonight"

PLAYERS notable for their achievements on stage and screen surround Tom Moore in "Just for Tonight," the medium of his first appearance as a Goldwyn star. As his leading woman Tom Moore has Lucy Fox, identified with well known productions in the spoken drama and for several years equally noted for her work before the camera.

Henry Sedley, a favorite on the stage and in vaudeville before his entry into the motion picture field, has an important role. Another to whom a major part has been intrusted is Henry Hallam. Maude Turner Gordon, whose work as the mother with Madge Kennedy in "The Service Star" won high praise everywhere, and who played a similar part with Geraldine Farrar in "The Turn of the Wheel," is well cast. So is Ethel Grey Terry, long a favorite on the stage and screen. Other well known screen players in the cast are Edwin Sturgis, Phil Ryley, Robert Conville, and Robert Broderick.

World Engages Vekroff To Direct Miss Castleton

PERRY N. VEKROFF has been engaged by World Pictures to direct Barbara Castleton in a series of features. He will begin work at once at the World Studio at Fort Lee.

Mr. Vekroff was born in Alexandria, Egypt, and was educated at Robert College in Constantinople. This is the famous seat of learning that was founded by American missionaries and is endowed by money contributed by citizens of the United States.

At the University of Sofia he studied law and dramatic art. His stage career has been one of unusual variety, having had experience in opera, vaudeville and the legitimate stage. His first American appearance on the stage was with the late Augustin Daly. He has also appeared in productions of Klaw & Erlanger and Henry W. Savage.

Perry N. Vekroff.

His screen career embraces three and a half years spent with the American Kinemacolor, Metro, Vitagraph and others. His first production with the World Company will be "What Love Forgives," by Gardner Hunting.

George Walsh, Appearing in Victory Pictures.

Fox Proud of Brand Name Victory, Signifying Punch

THE Fox Film Corporation says it is proud of the name, Victory Pictures, which it has designated for one of the groups of its productions this coming year. It thinks Victory Pictures is a good name, because the same punch that will bring victory to American arms in France is contained in the work of the three stars that will make Victory Pictures—Gladys Brockwell, George Walsh and Tom Mix.

These three players, in the opinion of the Fox Corporation, typify all the verve, electric force and smash that are making themselves felt on the Western front.

Tom Mix is the West, with all its daring, its breezy, devil-may-care life; when his rides he visualizes the bravery and hardihood of the men who hewed a civilization out of a wilderness.

And then there is George Walsh. All that is fine and wholesome and splendid in young America is embodied in this actor's work. He is athletic, like all good young Americans—clean-limbed, happy, bubbling over with life and vitality.

Gladys Brockwell is the typical American woman. She has fine force and high-tension temperament. And her plays stand out for these very qualities.

Farnum Finishes Second Grey Story.

William Farnum has completed the filming of "The Rainbow Trail, the William Fox picture taken from Zane Grey's novel of the same name. The film has been cut and assembled and will be shipped to New York shortly for inspection.

The Grand Canyon of Arizona will be well advertised in this picture, as will also a large part of Southern California. Mr. Farnum, his director, Frank Lloyd, and twenty-four other members of the Farnum company spent a week 3,000 feet down in the Grand Canyon making scenes. This photoplay is a sequel to "Riders of the Purple Sage," another Zane Grey book also picturized by Mr. Farnum. Both productions will be among the early William Fox Standard Picture releases of the coming season.

It is believed the next story Mr. Farnum will film will be "The Road to Berlin," a western tale written by Gladys Wright-Ukers.

It's Chauffeur Moore in Goldwyn's "Thirty a Week"

WITH "Just for Tonight," his first Goldwyn starring vehicle being shown at Goldwyn branches throughout the country, Tom Moore is at work in the Goldwyn studios at Fort Lee on his second production as a star. It is "Thirty a Week," from the successful stage play by Thompson Buchanan, and is said to give Mr. Moore a role even more suitable than that afforded by his first production.

"Thirty a Week" is being directed by Harry Beaumont, engaged especially by Goldwyn to supervise the Tom Moore productions. His remarkably successful direction of the "Skinner" pictures—"Skinner's Dress Suit," "Skinner's Baby," and others—makes him especially well fitted to handle Tom Moore. He and the star are in accord in believing that "Thirty a Week" will be a whirlwind of adventure and fun.

The play tells the story of the romance of a young Irish-American chauffeur whose salary is thirty dollars a week, and who falls in love with and marries the beautiful daughter of his disgracefully rich employer. The complications which make the fun and suspense of the piece both precede and follow the wedding.

"Thirty a Week" is a story that suits Tom Moore's wishes right down to the ground. He has let it be known that he won't be seen in pictures as the adventurous hero who sweeps all before him by surmounting impossible obstacles and winning out over hindrances that would floor a super-man. He wants to be a human, every-day American, not an impossible god of the cinema.

The supporting cast of "Thirty a Week" and other details of the production have not yet been announced. Goldwyn promises a surprise in the announcement of the name of Mr. Moore's leading woman.

"Smiling Bill" Back at Work.

"Smiling Bill" Parsons, back at his Hollywood studios after a six weeks' transcontinental vacation tour, is at work on his thirteenth Capitol comedy, as yet unnamed, enthusiastic over the receptions accorded him everywhere and delighted with the praise heaped upon his productions by theatre owners and patrons.

Prints of his two latest Capitol comedies, "Up a Tree" and "Bill's Sweetie," have been sent from Hollywood to all Goldwyn exchanges for distribution among the exhibitors.

Parsons promises a surprise for his friends in the new Capitol comedy he is working on. It will present the fat funster in a role strikingly different and even funnier than those that have gone before.

Pathe Announces Keenan Feature.

Pathe Exchange, Inc., announces there has been completed a great Frank Keenan feature which has been entitled "The Midnight Stage." This drama of California is of the sixties. It will be remembered that Frank Keenan won artistic fame in the role of the sheriff in David Belasco's western drama, "The Girl from the Golden West."

In "The Midnight Stage" Frank Keenan enacts a dual role; that of a gambler and then of a road agent. Jack Cunningham wrote this drama, which was directed by Ernest C. Warde.

Congenial Role for Kerrigan.

F. McGrew Willis, author of J. Warren Kerrigan's Paralta Play, "A Burglar for a Night," released by the W. W. Hodkinson Corporation early in August, has provided Mr. Kerrigan with one of the most congenial roles the screen star has had.

Lois Wilson is seen as the heroine. She has appeared with Mr. Kerrigan in a number of his photoplays and has achieved popularity by reason of her comeliness and artistry. Charles French, William Elmer, Robert Brower and Herbert Prior also are in the cast.

Pathe's First Big Picture for Season Is "Her Man"

PATHE'S first big feature for the season of 1918-19 will be "Her Man," which will be released on September 8. The picture is adapted from the novel by Charles Neville Buck, "The Battle Cry." Elaine Hammerstein is the star of the picture, which was directed by Ralph Ince. The Advanced Motion Picture Corporation produced it.

"Her Man" is a picture of which the Pathe organization is proud. Not only is the story a strong one, lending itself perfectly to screen purposes, but the cast, locations, production and direction are all excellent. The picture deals with what is perhaps the most picturesque people in the United States today, the mountaineers of the South. The scene of the story is laid in the mountains of Kentucky and practically all the exteriors were filmed there. It is interesting to note that Director Ince selected for the making of his picture the same place of which Mr. Buck wrote in his book. Therefore the locale is authentic and the types used as "extras" perfect, for natives were employed wherever possible.

Miss Hammerstein makes a charming heroine. She has a strong part, that of a society girl who believes it her duty to educate the mountaineers away from their feuds and assassinations and in the end becomes a feudist herself for a little while.

W. Lawson Butt plays the leading man, having the part of "Bad Anse Havey," the clan leader.

COMPLETE PLANT FOR SALE.

The entire plant of the Eagle Film Manufacturing and Producing Company, Jacksonville, Fla., was purchased by the Independent Hardware Company, Jacksonville, Fla., when the company went into bankruptcy. The properties bought included studio equipment, lights, sets, carpenters' tools, wardrobes, etc., and complete laboratory equipment of printers, perforators, racks, tanks, developing solutions and office furniture, including desks, filing cabinets, typewriters, index files, etc. There is also a quantity of finished positive prints in the safes. Not having any use for such equipment, the purchasers have offered it all for sale. The advertising announcement will be found in the business section of this issue.

General Releases an O. Henry.

"Springtime a la Carte," one of the quaintest O. Henry comedy-dramas released in some weeks, takes its place on the General Film schedule this week after a distinguished week's run as a pre-release at the Rivoli theatre in New York. Agnes Ayres and Edward Earle, featured in recent O. Henry productions, again appear in the stellar roles. The production was directed by Kenneth Webb.

Next week General Film will release a Wolfville tale, "The Widow Dangerous," featuring Hattie Buskirk and John Cook.

"The White Lie" Released September 2.

Bessie Barriscale's next Paralta play, "The White Lie," is a powerful drama, written by William Parker and directed by Howard Hickman. The gripping situation is built around three characters, who, outside of baby Mary Jane Irving, are practically the only persons in the story. With the star, Charles Gunn and Edward Coxen complete the cast. Originally called "A Wife's Conscience," "The White Lie" will be released by the W. W. Hodkinson Corporation on September 2.

Scene from "Ruling Passions" (Schomer).

"Ruling Passions" Slated For Month's Broadway Run

ABRAHAM S. SCHOMER, whose many stage and screen successes include "To-Day," "The Yellow Passport," "The Inner Man" and others, is at the Biograph studio completing the production of his latest screen effort, "Ruling Passions," upon which he has been working for the past three weeks. Those who have seen that part of the play already completed are quoted as declaring it is bound to meet with large success. It deals with a vital and interesting problem of life.

Mr. Schomer has selected his cast with great care and skill. Its leading members are Julia Dean, Edwin Arden, Claire Whitney and Earl Schenk.

"Ruling Passions" will be presented at a Broadway theatre for a four weeks' run and then released throughout the country by the Schomer Photoplay Producing Company, Inc., of 1440 Broadway.

"Lawless Love" Next Fox Special.

Jewel Carmen in "Lawless Love," a tale of a New York vaudeville artiste and a masket bandit, is announced as the next Fox special feature release. The picture is based on a magazine story, "Above the Law," which was written by Max Brand, and was directed by Robert Thornby, being Mr. Thornby's second picture for Fox.

There are only three principals in the cast. Besides Miss Carmen, who portrays the role of LaBelle Geraldine, fresh from the vaudeville stages of Broadway, there are Henry Woodward, who appears as Black Jim, a bandit chief, and Edward Hearn, cast as Freddie Montgomery, who has a yellow streak wider than a Staten Island ferryboat.

Scenery of striking beauty is declared to be a feature of the play, as many of the scenes were taken at Huntington Lake, California, 9,000 feet above sea-level.

Second Keeney Picture Released.

The second release of the Frank A. Keeney Pictures Corporation, "Out of the Night," by E. Lloyd Sheldon, was put on the market August 11 through the William L. Sherry Service, which is distributing all of the Keeney productions. The next Keeney release will be "Marriage," by Guy Bolton, and the next after that "The Uphill Path," by Paul Armstrong. The last named picture is complete, except for final editing and titling.

When Mr. Keeney started in the film producing business he announced that he was going to put out high-class pictures, with a strong popular appeal. That he has made good this promise thus far is evidenced by reports from exhibitors received by the William L. Sherry Service, which is distributing all of his productions.

Ray to Make Another Western.

Charles Ray, as a result of the success of his former Western picture produced by Thomas H. Ince for Paramount, "Playing the Game," has been slated for another of that type, to be filled from a novel and wherein he will have the role of a young chap on a ranch somewhere in the open lands.

Seena Owen has been selected as his leading woman. Victor Schertzinger will direct, assisted by Bill Curran, with Chet Lyons at the camera.

Chatsworth Park, thirty-five miles from Los Angeles, has been selected as the location for the exteriors.

General Film on Broadway With Long and Short Plays

THE week of August 4 was General Film week in so far as Broadway first-run houses were concerned, reports Manager J. A. Hammell of the New York exchange. At the Rivoli three General Film short-length classics composed the major portion of the program, while at Loew's New York "Her Moment," with Anna Luther, was the feature subject on the Wednesday program. This was the third successive week in which General Film's offerings have been represented on Broadway, "The Enchanted Profile," an O. Henry story, having been screened at the Rivoli during the week of July 28, while the week previous saw another O. Henry story, "Mammon and the Archer," at the same theatre.

The notable program created by Manager Rothapfel of the Rivoli for the first week in August contained an O. Henry story, "Springtime a la Carte," and a Wolfville tale, "Winning of the Mocking Bird," two-reel productions, as well as the exclusive American Red Cross film showing the Fourth of July celebration in Paris.

"Springtime a la Carte," featuring Edward Earle and Agnes Ayres, was the fourth of the recent O. Henry pictures shown in the two Rothapfel theatres during the last few weeks.

Gail Kane Has Daviess' Story.

Miss Gail Kane's next production in the series of eight feature pictures she is to be starred in by Mutual is from "The Daredevil," Maria Thompson Daviess' most successful novel, the pictorial rights of which have been purchased at Miss Kane's earnest request.

Miss Daviess has written many successful books and magazine stories, among the most popular of which were "The Melting of Molly," "Miss Selina Sue" and "The Soap Box," "The Road to Providence," "The Treasure Babies," and "Over Paradise Ridge."

Otto to be Lockwood Co-Director in Yorke-Metro

HENRY OTTO will again direct Harold Lockwood in Metro productions. Mr. Otto returns to the Metro fold after a two years' severance of relations.

During the time of his previous affiliation with Yorke-Metro, Mr. Otto was credited with the production of what proved to be among Mr. Lockwood's most successful early vehicles. It was Mr. Otto who put on "The River of Romance" and "Mister 44."

While no announcement has been made to such an effect, Mr. Otto's engagement may nevertheless presage the appearance of Mr. Lockwood in more vehicles of the type of "The River of Romance" and "Mister 44."

According to the agreement Mr. Otto will alternate with Managing Director Edwin Carewe in the making of future Lockwood pictures. He will take over the star immediately after the final scenes of "Pals First" have been made and will start "shooting" at once while Mr. Carewe is engaged in the task of cutting and titling his production.

Mr. Lockwood and Mr. Otto were fellow players with The Selig Company in the days of one reelers, Mr. Lockwood appearing in leading roles, while Mr. Otto played heavies. They were associated in these capacities for two years. Mr. Otto then went to the American Company as director, remaining there for two years. He was also with the Universal for a long time and produced for them, among other pictures, the screen version of "Undine." Another spectacular water feature he produced was "A Modern Lorelei," starring Tyrone Power. His most recent engagement was with Triangle, for whom he directed features starring William Desmond.

Before entering screen work Mr. Otto appeared in vaudeville and on the so-called legitimate stage besides filling engagements as stage director. For a long time he was stage director for Henry W. Savage.

Henry Otto.

East and West Fox Has Nine Productions in Work

REPORTS from the William Fox studios in the East and on the Pacific Coast show that nine productions are in work. "The She-Devil," being directed by J. Gordon Edwards at Hollywood, is nearing completion. Tom Mix and his company, under the direction of Lynn Reynolds, has just gone to Prescott, Ariz., to begin work on "The Two-Gun Man," and Gladys Brockwell is progressing with the picturization of "The Strange Woman." William Farnum has completed filming "The Rainbow Trail."

In the East Virginia Pearson is at work at the Blackton studio in Brooklyn on "The Queen of Hearts," a mystery play, and Peggy Hyland has started on "Marriages Are Made." Director Richard Stanton has begun on "Eyes of the Soul," a big all-star production, and another Fox company has started on "Why I Would Not Marry," which is described as the life story of the most beautiful woman in the world.

Jane and Katherine Lee, under the direction of Arvid E. Gillstrom, a new Fox director, are at work at the Victor studio on "Go Get 'Em." George Walsh has also just begun work on a yet unnamed play under the direction of his brother, R. A. Walsh.

Metro Actor Works 385 Days.

In the company supporting Emmy Wehlen in "His Bonded Wife," the comedy photoplay by Louis and Arthur Zellner, which was scenariorized for Miss Wehlen by June Mathis, is William Frederick.

Mr. Frederick holds the unique record of having worked before the camera 385 days without even losing a Sunday—quite the longest in motion picture annals. This Thespian also holds a stage record of which he is equally proud, eight consecutive seasons on Broadway.

Swickard Is a Metro Director.

Charles Swickard has been added to the directing staff at Metro's west coast studios in Hollywood. He will direct Bert Lytell. Swickard, who was an actor with wide experience in legitimate productions and stock companies before his advent in motion pictures, comes to Metro with an excellent record.

Scene from "Winnie's Wild Wedding" (Mutual).

"The Girl from Bohemia" Leads Pathe for August 25

A COMEDY-DRAMA from the story of Lois Zellner, directed by L. B. McGill and produced by Astra, featuring Mrs. Irene Castle, is "The Girl From Bohemia," leading the Pathe program for August 25. It has to do with a girl from Bohemia who, as a result of an inheritance, finds herself in the provincial town of Mayport and there love and adventure develop. She not only wears a number of expensive gowns, but she performs some of the latest dance steps, which will certainly be of interest to the lady movie fans.

Episode 2 of the latest and most thrilling of Pathe serials is entitled "The Missing Prince" and continues the adventures of Echo Delane, the magazine writer, with her cowboy's lover, "Hands Up," and the search of the mysterious tribe of Inca Indians for "The Missing Prince," who is to marry the Bride of the Sun.

"Nipped in the Bud" is a farce comedy, featuring Toto, supported by a capable cast of fun makers.

"A Sun Kissed Isle" is the subject of the Post Travel Series No. 11 and presents interesting scenes in Porto Rico.

The Official War Review, released in this program and presented under the government's direction, shows the latest scenes of Uncle Sam's activities on the firing line of France.

Scene from "The Common Cause" (Blackton).

Three Large Bookings for Hayakawa Pictures

Three important bookings have been closed within the week by the sales force of Mutual for the series of eight Sessue Hayakawa specials produced by the Haworth Pictures Corporation.

The Riviera, Balaban and Katz's new million dollar theatre in Chicago will open on September 1 with "His Birthright," first of the Hayakawa pictures.

The productions have been contracted for by the B. S. Moss circuit to play in the six Moss theatres in New York and Brooklyn. Each picture is scheduled for three days in each of the houses.

The series has been booked for the new Woodlawn theatre, Chicago, which opened a couple of months ago and has been one of the sensational successes of the midwest.

Sales of the Hayawaka productions through the Mutual exchanges are being directed by James M. Sheldon, president of Mutual, and A. S. Kirkpatrick, the new assistant general manager, working in cooperation with Sam E. Rork, general representative of the Haworth Corporation.

"Pals First" Will Soon Be Ready.

In fulfillment of its recently announced decision to promote Harold Lockwood in the special attractions class, Metro announces that it will release "Pals First" under the banner of Screen Classics, Inc. The picture has been in course of production under the direction of Edwin Carewe since the Lockwood company's arrival from the coast early last month and the film soon will be ready for release.

The vehicle is an adaptation of the stage success "Pals First," prepared by Leo Wilson Dodd from Francis Perry Elliott's novel of the same name.

Harold Lockwood has a congenial role. His large cast includes Ruby De Remer, James Lackaye, Richard R. Neill, Frank De Vernon, Anthony Byrd, Pauline Dempsey, Walter P. Lewis and Rollo Lloyd.

Scene from "The Eyes of Julia Deep" (American).

Mary Miles Minter's First Is "The Eyes of Julia Deep"

PERSONAL representatives of Samuel S. Hutchinson, president of the American Film Company, Inc., stationed at the numerous Pathe exchanges throughout the country, are showing exhibitors the first of the new Mary Miles Minter subjects which American is selling direct and Pathe is distributing. The title of this first offering is "The Eyes of Julia Deep," and is a comedy-drama in five acts from the story by Kate L. McLaurin. Lloyd Ingraham directed it, and included in Miss Minter's supporting cast are Alan Forrest, George Periolat, Alice Wilson, Ida DeVilla, and Carl Stockdale.

Miss Minter is given innumerable opportunities to put over the type of acting for which she is famous, and in her part of a department store exchange clerk she takes full advantage of each of the opportunities given her.

Every exhibitor who has shown one of the Minter subjects in the past will recognize in this release another opportunity to draw the thousands of Minter fans to his theatre, while many theatres that have never before shown a production starring Mary of the M's will seize this chance to add still another sure-fire hit to its list of attractions. Bookings on this and other American subjects can be made at any Pathe exchange by applying to the American Film Company representatives stationed there.

May Allison's Second Making Progress.

"The Testing of Mildred Vano," May Allison's second picture to be produced on the west coast, is making excellent progress. Most of the interiors have been photographed and Technical Director Ralph Godfrey has erected an immense ballroom set with conservatory and gardens. With these scenes out of the way the Allison company will go on location for exteriors.

Wilfred Lucas again is directing, with William E. Fildew as skipper of the camera. The story was written for Miss Allison by Charles T. Dazey and adapted for the screen by George D. Baker. It is a comedy-melodrama.

Metro Buys "Oh, Annice!"

"Oh, Annice!" the sparkling and clever serial story by Alexine Heyland that has been runing in the Woman's Home Companion, has been chosen as a starring vehicle for the Metro star, Viola Dana, the firm having bought the screen rights of the story.

Work before the camera will be begun as soon as Director John H. Collins has completed his scenario version and selected the cast to surround Miss Dana. Albert H. Kelly again will be Mr. Collins' assistant, and the photography will be done by John Arnold.

Pathe's Stars in Loan Campaign.

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., is enthusiastic upon the subject of the motion picture industry cooperating with the government in the next Liberty Loan drive. In issuing instruction to the various departments of the Pathe Exchange, Inc., Mr. Brunet says:

"We propose to bend every effort in assisting the government in making the next Liberty Loan drive the success it deserves to be. All the Pathe stars, including Pearl White, Frank Keenan, Fannie Ward, Ruth Roland, Harold Lloyd, Bebe Daniels, Baby Marie Osborne and others, are going to bend their shoulders to the wheel in the work for Uncle Sam."

Strong Support for Madge Evans.

World Pictures has completed the cast for "Snug Harbor," the new picture in which Tefft Johnson will make his debut as a director with this organization. Madge Evans is the star and will be supported by Jack Drumier, Charles Sutton, William T. Carleton, Blanche Craig, Sam Ryan, formerly with many of George M. Cohan's successes; Charles Jackson, Kate Lester, Nora Cecil, Charles Ascot and Esther Banks.

Work is now in progress on this picture at the studio in Fort Lee and in a few days the entire company will leave for the New England coast for the exteriors. One of the principal scenes in this play is a mariner's home and will be taken down Cape Cod way.

World Shifts Release Dates.

World Pictures announces a shift of release date of two of its pictures. "The Road To France" instead of being presented on September 9, will have its screen premier on October 14. "By Hook or Crook," another Carlyle Blackwell and Evelyn Greeley picture, will be the September 9 offering instead of October 14, as previously scheduled. The necessity of this change of dates grew out of the inability of World Pictures to secure the completion of the lithographs necessary adequately to exploit "The Road to France."

Dietrich Sets Release of Kenyon Film for August 18

THEODORE C. DIETRICH, president of De Luxe Pictures, Inc., announces that the postponement of the release of "The Inn of the Blue Moon," with Doris Kenyon at the head of her own company, is due to the fact that it was impossible to get films and accessories to the western coast in time to enable exhibitors there to show the picture on the date originally set, August 11. The new release date is August 18.

Those who have seen this picture are enthusiastic over it. They say its romantic and beautiful love story, together with the picturesque scenes and general artistic quality, will give it prestige with all classes and keep it in demand longer than the average picture. The author, Louis Joseph Vance, one of the most popular of American story tellers, has been in close touch with the production from the start and has given much valuable advice.

Reports from "The Street of Seven Stars," by Mary Roberts Rinehart, the first De Luxe release, are to the effect that it is doing capacity business in many houses, in spite of the handicapping effect of the hot weather. Mr. Deitrich recently visited Buffalo, where he found that in the exclusive East Liberty district the pictures had played to capacity all week. All of the De Luxe productions are being distributed through the William L. Sherry Service.

"Why America Will Win" is Shown.

A private screening was given last week of "Why America Will Win," the picture based on the life of General Pershing, at one of the projection rooms of the Fox Film Corporation. The screening was attended by officials of the corporation and the film is now being cut and finished for showings early in the fall.

Based on the life of General Pershing, the production, which was directed by Richard Stanton, followed the career of the great American commander from his West Point days right into Berlin.

Ebonies to Release Fortnightly.

A rearrangement of the releasing schedule for the Ebony comedies is announced this week by General Film Company.

Beginning with "When You Are Scared, Run," August 19, these comedy subjects will be available every other week. It is announced from the Fond du Lac studios of the Ebony company that every effort will be made to insure the quality of the comedies, since they are proving so popular. Work has been begun on a number of selected stories.

"The Strange Woman" (Fox).

Announcement from the Fox Film Corporation is that "The Strange Woman" will be Gladys Brockwell's second release under the new Fox Victory Pictures brand. The first release will be "Kultur," a powerful drama designed to throw new light on Germany's intrigues in Austria before the war. Work on "The Strange Woman," which is based on the great stage success of the same name by William J. Hurlbut, is nearing completion under the direction of Director Edward J. LeSaint at Hollywood.

Rialto Announces Second Picture.

Following the successful reception of its first production, Grace Valentine in "The Unchastened Woman," Rialto De Luxe Productions announces the second special release, presenting Marguerite Marsh in "Conquered Hearts," a photoplay which was enthusiastically received at its initial trade showing. Distribution will be through the George Kleine system in the United States and Canada and for all foreign countries through the Piedmont Pictures Corporation.

State Rights Department

Conducted by C. S. SEWELL

United To Distribute "The Light of Western Stars"

HARRY A. SHERMAN, who for the past few days has been in New York arranging for the distribution of his company's first production, "The Light of Western Stars," announces the consummation of arrangements by which this picture will be released by United Picture Theatres of America, Inc., and will be their first offering to theatres comprising this organization. Further, Mr. Sherman announces that after viewing this production the United has contracted for six more features starring Dustin Farnum, who is the star of the first release, and will pass upon the type of stories before the work of production is begun. Two have already been accepted, the second of the series being "The Wolf Breed," by Jackson Gregory, and "The Man in the Open," by Roger Pocock.

A Western feature that is not stereotyped in form ought to be welcomed. It will probably be good news to many, therefore, to learn that a thrilling Western feature has been made from Zane Grey's novel, "The Light of Western Stars," and one which differs greatly from the usual thing in Western drama.

Dustin Farnum is seen in the role of Gene Stewart, the reckless, lovable cowboy hero of Zane Grey's novel. The author originally patterned his character of Gene Stewart after Dustin Farnum, and actually says so, hence it is quite appropriate that Mr. Farnum should play this part.

In a general way this story is an epic of the Southwest. All of the scenes were taken in the original locations described by the author. The story is laid in Mexico, New Mexico, and Arizona. The photography was done by Homer Scott. In doing these scenes many hardships were endured by the company.

While there is no lack of thrilling Western action in the story, "The Light of Western Stars" is by no means a conventional Western tale. Another redeeming feature of this film adaptation is said to be the fact that there have been no liberties taken with the author's text. The original story is practically intact.

Hold Private Showing Of "Lafayette, We Come"

A PRIVATE showing of the first production of the Perret Producing Company, the much heralded patriotic film "Lafayette, We Come" (Pershing '17') was held recently for the executives of the company, Director Leonce Perret and his staff, at which time, F. Du Fourno, one of the directors, spoke as follows:

"It is said of the motion picture and its entertaining and educational values that the surface of these possibilities has merely been scratched. If this be true then it has fallen to the lot of a Frenchman to be the first to dig down under this surface and bring up a specimen nugget indicative of the priceless ore which lies hidden below. True, there have been produced motion pictures which have thrilled audiences and will live long in their memory, but never before has a motion picture so ingeniously sown the seed which when ripened will for all time bind two nations—France and America—in a bond of mutual understanding, fraternity and love. Those of you who have aided in this project realize the truth of my words." Mr. Perret's sales organization are busily engaged negotiating for the disposition and release of the film to be preceded by a showing on Broadway. Announcement of the completion of these negotiations will be made shortly.

"Sporting Life" Announced For Release in September

MAURICE TOURNEUR announces that "Sporting Life," adapted from the famous Drury Lane melodrama, will be ready for release early in September. The releasing arrangements are in the hands of Hiller & Wilk, Inc.

"Sporting Life" is the first production of the Maurice Tourneur Productions, Inc., and the first offering in his own name of the director who made "The Whip," "The Blue Bird," "A Poor Little Rich Girl," "Alias Jimmy Valentine," "Trilby" the first four Elsie Ferguson pictures and other noteworthy productions. Mr. Tourneur selected "Sporting Life" because it was one of the biggest successes of the famous home of melodrama, the London Drury Lane, because it was also a New York hit, and, like "The Whip" it is a romance of the turf, being woven around that famous British sporting classic, the Derby. It is also by the same authors as "The Whip."

Mr. Tourneur is said to have spared no expense in making "Sporting Life" into what he believes to be the best production of his career, and he is still engaged in revising, cutting and proving it, although he is also now working on his second production. "'Sporting Life' will leave my studio absolutely perfect in so far as I can make it so," says Mr. Tourneur. "It will be as I want it in every detail, down to the smallest caption. I have put my whole heart into 'Sporting Life' and I am putting the greatest care into every last inch of it.

"Sporting Life" has a carefully selected cast, including Constance Binney and Fair Binney, Willette Kershaw, Ralph Graves, Warner Richmond, Charles Eldridge, Charles Craig and Henry West.

Hiller & Wilk, Inc., are already in receipt of a number of inquiries regarding "Sporting Life," from all over America, as well as Australia and India, where the melodrama was equally well known as a stage hit. Bookings are now being arranged, following the definite announcement of early September as the date of release.

Eastern Enlarges Offices

EXTENSIVE alterations are being made at the Eastern building, the home of the Eastern Feature Film Company, at 57-59 Church street, Boston, Mass. The entire main floor is being renovated, and a reception, counting, and exhibition rooms are being installed.

Herman Rifkin, president and general manager of this company, is a man of the progressive type, and increased business during the past year have necessitated larger quarters.

Scene from "The Light of Western Stars" (United-Sherman).

"Little Women" Is Announced As Second Brady Feature

THE second big special independent production made by William A. Brady is rapidly approaching completion. The subject is an adaptation of Louisa Alcott's well-known novel "Little Women," one of the most widely read books ever published in America. Practically every girl in this country has read it, and it has been translated into nearly every language and enjoyed great popularity; Jo, Amy, Meg and Beth, the gallantries of Laurie, the faithfulness of John, the honesty of professor Baehr are as well known in Great Britain and other countries as in the United States.

Many attempt were made to secure the screen rights to this production, but it remained for Mr. Brady to persuade the Alcott estate to permit the making of the picture; incidentally, it was Mr. Brady who made the very successful stage production of this book, which ran in New York for eighteen months and then enjoyed a phenomenal tour of the country.

The picture will be produced under the direction of Harley Knoles, who has chosen for the location, scenes in and around the home of Miss Alcott at Concord, Mass. The house in which she lived has been preserved by the state of Massachusetts as a memorial, and Mr. Knoles is using in the picture, the rooms in which she lived to write her famous story, also the famous Plumfield Orchard. To those who know "Little Woman" the picture should therefore prove doubly attractive.

While it is quite a jump from the sensations of "Stolen Orders" to the beauties of "Little Woman," this is in line with Mr. Brady's policy of choosing great and popular subjects, and as his third independent production, he will film "Way Down East," which as a theatrical attraction has for nineteen years been before American audiences.

All of these productions will be sold on a territorial basis.

Schlaifer and Standard Announce Several Ivans

FOLLOWING the announcement of the sale of rights to several of their feature pictures to L. J. Schlaifer Attractions for Washington, Oregon, Idaho and Montana, and to Standard Film Corporation of Minnesota, for northern Wisconsin, Minnesota, North Dakota and South Dakota; the Ivan Film Productions announce that each of these exchanges will immediately begin an active campaign, starting with "Babbling Tongues" and that at intervals of three weeks, the following productions will be released to exhibitors in the above mentioned territories: "Sins of Ambition," "Married in Name Only," "The Girl Who Did Not Care," "Her Surrender," "Two Men and a Woman" and other Ivan features.

Both of these organizations are well known in the State Right field; the Standard has its principal office at 406 Film Exchange Building, Minneapolis, and H. L. Muir is manager; while the Schlaifer attractions is under the management of Melvin Weinstock, and is located at 2022 Third avenue, Seattle.

"The Whip" A Money-Getter Says Thompson of True Film

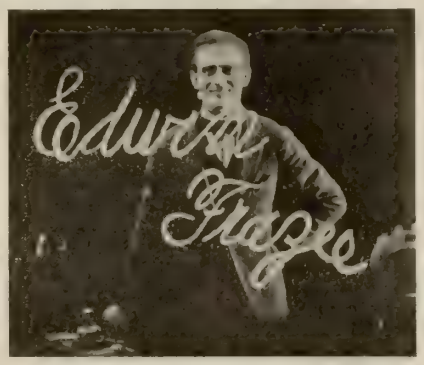
TRUE T. THOMPSON, of the True Film Company, with headquarters at 1911½ Commerce street, Dallas, Texas, reports great success in handling "The Whip" in his territory, stating that "this picture has proved itself an exceptional box office attraction in this section; producers should be interested to know these facts so that more state right pictures of this character can be produced."

Among the exhibitors to whom Mr. Thompson refers as having written him testifying to the value of this production as a money getter are W. E. H. Hulsey, Old Mill, Dallas; B. F. Roberts, Liberty theatre, Houston; Sandefur - Brewer Amusement Company, Little Rock; F. B. Garrett, Jewel theatre, Clarendon, Ark.; S. D. Warner, Majestic, Austin; F. A. Alexander, Elk theatre, Marshall, Texas; J. F. Head, Auditorium, Hot Springs, Liberty theatre, Placquemine; T. H. Boland, Empress, Oklahoma City; F. B. Smith, Majestic, Stuttgart, Ark.; A. J. Bethancourt, Houma opera house, Houma, Ark.

Shipman Handling Frazee's Two-reel Mystic Comedies

UNDER an arrangement with Edwin A. Frazee, the Frazee Film Productions consisting of two-reel mystic comedies, will be offered on the open market by Ernest Shipman.

Mr. Frazee, who is responsible for several Keystone successes, such as "Crooked to the End," "A Village Vampire" and others, states that the time has come for a distinct departure in the making of comedies, and that the introduction of illusions for which he has patent protections,



will form a part of each story, rivalling on the screen the work of Keller, Carter, and Hermann on the stage, but that no expose will be made as to how the various illusions are accomplished.

The first production, "A Haunted House" has been completed and is booked for a run at W. H. Clune's Broadway Theatre, Los Angeles.

Lieutenant Hall Featured In Film Based on His Book

CARLE E. CARLTON, president En l'air Cinema, Ltd., announces active work has been going on for the past seven weeks in the production of En l'air," or "Fighting the Hellish Huns in the Air," adapted from the book of the same name written by Lieut. Bert Hall, of the Lafayette Escadrille.

Harry Revier, the director of the last two Lillian Walker productions, is directing this picture, which, it is expected, will be ready for release about September 15.

Lieut. Bert Hall, who appears personally in the production, has been awarded several decorations by the Allied powers, including the Croix de Guerre. His personal experiences in fighting in the air are said to be vividly portrayed.

As a part of the production there is 1,500 feet showing actual battle in the air taken by Lieut. Hall's observer, including the destruction of a Hun biplane and the blowing up of an observation balloon. Supporting Lieut. Hall in the cast is Edith Day, star of the theatrical production, "Going Up," still playing on Broadway, New York. Others in the cast include Stuart Holmes and Warner Richmond.

The United States Government is said to be co-operating with the producers in the use of battle planes, observation balloons, and hydro-aeroplanes. An observation sausage balloon in which Lieut. Hall and Miss Day ascend is destroyed in mid-air through an attack by hostile aeroplanes.

The production will be released in approximately eight reels for the state rights market. An advertising campaign has been inaugurated, including the syndicating of Lieut. Hall's book in a great number of newspapers.

Sales of the Week

Activities in the State Rights Market During the Past Seven Days.

SOL L. LESSER has secured for his All-Star Feature Distributors, Inc., San Francisco and Los Angeles, right to the new Gaumont serial, "The Hand of Vengeance," for California, Arizona, Nevada, and the Hawaiian Islands.

* * * *

Rights to the new serial, "The Hand of Vengeance," have been secured from the Gaumont Company by Sydney B. Lust, of Washington, for territory including District of Columbia, Maryland, Delaware, and Virginia.

* * *

Arrow Film Corporation announces the sale of rights covering "The Sunset Princess" and "My Husbands Friend," a reissue, for western Pennsylvania and West Virginia to the Day Film Company, Pittsburgh.

* * *

John R. Van Arnam, Syracuse, N. Y., has secured from Arrow Film Corporation rights for northern New York to ten two-reel Warren Kerrigan reissues.

Gaumont Shows Our Boys Receiving War Crosses

GAUMONT Number 19 shows our boys of the 104th Infantry receiving the French War Cross, presented by General Passaga while Major-General Edwards congratulates them. In Chicago, a two-headed Austrian eagle over the door of a Loop restaurant, was discovered by Uncle Sam's sailors, who covered it with the Stars and Stripes. Among other interesting items in this number is an Auto Polo game at Independence, Mo., in New York City James Montgomery Flagg, the famous artist, re-executes his poster "Tell that to the Marines!" in the presence of thousands, on the steps of the Public Library. The Marines at Mare Island express vividly the idea "To Hell with the Kaiser"—which is formed by a solid mass of sailors. French aviators, escaped from German prison camps, held a happy reunion in Paris, and Dr. Carrol, famous surgeon, for having revolutionized surgery in war, is made Commander of the Legion of Honor.

Gaumont News Number 20 shows the Independence Day Celebration which took place in Paris, with Uncle Sam's soldiers marching through the Place de la Concorde and wending their way around the Champs Elysee. The appearance of American Red Cross nurses was greeted with just as many cheers.

Effective Courtroom Scene In Fifth Petrova Picture

AN interesting and effective scene in Madame Petrova's fifth special production "The Tiger Woman" represents the interior of a court room during a trial. The set, which was modeled on the largest criminal court room in New York is very massive, the entire floor space of the Petrova studio having been utilized, and five hundred extras are said to have been used as spectators, court attendants, jury, etc.

Through the co-operation of an expert court stenographer, Director Ralph Ince has introduced a novelty in the taking of testimony of the witnesses, instead of ordinary sub-titles accompanied by the different scenes, the picture fades into a book of stenographic notes, which in turn dissolve into the testimony; and this is photographed on a background suggesting the atmosphere of a court in general.

Trade News Brevities

Many New Exchange Addresses in Frisco

Recent List of All Distributors in San Francisco Shows a Large Number of Changes—Complete Addresses Will Be Useful.

By T. A. Church, 1507 North St., Berkeley, Cal.

SAN FRANCISCO, CAL. — So many changes have been made of late in the location of film exchanges and supply houses that a revised list of these is presented herewith in the belief that it will be of interest and value. Most of the San Francisco exchanges serve the California territory north of Kern and San Luis Obispo counties and the State of Nevada, about 360 theatres being reached. The list of local film exchanges, supply houses, etc., follows:

F. J. Alberti, distributor of National carbons and theatre specialties, 100 Golden Gate avenue.

All-Star Features Distributors, Inc., Sol. L. Lesser, president, 191 Golden Gate avenue. Covers California, Arizona and Nevada, and maintains a branch at Los Angeles.

American Photo-Player Company, Fotoplayers and other musical instruments for theatres, 109 Golden Gate avenue. E. B. Baron, California sales manager.

Animated Cartoon Film Corp., cartoon films, Sixth and Market streets. Recently taken over by the Tam Film Company.

Art Slide Studio, Inc., M. Blache proprietor, 1112 Market street. Title work a specialty.

Atlas Educational Film Corp., Atlas and Devry projection machines and educational films, Pacific building. T. L. Haines, Jr., manager.

Breck Photoplay Supply Company, Simplex and other projectors, and full line of moving picture theatre supplies, Golden Gate avenue and Jones street. Tom Maguire, manager.

Consolidated Film Corp., educational, feature and comedy pictures, 116 Golden Gate avenue. Marion H. Kohn, manager. Branches are maintained at Los Angeles and Seattle.

Davis Bros., state right features, 187 Golden Gate avenue; Sam Davis and Mo. Davis.

Duhem Motion Picture Manufacturing Company, producing, developing and printing, 985 Market street. Raymond A. Duhem, manager.

Ralph Radnor Earle, developing, printing and moving pictures to order, 451 Eddy street.

Famous Players-Lasky Corp., sixth floor Pacific building. Division headquarters covering California, Oregon, Washington, Arizona, Alaska, Japan, Hawaiian Islands, and part of New Mexico, with branches at San Francisco, Los Angeles, Portland, and Seattle. Herman Wobber, division manager, and Myron H. Lewis, branch manager.

Fox Film Corp., 243-245 Golden Gate avenue; William J. Citron, manager. Occupies an entire building.

General Film Company, Inc., 255 Golden Gate avenue; Harry Schmidt, manager. Occupies an entire building.

Goldwyn Distributing Corp., 985 Market street; G. C. Parsons, manager.

Greater Vitagraph, 985 Market street; Ralph B. Quive, manager.

Ideal Film Exchange, 105 Golden Gate avenue; films, machines, and supplies.

Edward H. Kemp, 833 Market street; Motiograph projection machines, theatre supplies, slides, and film finishing work.

Kale-Alta Slide Company, slides of all kinds, 1028 Market street.

George Kleine System, 183 Golden Gate avenue; Meyer J. Cohen, manager.

Liberty Film Exchange, 168-170 Golden Gate avenue; Nat A. Magner, owner. Office of the Pacific Coast Exhibitors.

Local Romance Film Company, 122 Golden Gate avenue. Moving pictures made to order. O. J. L. Byers, manager.

M. & R. Feature Film Exchange, 107 Golden Gate avenue; Charles Rosenthal, Jr., and E. Mayer, managers.

George A. Metcalfe, 117-119 Golden Gate avenue; theatre equipment and supplies.

Miles Bros., 1149½ Mission street; commercial moving pictures.

California Mutual Film Corporation, 177 Golden Gate avenue; Newton Levi, manager.

Metro Pictures Corp., 51-53 Jones street; Louis Reichert, manager.

New Life Process Film Cleaning & Renovating Co., 105 Golden Gate avenue.

Parex Film Corp., 180 Golden Gate avenue; Charles I. Luntz, manager.

Pathe Exchange, Inc., 985 Market street; E. O. Child, manager.

Peerless Film Service, 100 Golden Gate avenue; E. H. Emmick, manager. A branch is maintained at Los Angeles.

Walter A. Preddey, 187 Golden Gate avenue; machines and theatre supplies.

Select Picture Corp., 985 Market street; H. H. Hicks, manager.

Sunset Film Corp., 94 Golden Gate avenue; J. L. Lazarus, manager.

Turner & Dahnken Circuit, 134-146 Crawford, manager of the machine and Golden Gate avenue; Fred Dahnken, Jr., president. Conducts a chain of theatres, and is a part of the First National Exhibitors' Circuit. E. M. Asher, manager of the film exchange department, and A. B. theatre supply department.

Tam Slide Company and Tam Film Company, Sixth and Market streets.

Western Triangle Distributing Corp., 86 Golden Gate avenue; Ben F. Simpson, manager.

United Theatre Exchange, Pacific building; Fred Frisk, manager. Deals exclusively in moving picture theatres.

Universal Film Exchanges, 121-127 Golden Gate avenue; Morris L. Markowitz, manager.

Vitaslide Company, 1005 Market street; George Breck, manager.

World Film Corp., 104-108 Golden Gate avenue; Floyd St. John, manager.

Western Poster Company, Inc., 247 Golden Gate avenue; advertising matter and theatre supplies. I. H. Lichtenstein, manager.

Western Feature Film Company, 94 Golden Gate avenue; Dan Markowitz, manager.

Rudolph Wurlitzer Company, musical instruments, 985 Market street; I. H. Lyons, manager.

Camera Club Activities.

The California Camera Club will tour Lake County on its annual fall outing. The party will leave here August 31 and return September 9. The itinerary will include a sixty-mile trip on Clear Lake.

"London in Peace and War," an exclusive moving picture, was recently shown to an audience of California Camera Club members at Native Sons' Hall. A lecturer explained the film as it was thrown on the screen.

"Fatty" Arbuckle Tea Host.

Roscoe C. Arbuckle, the corpulent moving picture comedian, whose services are pledged to the Red Cross whenever they are desired, served tea to many admiring patrons at the Red Cross tea room maintained at the California theatre while on his recent San Francisco visit.

Rialto Manager a Benedict.

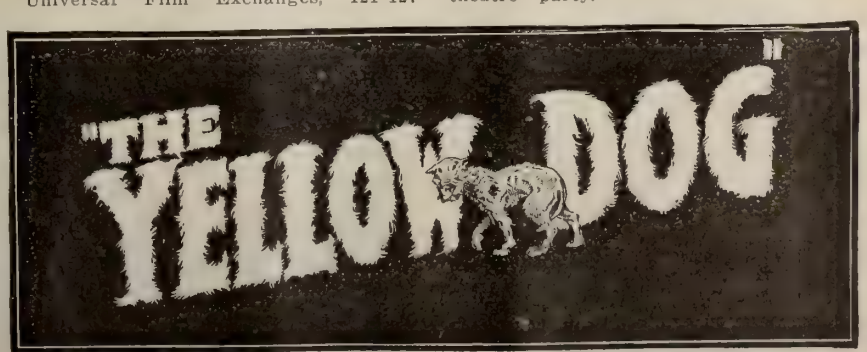
Howard J. Sheehan, manager of the Rialto theatre, and Miss Edythe C. Freiling were married in this city July 27, and are now spending a month's honeymoon at Coronado and other southern California points.

Drady Gets Token of Esteem.

Upon the resignation as manager of the Alhambra theatre, Robert G. Drady was given a surprise gift by the employees of the moving picture house. After the close of the evening's performance the attaches gathered in the lobby of the theatre and presented Mr. Drady with a tobacco set and a gold mounted cigarette holder. A presentation speech was made by Vivian Barclay.

Orphans Guests at the Strand.

President M. L. Markowitz and Manager Leo Winberger, of the Strand theatre, entertained the boys and girls of the Hebrew Orphan Asylum at a matinee theatre party.



Elliott Makes Record Building a Theatre

Kansas City's Old Sapphire Torn Down and a New House Built Between June 6 and August 1—Will Seat 450.

By Kansas City News Service, 115 Railway, Exchange, Kansas City, Mo.

KANSAS CITY, MO.—A. E. Elliott holds the record for rapid construction of a moving picture theatre. For the past five years Mr. Elliott has operated the Sapphire theatre at 115 East 12th street. The lease expired the 1st of June, and on May 4, 1918, Mr. Elliott took a 99-year lease on that property and on the adjoining building. June 6 the work of razing the Sapphire commenced, and Thursday, August 1, witnessed the opening of the new Elliott theatre in the same location.

The house, which is 38x77 feet, and has a seating capacity of 450, is finished in cream and brown, with red, white, and blue emblems as the motif in the centre of the panels. A feature of the theatre is the projection booth, which is one of the best in the city, being 15x22½ feet, with an eight-foot ceiling, and operating the very best De Luxe Motiograph machine. The lighting is indirect, and the music comes from an American Photoplayer. Admission is 10 cents plus the war tax throughout the house. Programs consist mainly of features and comedies. Mr. Elliott has contracted for the first run on Triangle, with a twice a week change. Sunday, August 4, began a run on the "Price of Applause," dealing with trench lift in France and prison life in Germany.

Mid-West and South Theatre Notes.

Batesville, Ark.—Manager C. K. Mosby, of the Gem theatre, is making extensive improvements.

Little Rock, Ark.—Manager Fiedler has been making extensive improvements in the Majestic theatre. A new heating and ventilating system has been installed.

Holden, Mo.—Harry Cobb has leased a lot here and will erect an airdome theatre.

Kansas City, Mo.—Hugo Brecklein will build a one-story and basement addition to his picture show. It will be 50x37 feet, of brick and concrete.

Houston, Tex.—The Travis theatre was opened July 21 under the management of Long & Bailey.

Lubbock, Tex.—The Lyric theatre Company was chartered with a capital stock of $6,000 by E. McElroy, K. Carter, and W. F. Schneck.

Sulphur Springs, Tex.—The Buford theatre sustained the loss of two rolls of films and minor injuries to the building in a recent fire.

Dallas, Tex.—The Princess theatre, Elm and Akard streets, was slightly damaged by a recent fire.

Traer, Ia.—Henry Schlemer has purchased the Princess moving picture theatre.

Leo Doty Joins the Colors.

Leo Doty, who has been with the Universal for the past four or five years as booking clerk, has left for Camp Funston.

E. S. Lowry at Camp Funston.

E. S. Lowry, Missouri salesman for the General Film Company, has left for Camp Funston, where he will join the National Army.

C. E. Raymond in the Service.

C. E. Raymond, formerly shipper for the World Film Corporation, has been called to the colors. His place is being filled by Harry Cameron, previously connected with Paramount and Kleine-Edison.

Business and Personal Notes.

The benefit motion picture show held at the Alamo theatre recently by the Women's Auxiliary of Base Hospital Unit No. 28 was very successful. From reports submitted it is estimated that approximately $700 was obtained for the unit.

M. L. Livingston, executive representative from the United Theatre Equipment Corporation, New York, is in Kansas City for a month or six weeks.

The new Universal serial, "The Brass Bullet," featuring Juanita Hansen and Jack Mulhall, will run four days each week at the Globe theatre, one of Kansas City's vaudeville houses.

E. G. Horton, formerly city salesman for the Camp-Bell Company, has taken a position as traveling salesman for the Standard Film Corporation.

Frank Cass, salesman for the Universal Film Corporation, who left recently for the army, has been placed in a deferred classification and has returned to cover his territory throughout Kansas.

Mr. Myer, head bookkeeper for the Universal, has gone to Tulsa, Okla. Mr. Myer was formerly in the credit department of Mutual. Mr. Pierce has been added to replace Mr. Myer.

L. W. Brophy, Muskogee, Okla.; B. B. Slothower, Lyric theatre, Vinita, Okla., and George Hill, McGinnis theatre, El Dorado, Kansas, were visitors to Kansas City exchanges last week.

W. C. Ansell, formerly traveling salesman for the Camp-Bell Company, has left for Seattle, Wash.

Mrs. Milling, of the Crystal theatre, Ottawa, Kan., was recently in Kansas City to arrange for new fall bookings. Mrs. Milling stated that in spite of the hot weather and competition consisting of a free show the house broke all records with "To Hell with the Kaiser" on a 25-cent admission.

J. E. Finch, formerly with Kleine-Edison, is back with that company as salesman covering the territory of Oklahoma and Arkansas.

Indiana Trade Letter.

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

Lightless Nights Begin Again.

INDIANAPOLIS, IND.—Indianapolis was in semi-darkness for two nights, beginning two weeks ago, in compliance with the new two-a-week lightless night order issued by the Federal Government.

Local exhibitors say they did not notice any decrease in the box office receipts on the two lightless nights, but they are expecting a decrease on these nights later on. According to the observations made by the exhibitors when the lightless nights were in vogue last winter, there are not nearly as many people on the street on lightless nights as on other nights.

The exhibitors, however, are not complaining of the situation in the least. They say they are willing to make any sacrifices that will aid in any way toward the winning of the war.

Grand Theatre at Bluffton to Reopen.

Bluffton, Ind.—The Grand theatre, damaged by fire in April, is just about completed and will soon be reopened. As a result of the fire it has been necessary to rebuild the balcony from the foundation up and the inner walls had to be replastered and redecorated.

The interior of the theatre is now decorated in a beautiful Tiffany from the floor to the top of the balcony, giving a marble effect with a rich blending of colors.

The large asbestos curtain has been repainted in dark crimson, highlighted with black and has the appearance of a large velvet tableau curtain. The projection booth will be one of the best in the state. The interior construction is to be of iron and cement, and the outside will be made of metal lathing and three inches of asbestos plaster. The booth will be one of the most complete of its kind as to machines and other equipment, according to Fred Tangeman, who has charge of the work.

Indiana Film Notes.

Bloomington, Ind.—Fire damaged the interior of the Princess theatre in this city recently, causing a loss estimated at $250. Robert Harris, manager of the theatre, said the flames apparently originated in the front part of the house near a ventilator, in which some refuse had accumulated.

Portland, Ind.—A deal was closed here Wednesday by which O. E. Pierce, proprietor of a confectionery on North Meridian street, became the owner of the Theatorium, a local motion picture theatre. J. T. Templin, the former owner, says he has not made any definite plans for the future.

Gary, Ind.—Employes of the Aetna Explosive Company's plant, three miles east of here, are to have a theatre all their own. The theatre will be operated by the company purely for the benefit of the employes

Film Briefs From Quincy

By Joe Esler, Traveling Representative of Moving Picture World.

F. Antonio at Camp Gordon.

QUINCY, ILL.—Frank Anarino, of the Savoy Gem staff, has been called to the colors, and is now stationed at Camp Gordon, Georgia.

Joe O'Neill in Service.

Joe O'Neill, of the Quincy theatre, is in the service at Rahe Auto School in Kansas City taking a special course in motor mechanics, and he has progressed so well that he has been appointed an instructor.

Prof. Fischer Moves to Chicago.

Prof. Carl Fischer, leader of the Orpheum theatre orchestra, will move to Chicago, where he has been offered a place with the Chicago Symphony orchestra and a position on the staff of one of the largest conservatories.

Harris O'Farrell Now Overseas.

Harris O'Farrell, a member of the famous O'Farrell Bros orchestra, is now overseas with a detachment of the Great Lakes band.

Sidney Hausman in Navy.

Sidney Hausman has joined the navy, and has been assigned to the Great Lakes training station band.

Moberly Theatre Has Five Stars.

The Grand theatre, Corbett and Trult, managers, at Moberly, Mo., is one of the honor theatres to book "Pershings' Crusaders." The service flag of the theatre has five stars now—H. Lingo has gone to Camp Travis, H. E. Stevens, to Ft. Sill; Aubrey Jordan is "over there," so is James Watterson and Eddie Hines.

Tom Robey Likes Army Life.

Tom Robey, treasurer of the Orpheum, left with the last draft quota for Camp Gordon, Georgia. He writes friends he likes army life, and is getting fat on army chow and hard work they give him.

Notes of the Trade.

It is expected the Orpheum theatre will open this month with pictures and vaudeville.

Highland Park, the premier summer resort, is showing free movies to their patrons, and have booked several features for this month's display.

Ed. Kuse is managing the Dreamland at Warsaw, Ill., and using a Paramont and Triangle program.

The Hall theatre at Columbia, Mo., is featuring Artcraft and Triangle programs to its patrons.

The Princess theatre at Moberly, Mo., has been closed for the season.

Seattle Trade Letter

By S. J. Anderson, East Seattle, Wash.

Some Recent Film Shows.

SEATTLE, WASH.—"The Finger of Justice" has been drawing such unprecedented crowds to the Rex theatre for the last two weeks that John Hamrick has decided to hold it over for a third week, even if he has to pay for the film rental and advertising of other exhibitors who have booked it for that time.

Everett, Wash.—Everett was one of the smaller cities of the country where "The Unbeliever" was put over in a really big way and where the results fully justified the effort. S. P. Totten, manager of the Star, where the feature was booked to run, arranged to have ten marines come over and sent them around town in two automobiles firing blank cartridges. Immediately telephone inquiries began pouring into the newspaper offices and the theatre as to what it was all about. The results were capacity business for the theatre, $300 for the Smoke Fund—and the loss of the operator, who hurried into Seattle the first thing next morning in order to be the first to enlist in the Marine Corps from Everett.

Wenatchee, Wash.—The Wenatchee theatre has been turned into a home of motion pictures exclusively. F. L. Stannard, who took over the theatre last fall and who operates the Gem, a motion picture house, says that he wishes he had dropped vaudeville when he first took charge of the Wenatchee. He reports a record business at the latter theatre with "My Four Years in Germany" and says that he is going to make a specialty of films of that nature at this theatre.

Seattle, Wash.—The entire eight reels which compose the program at the Strand this week are released through Pathe. The feature is a Pathe special, "More Trouble," featuring Frank Keenan. Then there is a Pathe comedy, a Pathe scenic and the British official war film "Britain's Bulwarks."

Seattle Exchange Notes.

Herman Wobber, western division manager of Paramount-Artcraft, spent the latter part of last week at the Seattle office. D. K. Shanks, auditor from the San Francisco office, returned with Mr. Wobber.

Tom North, western division manager for Pathe, went to Portland a few days ago on an inspection trip. He will return to Seattle before proceeding to his headquarters in San Francisco.

L. A. Todd, who has opened the Parex office at 2022 Third avenue, announces that the selling campaign of William L. Sherry Service is already well launched in the Pacific Northwest. W. W. Armstrong, who has had a great deal of experience as a salesman in this territory, has been employed as salesman out of this office.

A. H. Huot, formerly assistant manager of the Seattle Fox office, has transferred his allegiance to the Select office to serve in the same capacity.

Take Some Change in W. S. S.

Higher Admissions in Detroit Probable

Exhibitors See Necessity of Getting on a War Basis at Once—Salaries and Other Expenses Are Going Up.

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

DETROIT, MICH.—If ever in the history of the motion picture industry exhibitors were required to study their business and to adjust themselves to new conditions it is right now. With the proposed increases in admission taxes as well as increased taxes for exhibitors themselves, it is very essential that exhibitors immediately prepare to "get on a war basis." This is no time for thinking of the past; there is only one thing left for exhibitors to do and that is to act quick. If their scale of prices needs boosting there should be no hesitancy to boost. The public will pay the boost—they expect to pay increased prices to the theatres just the same as they are paying it to the baker, coalman, groceryman and everybody else. Why should the exhibitor think his prices should remain still when his own cost of business is increasing?

In Detroit the union motion picture operators are demanding increased wages of 16 to 17 per cent. The present scale expires on August 31, and the new wage scale is to be effective September 1. The increase will amount to approximately $5 per week. To the John H. Kunsky Enterprises, with its ten theatres, the increase will amount to in the course of the next twelve months of from $2,500 to $3,000.

Everything the exhibitor buys or owns will cost him more.

It's the exhibitors' next move. We sincerely hope that no Michigan exhibitor will hope to stay in business and leave 1917 and 1918 prices unchanged. It simply cannot be done.

What's the outlook for fall? many people in the film business ask.

Summing up the situation as we see it, there is no cause for alarm. The country is prosperous—no one can deny that—the various cities of importance are pretty well filled up with war orders—wages were never higher and they will be still higher in the fall. People must have amusement, and where is there any cheaper amusement than motion pictures. Theatres are giving better attractions than ever before, so even if prices are slightly advanced people are certainly not going to give up their cheapest and best entertainment, are they?

Exhibitors have it within themselves to make business good or bad—depending on whether they are good showmen.

McElroy Believes in Specials.

Blair McElroy, of Fitzpatrick & McElroy, who operate extensively in Michigan, Illinois and Wisconsin, was a Detroit visitor on August 3. "Mac" was accompanied by Mr. Miller, the architect and construction manager for the circuit. "This fall the picture business will be a day-to-day proposition and the exhibitor will have to be on his guard every minute," said Mr. McElroy. He must watch himself and not tie up his theatres too solidly in order that he can have time to play the number of big specials which will be on the market. Fox, Metro, Kleine and the rest will have specials to offer.

Educational Film Moves.

Harry Abbott, representing the Educational Film Corporation, has moved his offices to 602 Film building. The entire work of distributing Educational films will be up to the Standard, while the selling will be entirely up to Mr. Abbott.

State Film Again Changes Hands.

The State Film Company, Film building, Detroit, formerly owned by Co. W. S. Butterfield—sold later to Messrs. Jack Ryder and Peter L. Smith—has been sold again to Samuel Ludwig, of the Victor Film Company, who has already taken possession. "Civilization," "The Masque of Life," "A Mormon Maid" and "The Deemster" are a few of the pictures owned by the State Film Company.

Items Worth a Glance.

George Lightman, recently of Cleveland, succeeds G. Cliffe Reid as Detroit manager for the Parex Film Corporation, which leases William L. Sherry pictures.

M. W. McGee, managing director of the Majestic theatre, Detroit, has returned from an extended motor trip and is now seriously considering first-run pictures for the coming season.

The principal circuit of theatres in Michigan are operated by the following: Butterfield Circuit, John H. Kunsky Enterprises, Fitzpatrick & McElroy, Delft Theatres, Inc.; Warren & Cohen, Scram Amusement Co., Consolidated Theatres, Inc., and Woodward Amusement Co.

H. A. Ross, Detroit manager for Artcraft-Paramount, was on a motor trip the week ending August 3, accompanied by George W. Weeks, special representative.

Nashville Trade Letter

By J. G. Stahlman, care of The Banner, Nashville, Tenn.

Films Prove Their Value.

NASHVILLE, TENN.—Not to every mother who has given a son to her country's service is given the opportunity to see the pride of her heart receive a decoration for valorous service with the American expeditionary forces, or witness him at play behind the lines or get a glimse of "sonny boy" taking a shot at the Kaiser's hordes with one of the pretty little French 75s.

But such opportunity has been afforded several Nashville war mothers who have sons serving with Gen. Pershing's force overseas.

During the showing of some war scenes in connection with the Hearst-Pathe weekly at a local picture house recently Mrs. Edward Buford saw her son, Lieut. Edward Buford, Jr., of the American air forces, receive the decoration of the distinguished service cross.

Last week at the Princess theatre Mrs. Charles L. Hughes was watching a bunch of American engineers doing lots of heavy work, including fighting in France—all in the pictures—and suddenly the audience was startled by the cry "There's Shelley!"

There on the screen was Lieut, Shelley G. Hughes, her son, now serving with the American force overseas.

Mr. and Mrs. Miller Dismukes and their friends enjoyed seeing Private John Dismukes of the Rainbow division playing with a squirrel, his company mascot, behind the lines in France, just after they had read in Associated Press despatches of "Dizzy's" splendid work in nailing three Boche snipers during a daring trench raid in broad open daylight.

Dallas Hippodrome Taken Over by Hulsey

Owner of Ten Theatres in Various Texas Towns Now Has a Third Dallas House—Will Be Devoted to Big Films.

By Philip Fox, Times-Herald, Dallas, Tex.

DALLAS, TEX.—E. H. Hulsey, who owns ten theatres in various Texas cities, has added another to his string. In addition to the Old Mill and the Queen theatres in Dallas he has taken over the Hippodrome.

The Hippodrome closed down during the last week in July, and a big petition was started by Dallas merchants and business men asking Mr. Hulsey not to allow this magnificent play house to stand with closed doors. They promised him every support possible.

Hulsey accordingly announced the opening of the Hippodrome under his management for August 10. The theatre will be devoted to big feature films, and in the winter season may put on some high class road shows. The opening attraction was D. W. Griffith's "The Great Love." Admission prices for such features are 50 cents and 25 cents. There is a special orchestra. "Italy's Flaming Front" will follow as a second film feature. The theatre will have no definite schedule as to the length of showing films. They may be run a week, two weeks, or even longer.

Three Dallas Theatres Remodelling.

Dallas has three theatres in process of remodeling for opening in August. The Majestic, which shows pictures with vaudeville, will have been entirely remodeled, with a new foyer and lobby, before the end of the month. The Jefferson will have a new lobby, and will soon be ready for business.

The Princess, owned by William Nevills, was slightly damaged by fire during the first week in August, and is being remodeled for immediate opening.

Another moving picture fire took place at Orange, Texas, on the last day of July, when a blaze started in the operator's booth of the Airdome at that city. The audience stampeded, and two men were slightly burned and three bruised and injured. Damage to the theatre was small. Repairs are being made.

Drouth Hurts Theatre Business.

The drouth situation in west Texas, where there has been only one good rain in the past three years, is becoming more and more serious. Moving picture business has been hard hit in many small towns. Sweetwater and Midland, Texas, have closed their picture shows owing to drouth conditions. Business dwindled to practically nothing.

At El Paso and other border cities the moving picture business is bad owing to the fact that the border is closed because of the war.

George Bell, Jr., Married.

George Bell, Jr., of the Strand and Palace theatres, Galveston, visited film row in Dallas early in August on his honeymoon tour. He married Miss J. McCarty, daughter of a well known Galveston banker. Bell, after a visit to New Orleans and other Southern points, will go to Washington, D. C., with his wife, where he will enter military service.

Leo Rideout at Camp Mabry.

Leo Rideout, formerly associated with his father, L. Rideout, in the management of the Star theatre, Denison, is in training at Camp Mabry, Austin, Texas. He is taking a course in automobile mechanics. Mr. and Mrs. L. Rideout were visitors in Dallas early in August, as they motored to south Texas to see their soldier son.

Lady Managers Visit Film Row.

There were lots of lady managers visiting film row, Dallas, early in August. The women exhibitors in Texas are setting the men a merry pace when it comes to progressive ideas. Among those looking over the big stuff were Mrs. Lon Bacon, of the Pastime theatre, Itasca, who booked "A Dog's Life" and the other Chaplin releases.

Mrs. T. S. Brockman, of the Queen theatre, McKinney, booked "Pershing's Crusaders," so did Mrs. Henry Oscar, of the Queen at Calvert.

New Texas Theatres and Changes.

Joe Davenport, of Waxahachie, will open his new Dixie theatre about September 1.

The Ellenay theatre, owned by Louis and Andres, at El Paso is almost completed. It will be one of the finest theatres in the Southwest. It will open late in September.

C. W. A. McCormick, of the Crescent theatre, Austin, has taken over the Majestic theatre, of that city, which he is now operating as a moving picture house.

P. C. Crown, of Houston, is building a new moving picture theatre at San Antonio with 400 seats.

Army Buys Camp Travis Theatre.

The Majestic theatre at Camp Travis, San Antonio, has been purchased by the United States Government for $32,000, and will be operated hereafter by the War Entertainment Commission, so Col. R. C. Williams, commanding officer at Camp Travis, announces. Pictures will be shown and other acts as obtainable. The theatre was built by the Interstate Amusement Company at a cost of $50,000.

Business and Personal Notes.

Harry Owens, of Paramount, is back from California, where he spent two weeks at his company's studios.

Lewis B. Remy, of Goldwyn is back from a two weeks' tour of Texas, which took him from the Panhandle to the border.

J. B. Dugger, of Vitagraph, has returned from a branch managers' meeting at Kansas City.

J. B. Dugger, of Vitagraph, has received many letters from exhibitors in the North and East asking for information regarding business conditions in Mexico. An article in the Moving Picture World mentioning Mr. Dugger's name recently dealt with the Mexican situation.

Hodkinson Men Active.

Hoyt G. Morrow has been appointed special representative for the W. W. Hodkinson Corporation. He will have his desk in the offices of the General Film Company.

John A. Stevenson, district manager for the Hodkinson Corporation, has left Dallas for San Antonio. He is busy exploiting their new Plaza brand of pictures.

T. F. McTyer, general manager of the General, will be in Dallas for a couple of weeks. He is assisting Smiling Jimmy Kelly move into the new General offices.

Exhibitors Visit Film Row.

Among Texas exhibitors seen along Dallas film row early in August were:

B. C. Bell, of the Gem theatre, Palestine.
A. Mendel, Princess, Galveston.
William Epstein, Strand, Laredo, who was on his way home from New York.
R. L. Palmer, of the Liberty, Ranger.
H. Walliston, Princess, Arlington.
Billy Batsel, Queen, Sherman.
L. E. Carey, Victory, Houston.

Iowa Trade News Letter.

By J. L. Shipley, 615 Locust street, Des Moines, Iowa.

Theatres Community Singing.

DES MOINES, IA.—Community singing is meeting with big success in the Garden theatre. Harry Murrison has charge of the music. Four times daily, assisted by the orchestra and pipe organ, he exhorts the audiences to sing war songs and the old favorites.

Hiersteiner Managing a Theatre.

Harry Hiersteiner, formerly roadman for Mutual and Paramount in Iowa, is acting as manager of the Family theatre for J. Miloslowsky.

W. L. Myers Gets Married.

W. L. Myers, manager of the Waterloo Plaza, having taken over that house recently for J. E. Hostettler, is receiving congratulations on his marriage to Miss Eleanor Watts. Under Mr. Myers' progressive management the Plaza is enjoying excellent business.

Frudenfeld Gets Managerial Job.

Arthur Frudenfeld, former manager of the Majestic in Waterloo, has been named general manager of the Columbia and American theatres at Davenport and of the Palace in Moline, Ill., just across the river. Mr. Frudenfeld announces that high grade first run pictures will be offered at the American, vaudeville and short subjects supplying the policy of the other two theatres.

Abe Kahn Joins Blank Forces.

Abe Kahn, for the past year with Select Pictures of Omaha, has resigned for the A. H. Blank Enterprises. Kahn is one of the most capable and best liked film men in the state and is bringing in his usual good results in his new connection.

Varsity Theatre Changes Hands.

Messrs. Clemmer and Windelow, proprietors of the Varisty theatre, have answered the call of Uncle Sam and have disposed of their house to J. G. Howe.

Interesting Local Jottings.

M. J. Frisch has returned from the Universal convention in Chicago and announces the promotion of Miss Atta Weil to the position of cashier, made vacant in the Universal office through the drafting of Billy Swain, who held this position four years. Manager Frisch immediately got out into the territory and spent several days in eastern Iowa in the interests of Jewel productions.

L. A. Sheridan, manager of the Pathe office, is doing road work during the shortage of representatives out of that office, three men having been called to the colors during the past month. District Manager Ralph Proctor of Chicago was in conference with Sheridan the first of the week.

Show business has kept running at full speed all summer, the picture houses playing to capacity and the Orpheum reopening on Aug. 11, three weeks earlier than usual. More than 50,000 rookies are in training at Camp Dodge which is close by, and it is estimated that the transient population of the city is more than 30,000 weekly.

Manager Skirboll of Metro has been in New York attending the annual meeting of Metro managers.

J. C. Collins, road man in western Iowa for the A. H. Blank Enterprises, is covering his territory in a new Dodge roadster.

"The Geezer of Berlin" did turnaway business at the Garden four days recently, being topped on a bill that included several other features.

Des Moines Small Items.

Visitors at Des Moines film exchanges during the past week included R. J. Reif of the Star, Decorah, Gus Wilke of Elkader, Saul and Son of the Irving, Carroll Louis Rosenfield of the Temple-Grand, Creston.

Grace Clark DeGraff, prominent soprano, is an addition to the musical program at the Rialto. Miss DeGraff is very popular locally.

Taking advantage of the recent assassination of the former Czar, "The Fall of the Romanoffs," the Herbert Brenon production, is booking rapidly. It is being shown second run at the Royal, Des Moines, and at the Herrold theater at Camp Dodge simultaneously.

Philadelphia Trade Letter

By F. V. Armato, North Salford St., Philadelphia, Pa.

Hardcastle Takes Kleine Desk.

PHILADELPHIA, PA.—"Ted" Hardcastle, formerly special representative of the Chicago territory for the George Kleine system, has arrived in Philadelphia to take charge of the local office, thereby succeeding R. Berger, who left for Camp Lee, Petersburg, Va., where he will enter the officers' training camp.

Mr. Hardcastle assumed his new duties in the highest of spirits and looks forward to the fall season with great confidence. John Phelan, formerly of Pathe, has been appointed as the new booker.

Gallant Marine Pays Visit.

J. F. Flynn, formerly manager of the Peerless Exchange, who recently enlisted in the U. S. Marines, arrived in Philadelphia last week and paid his last visit to the boys along film row before being shipped off. He is greatly delighted with the prospect of taking an ocean voyage.

Oscar Bower Joins Select.

Oscar Bower, formerly manager of the Goldwyn exchange, has joined the forces of the Select and is meeting with success throughout the Pennsylvania territory. George Walsh of the Strand theatre, in Scranton, played Clara Kimball Young in "The Claw" last week for two days, and reports excellent business. George Morris, manager of the Savoy theatre, in Wilkes-Barre, also did surprisingly well during the past week on the same feature.

Exchange and Theatre Notes.

G. Schwartz, formerly of the World, has been appointed as the new booker of the Select Exchange.

George M. Kruper, manager of the Hamilton theatre, in Lancaster, became the happy father of a brand new baby boy and has been celebrating the event all week.

B. Tolmas, formerly manager of the Mutual, who is now representing the Peerless, was given a most cordial reception upon the event of his last visit to Mr. Krupa's theatre on account of having broken all records with "My Four Years In Germany," a Peerless production which was presented for an entire week, and for which a three-days' additional booking was given.

Al Widner, formerly manager of the Vitagraph's Washington branch, has joined the Peerless sales force and is already on his way up through the state.

The Victoria theatre opened to tremendous crowds Monday, despite the terrific heat, with the first presentation of "To Hell With the Kaiser," which has been booked for the entire week of August 5. Joe Cohen, manager of the Allegheny theatre, after viewing "To Hell With the Kaiser" at the Metro's projection rooms, immediately gave a week's booking and announced that he intended to play this production a week ahead of his regular schedule.

The Week's Film Notes from the Northwest

H. J. Bayley, Former Minneapolis Vitagraph Manager, Returns as Head of Hodkinson Exchange—Other Notes and Changes.

By John L. Johnston, 719 Hennepin Avenue, Minneapolis, Minn.

MINNEAPOLIS, MINN.—Another former Minneapolis exchange manager, H. J. Bayley, is a "come back," we have just learned. He was Greater Vitagraph manager here and more recently Goldwyn manager at Chicago; he has returned to this city and will become manager of the Hodkinson exchange. P. N. Brinch, personal representative for Mr. Hodkinson, and Mr. Bayley arrived in Minneapolis several days ago and they expect to have the Hodkinson service plan well established in this territory within a few weeks.

G. W. Malone Takes New Job.

George W. "Governor" Malone has come mighty near having "his pitcher in the papers" several times, but with this issue he succeeds. And, there's a reason. "Govie" has left the local Mutual exchange, with which he has been connected for about eight months, to become special representative for S. S. Hutchinson's Fisher-Minter-Russell productions hereafter to be distributed through the local Pathe exchange. He is one of the best known and most aggressive film salesmen in the territory. He should make a success of his new position, for he has learned a good deal about Fisher-Minter-Russell during his eight months with Mutual.

George W. Malone.

J. A. Stanley on Way to France.

James A. Stanley, one of the first cameramen for the Lochren Film Corp., has joined the cinematographic division of the United States army and is now en route to France. Every film and slide cameraman Lochren has had in three years is now in service. These men are: J. A. Stanley, Fred Place, H. C. Brown, G. C Johnston, Earle Slye, Arthur Lund and Herbert Oslund.

Walter Strauss Joines Elliott-Sherman.

Walter Strauss, previously connected with the salesforce of the Westcott exchange, has joined the Elliott-Sherman exchange and will look after "Mothers of Liberty," "Garden of Allah," "Ramona" and "The Birth of a Nation" in the Minnesota territory.

Northwest Trade Jottings.

Manager A. H. Fisher of the Minneapolis Metro exchange has returned from a meeting of Metro exchange managers at New York optimistic.

E. S. Holmes, manager of the local Vitagraph exchange, has returned to his desk after a week's absence. While out of the city, Mr. Holmes attended a meeting of Western Vitagraph managers at Kansas City and also spent two days in Chicago. During his absence John P. Steinson was in charge of the office.

Manager Nelson, of the Sherry exchange, has announced that he has contracts for the showing of three Sherry pictures at the Minneapolis Shubert one week each. Catherine Calvert in "The Romance of the Underworld," Doris Kenyon in "The Street of Seven Stars" and "Out of the Night" will be shown at Manager Niggermeyer's theatre.

Harry Hollander, brother of W. K. Hollander, Chicago Daily News critic, has joined the Minneapolis Westcott Film exchange. Mr. Hollander is to succeeed Tom Burke as manager of the exchange, Mr. Burke having joined the army. Mr. Hollander is much of the same type of film man that is Mr. Burke, popular, always smiling, possessing a wide knowledge of film business and with a record for square dealing. Mr. Burke has brought the Westcott exchange up into the front ranks among the west's independent film exchanges within two years and he has many friends that will miss him, but who hope he will return soon.

Dan Donnelan, ever smiling, good natured, hardworking manager of the Mutual exchange, is out hustling these days and is booking the Outing-Chester Scenics in the best theatres of the territory.

R. L. Hewitt, for over two years manager of the Unicorn or American Standard exchange, holding the record for managing one local exchange longer than any other, has resigned and will soon take up Y. M. C. A. work abroad, according to reports. Mr. Hewitt's leaving makes Harry Rathner of the Select exchange the oldest "one-exchange" man in the city.

Three Ruben & Finkelstein Theatres, Minneapolis.

Strand. New Garrick. New Lyric.

Exhibitor "Pulls" a Novel Stunt.

Woodstock, N. B.—The Hayden Gibson theatre at Woodstock, under the capable management of S. C. Hurley, introduced something of a novelty last Saturday afternoon. To the children bringing the best arranged bunch of wild flowers a button of the Navy League and a membership in that league were presented. To others theatre tickets were presented. A display of the flowers was made on the stage for the evening performance, and later they were sent to the hospital.

How Film Shows Solve Managers' Problems

Savoy Theatre at Hamilton, Ontario, Quits Burlesque Policy for Pictures—Grand at Peterboro Also Turns to Films.

By W. M. Gladish, 33 Winerva Avenue, Toronto, Ont.

TORONTO, ONT.—There will be no burlesque in Hamilton, Ont., during the coming year because the Savoy theatre, the "home of burlesque" in that city, has decided to continue with moving pictures after a successful summer film season. Manager Stroud of the Savoy has been competing with several other large local film theatres all summer and he has come to the belief that pictures are the real tonic for his house. He has been changing programmes twice each week and his prices have been as follows: Matinees, 10c. and 15c.; evenings, 10c., 15c. and 25c. He has been using a seven-piece orchestra all summer. Two shows are being given daily, one at 2.15 and the other at 7.15 P. M.

A similar situation is found in Peterboro, Ont., with the Grand Opera House. This theatre has made a specialty of playing all the road shows available, but Manager Turner is now having the theatre remodeled and redecorated for the presentation of continuous picture shows. His future policy will be to book only an occasional road attraction. The Grand is being changed under the direction of William Dineen of Toronto.

Theatre Darkens for Six Weeks.

After a run of the Artcraft feature, "Shark Monroe," the Province theatre, one of Winnipeg's largest, closed on Saturday, August 3, for a period of six week during which time the whole house is to be reconstructed and renovated. The Province has been in operation for seven years, and has been consistently successful. Announcement is made that the Bijou and Gaiety theatres, of Winnipeg, controlled by the same interests, will present the bookings of the Province theatre during the time that improvements are being made in the Province.

Theatre Tries Special Free Admissions.

The Empire theatre, Saskatoon, Sask., operated by the Groves-Walker Company, Limited, adopted an interesting policy for a period of six weeks starting Monday, July 29, to meet hot weather conditions. Programs are being changed three times each week, and shows are presented continuously each week day from 1 p. m. to 11 p. m. Each program consists of a five-reel feature, a two-reel reissue, and a one-reel comedy reissue. Admission prices range from 5 cents to 15 cents at all times of the day, and special provision is made for the free admission of women and children at special hours.

All children under twelve years of age, when accompanied by parents, are admitted free every afternoon, while all lady patrons are admitted without charge between 7 and 7:30 each evening.

Y Shows Kill Camp Theatres.

A very unusual situation prevails at Niagara-on-the-Lake, Ontario, where several thousand Canadian and Polish soldiers are in training for overseas duty.

Three theatres were opened by Toronto people at Niagara soon after the military camp was restarted last June. One of the three houses, the Kitchener theatre, is a large permanent terra cotta structure operated by Mrs. Norris, of Toronto. Another is a large wooden theatre known as the Strand, which has been managed by William Dineen. The third is a large black topped tent, the manager of which is Stanley Adams, of Toronto. This is known as the "Carry On," and Mr. Adams secured permission to erect his stand inside the camp lines.

The three theatres were doing good business until criticism was leveled at the Y. M. C. A. by the public in general. It was charged that the Y. M. C. A. had become a profit-grabbing institution. The association thereupon made several changes in policy, and one of the moves was to start a moving picture tent, the admission to which was free. Business at the "legitimate" picture houses immediately fell flat, and they may have to close.

The Strand has turned to stock burlesque in order to provide something different to the Y. M. C. A. show, but the other two civilian theatres are sticking to pictures.

New Allen Theatre in Regina.

The new theatre of Jules and J. J. Allen, the Canadian theatre magnates, in Regina, Sask., will be ready about December 1. The Allens have signed a ten-year lease for the property, which is at Broad street and Eleventh avenue. The theatre will cost about $50,000 when completed, and will have a seating capacity for about 1,200 people.

Sam Bloom Adds Another.

Sam Bloom has added a fourth theatre to his string of houses in Toronto. His latest is the King George theatre at Bloor and Bathurst streets. Mr. Bloom became an exhibitor about five years ago with the Academy, a 450-seat theatre in West Toronto. Not long ago he secured the Moss Park theatre at 225 Queen street east, and later the Crescent at 3265 Dundas street west.

Both the Moss Park and Crescent theatres were classed as bloomers before Mr. Bloom took hold of them, but now they are blooming with all the signs of prosperity.

Making Patrons Forget Hot Weather.

Manager Crang, of the Oakwood theatre, Toronto's largest suburban theatre, is mixing things up in a successful effort to make people forget about the weather. He has made use of contests, presented various vocal artists, and has made it a point to secure the very best available attractions on the film market.

Another recent stunt was the taking of moving pictures of all the mothers and children attending a matinee performance. These pictures were shown all during the week of August 5 in addition to the regular program.

Baltimore Trade Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Two Big Benefit Performances.

BALTIMORE, MD.—Through the courtesy of George A. McDermott, resident manager of Loew's Hippodrome theatre, and Charles E. and John T. Ford, co-proprietors of Ford's opera house, two monster benefit performances were held in these playhouses on Sunday night, August 4. Both theatres were packed to the doors and the meetings were conducted under the auspices of the Baltimore Conference for Palestine Restoration. About $175,000 was taken in at the meetings, which marked the opening of the drive for the sale of $1,000,000 worth of War Savings Stamps, to be bought by Baltimore's Jewish residents.

Big Picnic Scheduled.

The big moving picture fan picnic which has been arranged by the Maryland Exhibitors' League through the untiring activities of President Frank A. Hornig and Secretary L. A. DeHoff, is scheduled to take place at Monument Park, Baltimore, on Saturday night, August 10. The stars which are to honor the event by being present according to plans now completed are: Kitty Gordon, Olive Tell, June Caprice, Florence Reid, Hale Hamilton and Edward Earle.

Price Entertains Viola Dana.

Viola Dana appeared personally at Loew's Hippodrome theatre, Eutaw and Baltimore streets, on Monday, August 5, in connection with her production "Opportunity."

Red Moon to Close.

The Red Moon theatre, 20 West Baltimore street, which might be considered one of the pioneer houses of Baltimore, will close down on Saturday, August 31, as it has been purchased by the Caswell Hotel Company. George Benjamin, well known in film circles of Baltimore, has managed this theatre for the past two years and took hold of it at a time when it was not a good proposition, and by skillful booking and showmanship built up a fine patronage.

Plays to Big Houses.

On the strength of the big run which "To Hell With the Kaiser" had at Ford's opera house during the week of July 29, Charles E. Ford, manager of that theatre, booked it for a second full week's run beginning August 5. Arthur B. Price, Baltimore Metro representative, has been handling this feature.

Blue Mouse Improved.

The Blue Mouse theatre, 28 West Lexington street, of which Max Covelerchek is the proprietor, is being greatly improved. The interior is being redecorated and rearranged and the lobby will be changed. It is understood that when it reopens on Monday, August 19, Ben Abrams, who for some time represented Hoffman Foursquare pictures and later another distributing company, will pilot the affairs of this house.

Out-of-Town Benefit.

Westminster, Md.—Arthur Stonesifer, proprietor of the Opera House, in this city, gave a moving picture and minstrel show for the benefit of the Red Cross at this playhouse on Monday night, August 5. The performance was a great success and the house was crowded to the doors.

Blue-Grass Trade Letter

By Ohio Valley News Service.

BIG STONE GAP, VA.—The Amuzu theatre, of Big Stone Gap, which is on the border between Kentucky and West Virginia, has just recently installed a large electrical pipe organ secured and installed through Sterchi Brothers, of Knoxville. Manager J. R. Taylor is much pleased with the instrument and the way the public has taken to it.

Louisville, Ky.—The Strand theatre, cooperating with the Red Cross, has been showing the picture "The Making of a Nurse," used in the drive to secure 25,000 nurses and 750 student nurses from Kentucky. The picture is shown under the auspices of the Woman's Committee, National Council of Defense, and the local Red Cross Nursing Committee.

Louisville, Ky.—M. Switow, of Louisville, while not as big an operating exhibitor as he was a few years ago, still has five theatres under his control, these being the Kozy, of Louisville; Casino, Louisville; Dream, Jeffersonville; Grand and Kerrigan, New Albany. Mr. Switow recently operated the Shawnee theatre, but dropped it when his lease expired.

Louisville, Ky.—The Big Features Right Corporation is planning to move a part of its exchange operations from the third to the second floor of the Novelty theatre building, and to use the third floor principally for storage purposes.

Hopkinsville, Ky.—M. L. Stockley, of the Princess theatre, which was recently burned, reports that the new building is well under way, and the Crescent Amusement Company, of Nashville, expects to start operations in the new building about September 15.

Bowling Green, Ky.—J. P. Masters, manager of the local house of the Crescent Amusement Company, is expected back shortly from a much needed vacation.

Notes From Maritime Provinces

By Alice Fairweather, "Standard," St. John, N. B.

ST. JOHN, N. B.—The Exchange Managers' Association of the Maritime Provinces has received a letter from the executive of the Martime Provinces Exhibitors' League in answer to the communication from the association stating their aims and objects, with a copy of their constitution. The president of the association states that the Exhibitors' League is entirely in sympathy with the aims of the association, and feels sure they will meet with the approval of the N. S. Board of Censors.

A meeting of the association will be held about the middle of August, at which the theatre managers will be asked to be present.

Wall's Successor Not Yet Appointed.

Halifax, N. S.—No successor to A. H. Wall, of the N. S. Board of Censors, has as yet been appointed. A. H. Flynn has been filling the position most acceptably, and would be the logical choice, as he worked with Mr. Wall for some time.

Films Invalided Soldiers' Quarters.

The publicity representative of the Invalided Soldiers' Commission at Ottawa, Mr. Senior, has been recently in Nova Scotia with a motion picture camera operator taking pictures of the provision made for returned tubercular soldiers. Many views of the sanitorium at Kentville were taken, and among those filmed at Halifax were views of a class of soldiers at the Maritime College qualifying to be bookkeepers. The picturization is being done for Henry Ford, and at his expense.

Daily Co-operates with Theatre.

Halifax, N. S.—The Daily Echo and the Majestic theatre are co-operating in an advertising scheme. The paper issues a scholar's coupon which, with seven cents, admits any child under 15 years to any matinee of motion pictures at the Majestic theatre. This price included the Government tax.

McArthur Manages Remodeled Lyceum.

Charlottetown, P. E. I.—The old Lyceum theatre on Prince street has been thoroughly renovated, and has been opened under the management of H. H. McArthur, formerly of St. John. The Charlottetown "Guardian" says that the theatre will "exhibit the biggest and best motion pictures that money and experience can produce at the lowest admission fee consistent with success, which will be 5 and 10 cents," and "the management states positively that no matter how big the picture attraction may be there will be no increase in prices."

Among the St. John Exchanges.

Talking with R. G. March, of the Specialty Film Import, who has just returned from a trip along the South Shore line, he says that business is very dull down that way. The houses complain that, owing to a variety of causes, they find it pretty difficult to fill the theatres. Mr. March contracted for the Pathe pictures with C. E. Staples, St. Stephens; H. W. Chase, of the King Street theatre, St. Andrews, and B. B. Jordan, of the Opera House, McAdam. The official British War Pictures was taken by six exhibitors. Mr. March is taking this picture out with him on his next trip through Nova Scotia.

A campaign for the benefit of the Navy League is being carried on throughout the Maritime Provinces, and the Specialty Film Import, with their well known generosity, are furnishing naval views to be shown in connection with this campaign. For almost every patriotic show which has been given in St. John at least one of the films have been donated by the Pathe firm. The Canadian Universal have furnished several films, and the Regal also.

Edward Teale has been appointed manager at the Metro-Regal office handling both exchanges. He expects a visit shortly from J. J. Ungar, the general manager, and later on, when the new policy is introduced, says there will be "lots doing."

Buffalo Trade News of the Past Week

Older Owners of Buffalo Theatres Getting Ready for Possible Draft Call—Notes from the Exchanges and Theatres.

By J. A. McGuire, 216 Carolina St., Buffalo, N. Y.

Older Film Men Getting Ready.

BUFFALO, N. Y.—Several Buffalo and western New York exhibitors who are bachelors as well as true patriots, are already figuring on paper what they will do with their theatres in case they (the proprietors) are called to the colors by the proposed raising of the draft age to 45 years. The film men claim that while they have always feared the unerring shafts of the diminutive Cupid they will be willing to face unswervingly the "shots and shells of the Huns."

The new draft ruling will take thousands of moving picture devotees away from points in this territory.

"The president of a draft board in Syracuse told me that the 18 to 45 year plan will affect 35,000 men in that city," said the manager of a Buffalo film exchange. "Based on the same ratio the number of men to be taken out of Buffalo will probably be upward of 100,000."

H. E. Lotz Now with Fox.

H. E. Lotz, former manager of the Triangle, Buffalo, was a caller. Mr. Lotz recently resigned as special representative of that company to accept a similar position with the Fox Film.

Five-Cent Houses Getting Scarce.

It looks as if five-cent moving picture shows will be scarce as admirers of the Kaiser in the Buffalo territory. The Government's proposal to double the seat and admission taxes at the theatres indicates that the public will soon have to pay more money to patronize the picture houses. Even now such signs in front of theatres, "The Greatest Show on Earth at Five Cents," exist only in memory. Gradually the "blood and thunder, something for nothing" tactics which used to be a thorn in the side of legitimate showmanship seem to have been pushed into the background in Buffalo these days. The old-time flaring signs that formerly ensnared the crowds of film lovers seems to have lost their edge, so far as the public is concerned. In fact the public is pretty well aware of the upward prices of everything, pictures included, and that so-called philanthropy in the form of "giving something for almost nothing" in the film business is pure fictition.

W. F. Freel at Camp Dix.

William B. Freel, former shipper for the Triangle, Buffalo, was a recent visitor. He is a member of the 153d Depot Brigade, Co. 7, 2d Battallion, Camp Dix.

Buffalo Film Briefs.

T. C. Montgomery, manager of the Triangle, Buffalo, has returned from a trip through the central New York territory. He has just received a welcome letter from his brother, William Montgomery, who is a member of the Motorized Machine Gun Corps in France. The letter also contained a copy of a charmingly-expressed greeting which King George, of England, extended to the soldiers of the United States on their arrival overseas.

Charles Sanwald, auditor of the Modern, New York, is a Buffalo visitor. Charles A. Streimer, manager of the New York office of the Modern, has returned to that city.

The Acme theatre, Syracuse, formerly owned by G. Pelletier, has been taken over by Metzger Bros., who also own the Lincoln theatre, that city.

Emmett Cornell, of the Eckel theatre, Syracuse, is spending his vacation at Saratoga.

"The bookings of 'To Hell with the Kaiser' are coming in so fast," said E. J. Hayes, manager of the Metro, Buffalo, "that we have found it necessary to get three prints of this production."

Middle New York Theatre Notes

By C. A. Carroll, Utica Observer, Utica, New York.

Park Theatre Changes Hands.

UTICA, N. Y.—The Park theatre, formerly the Bender, Utica, N. Y., has been leased, according to report, to Goldstein Bros., of Springfield, Mass., owners of a chain of theatres throughout New England. The Park theatre was opened Oct. 8, 1917, by P. A. and J. B. Breglio, of Springfield, Mass., as a high-class picture theatre with a 10-piece orchestra, and concert singers, after a large sum of money had been expended to make it the most beautiful theatre in central New York. After two months, as a result of patronage falling off, the theatre was forced to close, leaving a number of big bills unpaid in this city. Since it closed the house has remained dark, but now that it has been leased it is expected that it will soon be opened.

Up-State Film Jottings.

Utica now has a Rialto theatre. The Colonia, a popular neighborhood house, has been been changed to the former name and is being entirely redecorated for the fall season.

Service flags are now found in the lobbies of the Alhambra and Avon theatres, Utica. Henry Wholahan, formerly operator at the Avon, is now in the aviation service in France, and John Miller and his brother Joseph, both former operators at Alhambra, are now in electrical branch of the U. S. Navy.

Sam Wood Opens Lyceum Theatre.

The Lyceum theatre, Amsterdam, N. Y., was opened Monday, July 29, under the management of Sam Wood, one of the leading merchants of that city. Fox pictures are being used.

"My Four Years in Germany" is to be the attraction at the Avon the entire week of Aug. 12.

Cincinnati Fire Code Inspector Watchful

Operator Found Neglecting His Machine Gets a Fourteen Day Suspension—City Regulations Must Be Observed.

By Kenneth C. Crain, 307 First National Bank, Cincinnati, O.

CINCINNATI, O.—The increasing stringency of the inspection by city authorities of the operation of photoplay houses is indicated by the fact that a short time ago a night inspector reported facts which resulted in the suspension of an operator for fourteen days. The inspector reported that the operator was neglecting his machine, leaving it running under motor drive, although he had previously been warned against the practice.

"This is the first suspension of an operator," said the building commissioner, "but it will not be the last, unless practices contrary to the fire regulations are stopped. It is the beginning of a campaign to see that operators stay with their machines and comply with all safety regulations. We have had a number of fires in operating booths recently, and care will prevent them. The safety of thousands of patrons of moving picture houses is in the hands of operators, and I propose to see that only those who attend to their work properly and intelligently are licensed to operate."

Park Theatre Closes.

Considerable interest attached in Cincinnati moving picture circles to the recent announcement of the closing of the Park theatre, one of the two houses doing business in the center of Hyde Park, leaving the field clear for the exclusive operations of the Erie. Both houses have been successful during the several years they have been in operation in the same block. The property has been sold to a baker, and will be remodeled for his use. The deal includes the space adjoining the theater, which was used as an airdome during the summer months.

Cincinnati Brief Notes.

Manager Charles Weigel, of the Alhambra, Cincinnati, had a most successful week's run of "Ruggles of Red Gap," featuring Taylor Holmes. The popularity of the novel from which the play was made was reflected in the attendance at the West Fifth street house, and accounted for the success of the run, which was longer than Manager Weigel usually cares to handle.

The ever-new feature comedy in which Charles Chaplin and Marie Dressler convulsed the world, "Tillie's Punctured Romance," made a successful reappearance recently in Cincinnati, booked by Manager Tom Corby, of the Star, for two days.

Charles Murphy Opens Theatre.

Wilmington, O.—Charles Murphy, former baseball magnate with the world-famous Cubs, and likewise once known widely as a newspaperman working in Cincinnati, has joined the ranks of moving picture exhibitors, recently opening a handsome theatre here bearing his name. The house is as up to date in every respect as any that can be found in the larger cities and has started off in a manner which gives promise of enduring success for Mr. Murphy in his new capacity.

Cleveland Trade Letter

By M. A. Malaney.

Metro Office Notes.

CLEVELAND, OHIO.—Harry Reavy is in Akron taking a farewell of the exhibitors in that city. Reavy will confine his energies to Cleveland, in the future, and will handle Screen Classics exclusively.

A. Fletcher, who has been representing Metro in the western part of Ohio, will cover Reavy's territory, and F. J. Nugent, who formerly handled "The Re-Making of a Nation," will visit exhibitors in the western section of the state.

Ohio First National to Hold Meeting.

The first meeting of franchise holders of the Ohio First National Circuit, to be held since its organization, is scheduled for September 9 and 10. This announcement was made by President Mandelbaum upon his return to Cleveland from New York last week. Mr. Mandelbaum brought along a lot of information about the future prospects of the circuit and will have more of it by September 1. He left for a two week's vacation at Mt. Clemens, Michigan.

Greenwald Plans Another Picnic.

Frank Greenwald, of the Exclusive Features, Cleveland, was so successful with his recent picnic for film men that he is engineering another, to be held at Avon Beach, the afternoon and evening of August 15.

Bert Diener Sends Greetings.

Word has been received from Bert Diener saying that he is to be found in the managerial chair of the Victor Film Company in Detroit, where he will always have a glad hand extended to all of his Cleveland film friends.

Liebmann Gets Michigan Territory.

Manager Walter R. Liebmann of the Cleveland Parex Film exchange, has received word that henceforth he is to have complete charge of all the Michigan territory, in addition to Ohio, Kentucky and West Virginia, which he is now handling. George Lightman, road representative for Liebmann, has been placed in charge of the branch office in Detroit temporarily until definite arrangements for a resident manager can be made.

Netter Honored by Film Men.

Leon D. Netter, of the Masterpiece Film Attractions, was the honor guest last Saturday of one of the biggest film parties ever pulled off in Cleveland. There were fifty exhibitors and exchange men present, all of them gathered at the Winton Hotel by the common feeling of friendship for Mr. Netter, who has turned over the active operation of his office to George P. Jacobs, while he enters the naval branch of the service. The boys presented Netter with a handsome wrist watch and their best wishes.

Netter left Cleveland for San Francisco on Monday. Jacobs accompanied him as far as Chicago.

Cleveland Business Notes.

"To Hell With the Kaiser" played a week's engagement at the Bank theatre, Akron, and set a new standard for the house, both in attendance and receipts. The house was sold out for every performance.

Jim Dunlevy, manager of the bank, got away with a little free advertising on the picture when he won a "What to Do With the Kaiser?" contest that the Akron Press ran, by answering tersely, "To Hell With the Kaiser." This bit of knowledge of the fitness of things netted Dunlevy a nice new five spot.

"To Hell With the Kaiser" also succeeded in breaking the hoodoo that has surrounded all war pictures presented in Toledo. Manager H. C. Horater of the Alhambra, opened with the Metro picture last Sunday, and reported that he came within a few dollars of reaching his highest mark in the history of the house.

Fifty members of the local Famous Players closed up shop a Saturday ago and transferred their energies to picnicking. The Cleveland Yacht Club was the scene of the outing, although most of the action took place in the water and on board the yacht Rachel, which Commodore Kirby kindly turned over to the film folks. The evening was devoted to dancing.

Pittsburgh Trade Letter.

By E. J. McCurty, 455 Union Arcade, Pittsburgh, Pa.

Theatre Changes in Pennsylvania.

PITTSBURGH, PA.—The Alhambra theatre at Beaver Falls, recently closed by Mr. Hart, has been acquired by the Rowland interests, P. B. Jones, who manages the Rowland and the Colonial in Wilkinsburg, having taken active charge of the theatre. The new company in control consists of Mr. Jones, R. A. Rowland and F. G. McPherson, the latter a resident of Beaver Falls. The name has been changed to the Regent, and it will be remodeled and decorated, and when reopened will be devoted exclusively to pictures. Mr. McPherson will be the resident manager.

The K. & K. theatre on Carson street has been taken over by C. F. Micheals, in partnership with his brother. The theatre was formerly owned by the United Business Men's Association of Western Pennsylvania and has been devoted to stock and tab shows with short pictures. This theatre at one time, under the management of Alex Moore of the Hilltop theatre in Pittsburgh, was a flourishing house.

M. A. Rapp, who owns the Earl theatre at Sharpsburg, will throw his new theatre at Aetna, Pa., open to the public this week and will let the "first-nighters" name the theatre. The new theatre will have a capacity of about 400 and will be modern in every respect. This is the only theatre in the town. Mr. Rapp is one of the oldest exhibitors in the district, having had the Earl and Kathryn theatres in Sharpsburg from time immemorial.

The Rialto theatre on Upper Fifth avenue is having a varied career. This theatre was built by the Rex Amusement Company, of which Marks Browarsky is president. It was sold about four months ago to B. Levine, who at that time was in Class 4 in the draft. The other day he received his summons for examination and was transferred to Class 1. Last week he left for Camp Lee, Va. He hurriedly sold the theatre to Myer Rothschild on Thursday, and on Friday morning an auto-truck backed into the lobby and left nothing but the insurance adjustment as evidence. The theatre is being repaired and will open soon under the management of Peter Alderman, who has been in the business in various capacities for a number of years.

Theodore C. Deitrich, of the De Luxe Pictures, passed through Pittsburgh this week on his way to New Brighton, his home town. His mother still lives there and no doubt Mr. Dietrich spent a very pleasant time. Mr. Dietrich stopped at the Sherry exchange while here to pay his respects to Mr. Lyon, the manager, and to inquire about the success of his pictures. Mr. Dietrich is very well known and is popular in Pittsburgh, having been connected with the Pittsburgh Dispatch for a number of years.

The Boyle theatre at Crafton, which has been closed for some time, has been taken over by M. Janicks, who has had a number of theatres in the past year or two. He is playing all shows two days at 15 cents.

Harry Davis Called to Flag.

The resident manager of the Wonderland on Fifth avenue, one of the Harry Davis circuit, has been called to the colors and his place has been taken by Ted Miller, who has managed a number of successful theatres in the district. Mr. Johns, who has left, was very popular among the film men in the city.

Hatch Film Moves.

The Hatch Film Company has moved from 804 Penn avenue to the new film building at 412 Ferry street. This concern handles the "Whip" and "The Still Alarm" in western Pennsylvania.

Critical Reviews and Comments

Upon Current Productions

"WILD PRIMROSE"

Vitagraph Presents Gladys Leslie in a Really Delightful Screen Offering.

Reviewed by Walter K. Hill.

THE MOVIES would pump into unhindered and ever-increasing popularity if every screen presentation could be as wholesome and entertaining as "Wild Primrose," in which Gladys Leslie is forwarded to expanding fame as a screen star of youthfulness, talent and inherent qualifications. The rare delight attending "Wild Primrose" is the perfect naturalness in which the plot is advanced by players who act utterly human and do logical things under average circumstances. Little matter that the plot is brushed by the far-outstretched hand of coincidence—so many seemingly impossible things happen in real life that pictures, to a reasonable extent, may be expected to find refuge for plot advancement in strange happenings.

Primrose, as interpreted by Miss Leslie, is a Tennessee girl who has just returned from a seminary. Her guardian-uncle tells her, for the first time, how her father, a rich Easterner, married and then neglected her mother for the reason that his bride was not born to "society." Finally he deserted her, and from a broken heart the mother died. The father is now married again—to a woman who has provided him with a grown-up son. The young man has nothing to do but dissipate, and does that well, winding up with a bride on his hands who has induced him to marry her while wine was flowing knee-deep in the valley of their cabaret romance.

The father sends for Primrose, and she decides to masquerade as a wild mountain girl—in fulfillment of her father's estimate of his child as set forth in his letter calling Primrose to New York. Miss Leslie neither insults intelligence nor fails in effect as she proceeds with her masquarade. She never overdoes or underacts her part, and when the time comes to throw off her shell of deceit she blossoms forth as a delight to the eyes and a credit to her entourage.

The plot thickens in due course. The father speculates in stocks, gets into the clutch of a conniving broker, who demands the hand of Primrose as his recompense. This is not all to the ideas Primrose has formed on the marriage question. She likes her father's step-child and worries not about the money end of affairs—for oil has been found on the Tennessee farm her mother owned and Primrose is worth more than the United States loaned to the Russian Government.

Step-son's wife proves to be the renegade spouse of the secretary who has served Primrose's father for years. The broker demands his ransom or threatens ruin to his victim—and then Primrose pours oil on troubled waters. It is regrettable that so many threads of the plot must be drawn together hastily in the concluding scenes—but the result is attained without too much shock to the sensibilities, in a total of entertaining photoplaying.

Carrying so much of the story upon her slender and perfectly "beautiful" shoulders Miss Leslie contrives to be on view most of the time without once becoming an intrusion. Her manner is so natural, her artistry so deft and her presence so entirely agreeable that one is glad to have her return to every scene and awaits with pleasurable anticipation her speedy—and assured—return whenever she steps aside to let the plot develop. And be it recorded and emphasized that all the individuals in the cast, men, women and children do credit to themselves and to their profession.

IN THIS ISSUE.

The Great Love (Arteraft)
Shifting Sands (Triangle)
"Cactus" Crandall (Triangle)
The Source (Paramount)
Riddle Gawne (Arteraft)
Inside the Lines (World)
No Children Wanted (General Film)
The Girl from Bohemia (Pathe)
In Judgment Of (Metro)
The House of Mirth (Metro)
Wild Primrose (Vitagraph)
The Forbidden Box (Jewel)
His Birthright (Mutual)

"THE FORBIDDEN BOX"

Jewel Production Featuring Mildred Harris Points to Moral of Contentment.

Reviewed by Margaret I. MacDonald.

A STORY by E. V. Durling has been used as a basis for the six-part Jewel production, "The Forbidden Box," in which Mildred Harris is featured with Henry Woodward playing opposite to her. The picture was made by Lois Weber and Phillips Smalley. Up to a certain point it is satisfactory, and one is impressed with the manner in which the lesson of the production is set forth, but toward the close the action becomes somewhat farfetched and fails to be convincing. Unusually fine sets have been employed in the picture and the spectator cannot fail to be impressed with the artistic richness of the interiors.

The illusion of the unattainable is the idea worked upon in the story in which a young girl is represented as being discontented with her simple country home; and after marriage and the attainment of money and luxury is still discontented because she has not been allowed to drink of the joys of life under the high lights of the city. Her husband, once a leader of a fast set in New York, refuses to open to her what he calls the "forbidden box," the opening of which is bound sooner or later to destroy her illusions. Finally when she has become obsessed with the idea of going to the city to live he yields, but in yielding immediately forms plans to disgust her and drive her back to the country. The unconvincing part of the story occurs in the carrying out of these plans, which strike one as being inconsistent.

"HIS BIRTHRIGHT"

First Haworth Production to Be Released Through Mutual, Lacking in Constructive Merits.

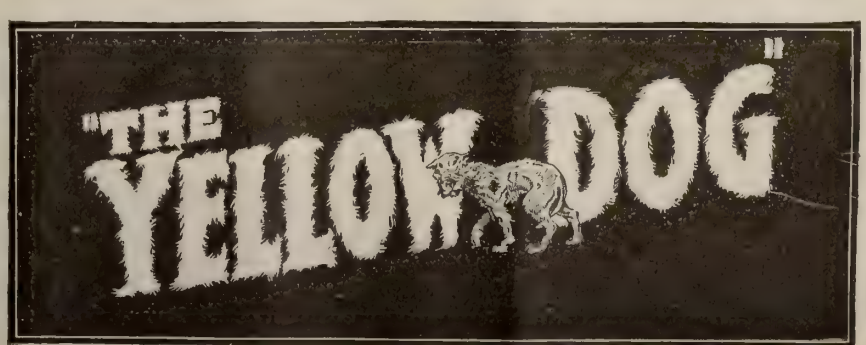
Reviewed by Margaret I. MacDonald.

BASED on a story in which the plot doesn't seem to get anywhere the first of the Haworth productions in which Sessue Hayakawa is starring is somewhat at a loss to convince the spectator of high qualifications from a dramatic viewpoint. Sessue Hayakawa has appeared to excellent advantage in productions with which he has previously been connected and he would no doubt have done more effective work in the five-part production "His Birthright," which is being released through the Mutual Film Corporation, had better opportunities and more ingenious direction been afforded him.

As it is there is a tendency toward posing rather than natural action on the part of the star, while the director strives to extract comedy from situations where it does not naturally exist, depending largely on the sub-titles to get it over, and worries with the more tragic incidents in a way which causes the action to drag.

A Japanese atmosphere has been cleverly contrived as a background for the opening of the story, and much credit is due the art director for the exquisite beauty of some of the scenes.

Briefly speaking, the story concerns a young Japanese lad born of a Japanese mother and an American father. The boy, reared in a Japanese fishing village by a servant of his mother's house, learns at the attainment of manhood that his



mother, brokenhearted at the desertion of her husband, stabbed herself to death at the shrine of one of the gods while he was still a baby. In vengeful mood he goes to America to shadow his father and to kill him if the opportunity presents itself. Before this tragedy has a chance to happen the father explains matters.

"THE HOUSE OF MIRTH"

Metro Makes Pleasing Adaptation of Edith Wharton's Novel.

Reviewed by Margaret I. MacDonald.

THE story furnished by the Edith Wharton novel, "The House of Mirth," makes an attractive basis for a screen production. It has been skillfully handled in a five-part Metro feature by Director Albert Capellani, with Katherine Harris Barrymore as the star. Many familiar names appear in the cast, including Henry Kolker, Christine Mayo, Joseph Kilgour, Lottie Briscoe, Edward Abeles, Pauline Welch, Maggie Western, Nellie Parker-Spaulding, W. D. Fichter, Sidney Bracy, Kempton Greene, and Morgan Jones. Without unduly accentuating unpleasant situations the director has succeeded well in turning the finer points of the story to account, and Katherine Harris Barrymore has given a splendid portrayal of a character which, regardless of its human tendency to err, upholds the dignity of moral womanhood.

The story in brief tells the tale of an orphan who lives with an aunt who constantly reminds her of the necessity of making a wealthy marriage. Her extravagance and carelessness regarding her matrimonial future causes her aunt at her death to leave her penniless. Her love of luxury together with her aunt's admonitions causes her to discourage the attentions of a lawyer of moderate circumstances who has always professed love for her. In the course of events she is placed in a compromising position by the husband of a friend who, knowing that his wife is to be absent, invites her to dine at his home. At this point of the story husband and wife become familiar with the fact that each is in love with another. In attempting to befriend the wife of the man who has compromised her she becomes an outcast, and at the point of chloroforming herself she is rescued and becomes betrothed to her lawyer lover.

"IN JUDGMENT OF"

Story and Scenario by George D. Baker Given Splendid Screen Presentation in Metro Production.

Reviewed by Margaret I. MacDonald.

ONE of the most absorbing of present day screen plays is the five-part Metro production "In Judgment Of," based on the story and scenario of George D. Baker and directed by Will S. Davis. It is a production that is good because it is good. One is impressed with a sensation of all 'round excellence. When you have finished looking at "In Judgment Of" you have lost any special interest which you may have had in individual names connected with the picture and you settle back in your chair with a sigh of relief at having viewed a production of a story of life as it really can happen—a story with a big situation presented consistently and artistically.

In case we forget to mention it the featured players are Anna Q. Nilsson, Franklin Farnum and Herbert Standing, the latter exhibiting remarkable finesse in the interpretation of the role of Judge Brainard. The supporting cast consisted of Edward Alexander, Lydia Knott, Harry Northrup, Spottiswoode Aitken and Katherine Griffith.

The story is a tremendously human one in which a young woman of wealthy parentage and possessed of second sight accidentally meets and invites to her home a young doctor who has never known either parent, and has been educated by means of funds supplied from a mysterious source. At the young woman's home he meets Judge Brainard, an elderly man who is noticably disturbed at sound of the doctor's name. The audience at this point is let into the secret that the old man is the father of the young man, forming the mysterious source from which his college funds have come. A peculiar circumstance now enters the story in which a college pal of the doctor's uses illegal means to get his friend's signature on a check for $5,000 after he has through eavesdropping learned the Judge's secret and also the fact that he has deposited $50,000 in the bank for the son he fears to own for political reasons and because his mother was the daughter of a murderer. The big scene of the production occurs when the father, having unintentionally caused the death of the forger, sits in judgment on his son, who has been accused of the murder of the man on circumstantial evidence. Not until the jury has brought in a verdict of "Guilty" does the old man find the courage to confess. A pretty love story adds a romantic touch to the production.

"INSIDE THE LINES"

Earl Derr Biggers' Stage Success Makes Fine Six-Reel World Picture.

Reviewed by Robert C. McElravy.

NOT every stage success makes good in moving pictures, but "Inside the Lines," with Lewis S. Stone and Marguerite Clayton in the leading roles, makes a screen drama that will carry the interest of the average observer at high pitch. The opening scenes are developed in a leisurely way, which provides Mr. Stone with some fine opportunities to display his quite finished style of acting. The minor characters are not so well brought out, but they serve the plot demands when their turn comes in an acceptable way. Miss Clayton as the girl has but little to do in the way of acting, but makes an agreeable impression whenever she appears.

This subject, which was produced by Pyramid Film Corporation under direction of David M. Hartford, deals with the present world war. The hero, who first appears in Berlin, where he is known as Spy No. 1932 in the Wilhelmstrasse, receives orders to go to Alexandria, Egypt. Here he is to make away with an English officer, Captain Woodhouse, who has been assigned to duty at the Rock of Gibraltar Spy No. 1932 is to take his place and work there with other spies to wreck the English fleet in the harbor.

Spy No. 1932 carries out the program set for him, but when it comes to putting the fleet out of business certain changes in the situation transpire which will prove very satisfactory to observers no doubt. The latter part of the production contains an abundance of interesting situations, and a fair amount of suspense has been achieved in connection with the same. The production is one that gains in realism to a certain extent in pictures, for the reason that actual scenes at Gibraltar and with the English fleet are shown. Monte M. Katterjohn adapted the play, which is presented by Inter-Ocean Film Corporation.

"THE GIRL FROM BOHEMIA"

Five-Reel Pathe Play Features Irene Castle in a Delightful Subject.

Reviewed by Robert C. McElravy.

THIS five-reel Astra-Pathe play is one of those all-around entertaining features of the entirely pleasant type which make good wherever shown. The story begins in Greenwich Village, which is set forth in some well-devised, characteristic scenes, then moves to a seaport town where great shipyards are busy turning out new ships for the merchant marine. An averted strike, a child saved from drowning, and a ship launching are all featured in an effective patriotic finale.

Irene Castle is particularly charming in this number, which gives her an interesting change from the girl detective roles she recently assumed. She appears in this as Alice Paige, a convert to the "Life Free," and is known in the village as Neiza, a name which she declares matches the vibrations of her soul. A typical Pagan rout is featured in the Greenwich Village scenes, and Bobby Edwards, who gives an authoritative touch to most village functions, appears a number of times with his ukelele. These scenes are pleasingly handled, and have been kept within proper bounds.

Alice, or Neiza, leaves the village for the seaport town of Mayport, where she has a wealthy aunt. She shocks the residents of the place with her ideas and entertainments, but in the course of the story arrives at the conclusion that freedom is not to be gained by flying in the face of the conventions. Not the least interesting feature of the number is Mrs. Castle's dive and rescue of the child from drowning.

"NO CHILDREN WANTED"

Second Oakdale Production Featuring Clever Little Gloria Joy.

Reviewed by C. S. Sewell.

LITTLE GLORIA JOY, in "No Children Wanted," the second of the Oakdale Productions distributed by General Film Company, in which she is featured, demonstrates to an even greater extent than in her first picture her cleverness as a child star. While the story lacks strength and the situations are not always convincing, the little player is provided with ample opportunities to show her ability in pathetic situations, in comedy and in the performance of many childish pranks, all of which she handles with perfect naturalness and distinct evidences of ability.

Dot Jarvis, neglected by her wealthy father, a society author, and her mother, a fashionable butterfly, is disconsolate. Finally, when her parents decide to move into an apartment where no children are allowed, she is sent to a boarding school where she is blamed for all of the girls' pranks. Unable to stand it, she runs away, is found by the police and taken back to the parents, who are not glad to see her. In the meantime her father has caricatured a newspaper editor, Chase, in one of his novels, and this editor

discovers that the author has financed an attempt to smuggle arms into Mexico and theatrens to expose him. Dot, hearing the family minister say that they must ask God to help them out of their trouble, starts out to find God, and as she is asking a policeman a reporter for Chase's paper comes along and takes a snapshot, turning it in for a human interest story. Chase, recalling his own son, now dead, orders the Jarvis story killed just as Jarvis enters the office intent upon killing him. He explains that the photograph is responsible, and the parents, thoroughly chastened, endeavor to make up for the neglect of their child.

The clever child star is assisted in a number of scenes by a remarkably well-trained goose and also by an attractive little boy, even younger than herself. The adult members of the cast, all of whom handle their roles satisfactorily, include Ethel Hitchie as Dot's mother, R. Henry Grey as her father, Edward Jobson as Robert Chase, together with Neil Hardin, H. R. Archer, Ruth Lackaye and Daniel Gilfether. Director Sherwood McDonald deserves especial credit for the manner in which he has brought out the talents of his youthful player.

"RIDDLE GAWNE"

Thomas H. Ince Presents William S. Hart in an Exciting Story of Deferred Vengeance.

Reviewed by Louis Reeves Harrison.

THE ordinary story of deferred vengeance is not liked by audience of today—it is devoid of fine purpose—but "Riddle Gawne" is made to respond to Hart's favorite idea of character conversion, and it is cleverly constructed that the Rivoli audience which watched it was worked up to a high pitch of excitement, according it applause at the end. Hart's interpretation of the character is manly and forceful, and there is a subtle reason for his popularity in fighting roles in this hour of battle. He looks thoroughly representative as "Riddle Gawne" of the American soldier abroad, a determined character of few words and swift deeds. In characterizations of combined courage and tenderness his appeal to women in the audience is very strong.

"Riddle Gawne" has burned on his memory the scene of a dying brother and his little babe, both abandoned by the wife and mother, who fled with his murderer. He takes the babe and raises it to young girlhood while searching in vain for the object of his vengeance. Morose, silent, embittered, he finally establishes a ranch of his own, only to be plunged into scenes of violence through the curious dominance of a great cattle thief over an entire town. To this town comes a refined girl, daughter of one of the rustler gang, though unaware of her father's villanous associations. The gang's chief lays claim to the girl, and the story is occupied with the struggle between the thieves and "Riddle Gawne." He and his men break up the gang, but the chief abducts the girl, and a chase follows which is so admirably handled that high suspense lasts to the snappy concluding scenes. It is a play which might not hold any audience—the materials are not new—but it will hold all audiences through the personality of Mr. Hart and his fine support—they fit the play and the play fits them.

"THE SOURCE"

Paramount Presents Wallace Reid in a Story of Lumber Camp Life.

Reviewed by Louis Reeves Harrison.

CHARACTERIZED by some picturesque effects, "The Source" is finely typed, Wallace Reid, Ann Little, Theodore Roberts, James Cruze, Noah Beery, Raymond Hatton and Charles Agle forming a combination hard to beat in character portrayal. They are given opportunity by the playwright and play up to it at every angle. The story has a vital motif, the conservation of war resources, and it is generally well constructed, but it is almost lacking in the highest picture value, that of suspense, the quality which compels attention from first to last in screen products of every kind.

Wallace Reid interprets with skill the role of a confirmed drunkard who is pressed into service at a lumber camp His conversion is swift and remarkable. He is cured of alcoholism without delirium and rapidly asserts a manly character, winning the confidence of his employer and loyal employes, finally leading in a battle of lumberjacks for the opening of a dam which has been deliberately closed by German influences to prevent the spring drive. He also wins an estimable young woman and becomes associated with the business, receiving a check for twenty thousand dollars for his services.

It is relief to have the hero do something worth while, even if the story adheres closely to the conventional in other respects. He is depicted as a real man, struggling and suffering, and the other characterizations are good, in that they are complex without losing individuality. With all this merit to the credit side of the release, there is visible an influence hard to place, one which insists on reiteration of what has already been done over and over again. It may be that the playwright has been compelled to adhere too closely to a story written to read, or it may be the director's fault. With so many good qualities it should win—its faults probably lie in story selection.

"CACTUS" CRANDALL

Roy Stewart, a Triangle Star, in Wide-Awake Western Melodrama.

Reviewed by Edward Weitzel.

AUTHORSHIP of "Cactus Crandall," a five-part Triangle western melodrama with Roy Stewart as the star, is credited to the actor himself. The scenario was made by George Elwood Jenks, and the production directed by Cliff Smith. "Cactus" Crandall is a satisfactory picture anyway you want to look at it. Frankly melodramatic in theme, it has the swift rush of events, the mad dashes on horseback and the rough-and-tumble fighting that belong to this class of stories. There is a beautiful heroine to be rescued from the clutches of the Mexican bandits, and a well set-up hero to do the job. All the picturesque life of the Southwest, with its background of cattle range, dance hall and locations across the Mexican border, are reproduced with Cliff Smith's customary skill, to rejoice the heart that loves the open and the simple souls that inhabit the land of the cowboy and the cactus.

Bob Crandall's foreman and five hundred head of steers having disappeared, the owner imagines that his cattle has fallen into the hands of Mexican bandits led by a handsome but rather too conceited gentleman named Mendoza. Bob crosses the Rio Grande and goes to the bandit's headquarters at Texico. He doesn't find his steers but he does discover an American girl who is forced to work in the bandit chief's saloon or have her father killed by Mendoza.

The chief is trying to force her to marry him when Bob hits the town. This is Bob's cue to get busy, and when he has finished Mendoza is as dead as he'll ever be in this world, his band nicely riddled with bullets and scattered along the trail and the heroine and her father safely housed at the Crandall ranch. There are even indications that the girl will soon become Mrs. "Cactus." As the song in "The Mikado" has it: "All is right as right can be."

Roy Stewart impersonates Bob Crandall or is Bob Crandall, whichever way you want to put it, and, either way, is a proper and heart-breaking hero. Marion Marvin, his new leading woman, is an attractive young person and worth all the fighting it cost "Cactus" to win her. Pete Morrison, William Ellengford and Joe Rickson are useful members of the cast. Steve Rounds was the cameraman.

"SHIFTING SANDS"

Unstable Plot Weakens Triangle Photoplay Featuring Gloria Swanson.

Reviewed by Edward Weitzel.

IN THE Triangle photoplay, "Shifting Sands," the author, Charles T. Dazey, has introduced a loosely constructed plot and shifted his incidents around with too great freedom to obtain any real dramatic strength. Marcia Grey, the heroine, played with real feeling and much personal charm by Gloria Swanson, is beset by no end of misfortunes; but the attention of the spectator is never held firmly nor does the story carry the conviction that makes even a middle-class melodrama entertaining. For the most part built of familiar material, this, in itself, would not have prevented "Shifting Sands" from becoming a fairly pleasing picture. Little skill is shown, however, in giving the story a dramatic handling. A capable cast has been reasonably well directed by Albert Parker, and the camera work, by Pliny Horne, is up to the same standard.

At the beginning of the story, Marcia Grey is trying to support herself and an invalid sister by her paintings. Possessing but little talent for the work, she is reduced to her last penny when she is accosted on the street by a young German named Von Holtz. He follows her home and manages to bring a false charge of theft against her. Sent to Blackwell's Island for three months, Marcia is about to attempt suicide when she is rescued by the Salvation Army.

She joins the ranks, meets a wealthy young social reformer, is married to him and once more comes face to face with Von Holtz, who is disguised as an English nobleman. Marcia's husband has government secrets, and Von Holtz is after them. Marcia recognizes the German spy, but he threatens to expose her past. Like a sensible woman she defies him and tells her husband the truth, and Von Holtz is carted off to prison.

Joe King as John Stanford, Harvey Clark as Von Holtz, Leone Carton as Minnie Grey, Lillian Langdon as Mrs. Stanford and Arthur Millett as Willis are the prominent members of the cast.

"THE GREAT LOVE"

Griffith's First Artcraft Production Is Worthy His Past Reputation.

Reviewed by Edward Weitzel.

ONE of the unique qualities of a Griffith picture is the way the shadow of its creator falls across every scene. In "The Great Love" the director appears in person for an instant, one of the idle throng that saunters past the tables in front of a Paris restaurant, but his artistic domination of the picture is so complete that his presence is felt in every foot of film. His first Artcraft production, "The Great Love," is worthy the past reputation of the foremost motion picture director. It does not bulk large in massiveness of sets or in the number of its reels; but it has the human appeal that is the first requisite of the story-teller and the fine art expression that is always associated with a Griffith photoplay.

Certain features of its construction show an advance in technic that is to be commended, a breaking away from the overemphasis that mars so many screen stories. A tale of the great war, its director has wisely chosen not to weigh it down with an atmosphere of gloomy hysteria and exaggerated apprehension. The men and women engaged in battling on the field and in the workshop against the Hun are "armed so strong in honesty" they can still smile, still pursue their daily task with steady nerves and a calm faith in the triumph of our cause.

It is in this spirit the story is told—a love story with the war for a background and the introduction of a number of English social leaders, several with titles, thrown in for good measure. Less skillfully molded and fashioned, "The Great Love" would not have risen above dozens of other stories that have found their

way to the screen. Portions of it are melodrama, pure and simple. Its treatment is episodic, not epical, and in the telling Director Griffith has adopted the quick, nervous staccato style of the French novelist. This method is very effective and marks a decided advance in screen art.

Another notable innovation is the tableau effect of a portion of its scenes. Groups of characters are shown that register but one thought, sometimes with the immovable concentration of plastic creations. As in "Hearts of the World," the man who popularized the cut-back on the screen makes such slight use of it in his latest picture it is practically not used at all.

The acting of Henry Walthall comes in the catalogue of the unusual. His method is often that of the pantomimist, his emotion being expressed by swift, broad gestures, rather than by the lines of his face or the glance of his eye. The result of all this departure from familiar rules of screen procedure is excellent, and lends a touch of novelty and fresh interest to the picture that vastly enhances its value. D. W. Griffith is still the master mind of the screen.

Jim Young, of Youngstown, Pa., is the hero of "The Great Love." Early in the war he enlists in a Canadian regiment and reaches the front by way of England. While training near London he meets the little Australian girl, most entertainingly played by Lillian Gish, who promises to be his wife at the end of the story. Before this happens, however, she is married to Sir Roger Brighton, a dissolute nobleman who becomes entangled with a band of German spies and is almost tricked into betraying his country. Jim Young prevents him from guiding an air raid on a great munition plant. This is the big "effect" of the picture and is extremely well managed. The brooding mystery and dread of the hovering Zeppelins is impressed on the spectator with almost perfect realism.

Mention of the sub-titles should not be omitted. They are as direct and free from any attempt at fine phrasing as is the speech of Jim Young, a part that Robert Harron makes so likable and thoroughly American that everyone is bound to feel he represents the best type of soldier we have sent to fight our battles in France. Grade A performances are given by Gloria Hope as Jessie Hallowell, George Fawcett as the Rev. Josephus Broadplains, Rosemary Theby as Mademoiselle Corintee, Maxfield Stanley as John Broadplains, and George Siegmann as Mr. Seymour. Henry B. Walthall is particularly well suited to the character of Sir Roger Brighton.

Among the English titled folk that appear briefly in "The Great Love" are Queen Alexandra, the Princess of Monaca, the Countess of Drogheda, Lady Diana Manners, Miss Elizabeth Asquith and Miss Violet Keppel.

Comments

General Film Company.

THE WINNING OF THE MOCKING BIRD (Broadway Star Feature Company).—Taken from one of the Wolfville stories of Alfred Henry Lewis, the material of cowboy abduction, lynching and rescue by the maiden is so outworn that the story lacks vitality, though it is fairly well visualized.

Greater Vitagraph, Inc.

WILD PRIMROSE (Vitagraph), Aug. 12.—Gladys Leslie is star of a most entertaining and wholesome American story pictured in interesting episodes and produced adequately. The story deals with a Tennessee girl who goes to New York on the bidding of her father, to be educated and reared in accord with high society customs. The father has not seen his child since she was a baby, and is of the opinion that she has grown to be a heydenish mountain waif. Determined to have some measure of vengeance upon her father for having deserted her mother the girl decides to masquerade as the "wild girl" her father now believes her to be. Complications, unravelled in logical sequence, plus the interesting nature of the main plot, supply entertainment of excellent class. Miss Leslie is conspicuously competent and artistically effective as a most ingratiating star of the occasion.

Famous Players-Lasky Corporation.

BOUND IN MOROCCO (Artcraft), Aug. 5.—The task of supplying Douglas Fairbanks with suitable vehicles for his acrobatic comedy achievements still remains no problem at all. Each production seems to equal all demands, and "Morocco Bound" is no exception. Here is another as good as the others. What matters if the thread of plot is scant and probabilities are frequently challenged—it's Douglas Fairbanks, afoot and afield, leaping, jumping, tumbling, ambling and cavorting, that we want to see—and here he is.

THE SUMMER GIRLS (Paramount-Mack Sennett), Aug. 26.—The new Mack Sennett comedy, "The Summer Girls," is well described by its title. There is an abundance of pretty summer girls and lively chasing around a big summer hotel; but the story is of the stereotyped kind and is of no special merit. Some of the best scenes in it are in and about the swimming pool of the hotel which show some exceedingly graceful diving. A curious pelican furnishes some amusing scenes. Much of the comedy is reminiscent of other film farces.

Jewel Productions, Inc.

THE FORBIDDEN BOX (Jewel).—A six-part production featuring Mildred Harris with Henry Woodward playing opposite to her. The picture made by Lois Weber and Phillips Smalley is attractive and deals with the story of a young woman's discontent. It is based on a story by E. V. Durling. A full review will be found elsewhere.

Metro Pictures Corporation.

A PAIR OF CUPIDS, July 29.—Francis X. Bushman and Beverly Bayne are featured in this thoroughly enjoyable farce comedy, which has many amusing situations. The story hinges on an old man's scheme to bring two young people together and make them forget their selfish views of life. In this he succeeds, through the expedient of renting two babies and having one placed on the doorstep of each of his charges.

THE HOUSE OF MIRTH, Aug. 5.—A five-part production featuring Katherine Harris Barrymore with an all-star support, and based on the novel of Edith Wharton. The picture is more than passably entertaining and has been cleverly directed by Albert Capellani. A full review will be found elsewhere.

Mutual Film Corporation.

THE HIGH COST OF WEDDINGS (Strand), Aug. 13.—The second of the Elinor Field comedies and of entertaining quality. The comedy is of course very light, but its laughs get over. It concerns the successful attempt of a father to avoid the expense of a big wedding for his daughter. The couple are frightened into eloping, after which the girl's father divides the difference between $5, which the elopement cost, and the $2,000, which the wedding would otherwise have relieved his pocket of, between himself and the young people.

HIS BIRTHRIGHT (Haworth).—The first of the Sessue Hayakawa productions under the Haworth brand does not do the star justice. The picture drags somewhat and has a badly constructed plot which fails to get anywhere. The production can, however, boast much artistic excellence with regard to backgrounds and will be found entertaining if not compared with former successes. A full review will be found elsewhere.

SCREEN TELEGRAM NO. 45 (Mutual), Aug. 7.—Interesting items of this issue show scenes from where the American soldiers have recaptured a French town, General Passaga decorating soldiers of our 104th with the Croix De Guerre for gallantry in field of battle, inspecting of the motor transport of the 101st Infantry, Vassar students taking up farm work to help win the war, and scenes about a big military bake oven.

A DAM CATASTROPHE (Outing-Chester), Aug. 11.—An entertaining number in which some excellent closeups of the beaver building his dam and repairing breaks made by inconsiderate humans form the opening scenes. Then we are treated to a series of views obtained with a honeymoon pair who try to imitate the beaver in the matter of living the simple life. Scenes on an improvised raft, which capsizes in the middle of a ravishingly beautiful stream are wonderfully inspiring. The picture is well subtitled in a comedy vein.

Pathe Exchange, Inc.

WINNING GRANDMA (Diando), Aug. 18.—Baby Marie Osborn is star of an offering running along in parallel channels. The grown-ups in the cast have their own essential duties to perform, while Baby Marie and her playmates are carried along without being of vital necessity to the denouement. It must be difficult to find plays to exploit child stars; at least "Winning Grandma" is an indication of a problem. Called upon to assume some very mature undertakings Baby Marie accomplishes her task with credit while being, at all times, the sweet and pretty child who has won hosts of friends in fandom.

Triangle Pictures Corporation.

SHIFTING SANDS (Triangle), Aug. 11.—Charles T. Dazey is the author of this five-part story, starring Gloria Swanson. The heroine has a tough struggle with the world, but the plot is not well knit together. A longer review is printed on another page of this issue.

CACTUS CRANDALL (Triangle), Aug. 11.—Plenty of excitement and correct western atmosphere are to be found in this five-part melodrama written by Roy Stewart and having the author for its hero. Cliff Smith was the director. Marion Marvin is Stewart's new leading woman. The picture is reviewed at length on another page of this issue.

Universal Film Company.

HOUSECLEANING HORRORS (Star), Aug. 26.—A laughable domestic comedy in which Eddie, his wife and his mother-in-law have some strange experiences with a "careful decorator," played by Lee Moran. The latter's efforts at papering the house are very funny and will please the average audience immensely.

LOCKED IN THE TOWER (Universal), Aug. 19.—Episode No. 3 of "The Brass Bullet." This continues the further amazing experiences of the young author, Jack James, on Pleasure Island. He finds Homer Joy dead, having been killed by the mysterious aviator. Then Spring Gilbert again appears to abduct the girl and Jack hastens to protect her in the tower. The serial is well constructed and has an easily understandable plot.

DAMAGED GOOD (Lyons-Moran), Aug. 19.—Eddie Lyons and Lee Moran appear in this as a salesman and buyer who smash each other's hats before becoming acquainted. Their wives afterward mix in at a hat sale and later all meet at dinner, when the riot begins again. The humor is pretty rough, but there is a good deal of human nature in this and it will no doubt be well received.

Advertising Aids for Busy Managers

"STOLEN ORDERS"

William A. Brady Presents Kitty Gordon, Carlyle Blackwell, Montagu Love, June Elvidge and Other Favorites in a Stirring Drury Lane Melodrama.

Cast.

Ruth Le Page (as a child)...Madge Evans
Ruth Le Page (as a woman)..June Elvidge
John Le Page.....Montagu Love
Lieut. Dennis Gaveston..Carlyle Blackwell
Felicia Gaveston.....Kitty Gordon
Admiral Gaveston.....George McQuarrie
Baron Kurdman.....Frank Leigh
Maurice Levonshon.....Edward Elkus
Caversham.....Robert Barring
Mendel Hart.....Dore Davidson
Bertie Hart.....Philip Masse
Joe Allen.....Walter Green
Mame.....Marie Pagania
Bill Cory.....James Davis
Baron Charlier.....Jack Newton

Directed by Harley Knoles and George Kelson.

The Story: John Le Page, trusted clerk of an old jeweler, is about to take poison that his daughter may gain the insurance money, when burglars break into the store. One drinks the poison and dies. The other is captured and sentenced to jail for the theft of jewels Le Page has taken. Twelve years later the world war is declared. Le Page, drifting about the world, has become a German secret agent and with Baron Kurdman, of the same service, plans to obtain the sealed orders held by Admiral Gaveston, U. S. N. They plot to get Mrs. Gaveston into the toils by conducting a gambling house. To conceal her tremendous losses she is required to steal the orders from her husband. Gaveston's brother determines to obtain the orders and learns that they are in possession of Le Page, who is about to take them to Berlin via balloon. Meantime the sentenced burglar is also trailing the man to whom he owed his incarceration, and has become his chaffeur. With Le Page's daughter the two men start in the balloon, but in a terrific fight over the channel they fall from the basket and the girl turns over to Lieut. Gaveston the orders, still sealed.

Feature the four stars—Carlyle Blackwell, Kitty Gordon, Montagu Love and June Elvidge.

Program and Advertising Phrases: Quadruple Star Presentation of Famous Lane Melodrama.
Spy-Plots and Intrigue Frustrated by Clever Secret Service.
Sensational Mid-Air Battles and Thrilling Screen Novelties.
Pitiless Pursuit of Weak Woman By Intriguing Huns.
Enemy Secret Agents Caught With the Goods and Punished.
Inside Workings of Hun Intrigue and Propaganda.

Advertising Angles: In addition to the numerous startling situations made known in the press material, play up the fact that this is the latest Drury Lane success by Henry Hamilton and Cecil Raleigh, who for nearly a quarter of a century have been writing these stupendous melodramatic successes, among which was Sporting Life, The Great Ruby, The Whip, etc., most of which have been produced with success on this side of the water. Dwell on the host of stars employed and the magnitude of the production. Make a more than generous use of paper, including the eights and twenty-fours. Use the balloon incident as an excuse for releasing toy balloons carrying advertising and passes.

Advertising Aids: Two one sheets, two three sheets, two six sheets, two eight sheets, and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets, and music cues.

IN THIS ISSUE.

Bread (Universal).
The Changing Woman (Vitagraph).
For Husbands Only (Jewel).
The Ghost Flower (Triangle).
Green Eyes (Paramount).
High Tide (Triangle).
A Hoosier Romance (Mutual).
The Inn of The Blue Moon (De Luxe).
The Liar (Fox).
Marriage (Keeney).
The Savage Woman (Select).
Stolen Orders (Brady).
Winning Grandma (Pathe).

"A HOOSIER ROMANCE"

William N. Selig Presents a Screen Adaptation of One of the Most Famous Poems by the Late James Whitcomb Riley.

Cast.

Jeff Thompson.....Thomas Jefferson
Patience Thompson.....Colleen Moore
John "The Hand".....Harry McCoy
The Squire.....Edward Robson
Squire's Wife.....Eugenie Besserer
The Widower.....Frank Hayes

Directed by Colin Campbell.

The Story: Patience, despite her legacy of hard work on the farm, grew up to be a beautiful, lovable girl. Her father's aloofness and crusty disposition debarred her from the pleasures of the community. Always near was the hired man, "John, the Hand," who loved her, and Patience returned his love. One day John asked Patience's father for her, but he became enraged and discharged him. Soon after a rich widower appeared, but Patience did not welcome him, and no longer sang at her work as she previously did when John was about. Finally, Patience could stand it no longer and, turning a riderless horse out of the barn to create the impression that she had disappeared, she slipped away and met John and they were married by the squire, while her father and his henchmen scoured the hills to find her.

Feature Thomas Jefferson as Jeff Thompson and Colleen Moore as Patience Thompson.

Program and Advertising Phrases: Fascinating Photodrama Based on Story by Mr. James Whitcomb Riley.
Life and Love in Indiana Before Women Won Their Rights.
"She'll Marry You: I Say So—and My Will's Law," Said Old Flintheart.
Simple Story of Farm Life Where Drudgery Held Unstinted Sway.
Love Comes to Country Girl—and Brings With It Happiness.
Picturization of "The Hoosier Poet's" Best Narrative.

Advertising Angles: This is the first of the famous Riley poems to be done into a screen production. You can work up a deal of interest not only among the literary and women's clubs, but with the public. Start first with the mere announcement that Selig has done the poem into a picture. Then later announce that you have secured this for a showing at your house. In small and medium sized towns you can probably work the papers for an editorial on this if you go at it right, and get the editor to write it himself. Get into the library with an announcement and get the book stores to show volumes of Riley's poems in conjunction with your announcements and stills.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Program cover cut. Lobby display, 11x14 and 22x28. Press sheet.

Released August 19.

"THE CHANGING WOMAN"

Vitagraph Presents Hedda Nova and J. Frank Glendon in a Blue Ribbon Feature Adapted from O. Henry's "A Matter of Mean Elevation."

Cast.

Nina Girard.....Hedda Nova
John Armstrong.....J. Frank Glendon
President Blanco.....Otto Lederer
Runkel.....George Kunkel

Directed by David Smith.

The Story: Nina Girard, prima donna with an opera company, is beautiful and loves everyone who is nice to her. When she arrives at the South American town of Macuto everyone, including the president, are captivated, all but Johnny Armstrong, an American, who is a woman hater. Suddenly Nina disappears, and Johnny, while wandering through the mountains, hears a wondrous voice. He finds Nina like a goddess with worshipping Indians at her feet. She whispers that she is a prisoner, and he helps her to escape. Now, she is no longer the Nina of old, but an exalted priestess to be worshipped, and Johnny worships. On the next lower level she becomes more human, lovable and approachable, but as the sea level is reached she returns to her natural self. Johnny leaves her, but returns later when one last look finishes his romance, as he sees her perched on a table surrounded by plutocrats, the air thick with smoke and floor wet with wine.

Feature Hedda Nova as Nina Girard and J. Frank Glendon as John Armstrong.

Program and Advertising Phrases: Screen Version of O. Henry's Story, "A Matter of Mean Elevation."
Vitagraph Produces Another Screen Classic From An O. Henry Story.
How the Temperature of South America Changed a Woman's Heart.
Strange Adventures of An American Opera Singer in South America.
O. Henry's Clever Story Cleverly Produced In Amusing Details.
Plenty of Thrills to Spice A Story Of Woman's Changing Heart.

Advertising Angles: If you have run the serial, "The Woman in the Web," advertise that the stars are now to be seen in a feature. Make use of the fact that this is an O. Henry story and point out the many successful productions Vitagraph has made of this author's stories. Get out a card with "What's your altitude? See the answer at (house and date). You'll be interested."

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released August 19.

"THE INN OF THE BLUE MOON"

Theodore C. Deitrich Presents Doris Kenyon and Her Own Company in Louis Joseph Vance's First Original Screen Story.

Cast.

Dorothy Druce } .....Doris Kenyon
Justine Druce }
Warde MacMahon.....Harry C. Browne
Charlton Sloane.....Crauford Kent
Justus Druce.....William Walcott
Dorothy, his wife.....Harriet Ross
Adelaide, his sister.....Lyn Donaldson
Jeb Robbins.....John Hopkins

Directed by John B. O'Brien.

The Story: Upon the separation of Justus Druce and his wife each takes one of their twin daughters, aged two years. Sixteen years later, Dorothy, now a beautiful girl, has been raised in solitude in the Catskills, her pets having been her only playmates. She has erected a little shack on an island which she calls the "Inn of the Blue Moon." Justine, who remained with her father, has become a society belle, and as her engagement to Charlton Sloane is announced, her father discovers that he is a bankrupt. Druce writes to his wife for money, which she refuses. Justine gives the family jewels to Sloane to pawn, and a jealous woman makes it appear that he has stolen them. Sloane is arrested. Justice finds the letter from her mother and determines to go to her. McMahon, an attorney whom she engaged to help Sloane, meets with an accident and is cared for by Dorothy. From this point on several complications ensue, due to mistaken identity, each of the twins being taken for the other. However all ends happily, the two pair of lovers are united, and Druce and his wife reconciled.

Feature Doris Kenyon, who plays the dual role of Dorothy and Justine Druce, and Crauford Kent as Charlton Sloane.

Program and Advertising Phrases: True Love Finds a Way to Reunite Fond Hearts Mistakenly Estranged.
Strange Guests of the Inn of the Blue Moon.
Lust for Gold and Influence Wrecks Happiness.
Excitement and Adventure Featured in Mountain Romance.
Doris Kenyon, Youthful Screen Queen, in Charming Role.
Intrigue and Jealousy Thwarted In Purpose by True Love.

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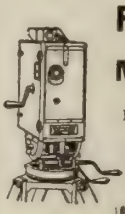
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THE FILM EXCHANGE
125 West 46th St., New York City

Advertising Angles: Advertise Miss Kenyon and play up the fact that this story is the first original screen story written by an author whose name is known to practically all readers. Many of his stories have been screened from their magazine form, but rouse interest in his first attempt at a direct scenario. Tell the high lights of the story briefly in your newspaper work, but leave the climax to be guessed at, taking the story only as far as the mix up over the two girls.

Advertising Aids: Two one sheets, two three sheets, one six-sheet. Eight 8x10 black-and-white, eight 11x14 sepia, and one 22x28 colored gelatin photos. Three one-column, one two-column, and one three column production cuts, and one one-column, one two-column, and one three-column "ad" cuts. Publicity photos and slides.

Released August 11.

"THE LIAR"

William Fox Presents Virginia Pearson in the Startling Story of a Girl Who Was Charged with Being a Mulatto.

Cast.

Sybil Houston.....Virginia Pearson
Hugh Houston.....Alexander Franck
Franklyn Harvey.....Edward F. Roseman
John Carter.....Victor Sutherland
Jimmie Marsh.....Eugene Borden
Sam Harris.....Albert Riccardi
Mammy Lou.....Myra Brooke
Mrs. Elliott.....Mrs. Matilda Brundage
Mary Elliott.....Liane Held Carrera

Directed by Edmund Lawrence.

The Story: Hugh Houston has a violent temper and one day strikes Sam, a negro, injuring him permanently. He then arranges for Sam to come to him each week, and gives him an allowance. Houston becomes ill and sends for his daughter, who is in England, to return. She reaches his bedside just before he dies. Harvey, Houston's manager, wishes to wed Sybil, but she repulses him. In revenge he makes use of the secrecy of Sam's visits and concocts a story that Houston had an affair with a mulatto and that Sybil has negro blood. Going to England, he confronts Sybil with this statement on the eve of her wedding to an aristocratic Virginian. How she disproves this charge provides an interesting climax.

Feature Virginia Pearson as Sybil Houston, Edward F. Roseman as Franklyn Harvey, and Victor Sutherland as John Carter.

Program and Advertising Phrases: Great Photodrama That Cuts to the Core of Human Love and Sacrifice.
Gripping Problem Plus Tremendous Solutions.
Photodrama Embodying Love, Intrigue, Revenge and Retribution.
Gripping Screen Drama Exposing a Cross-Section of Woman's Soul.
How a Bride Struggled to Save Her Honor and Good Name.
Virginia Pearson Resplendant Star of Gripping Photodrama.

Advertising Angles: One good angle to take on this story is the far-reaching consequences of an action in anger. If you want to work the more sensational side,

Cremona
ORCHESTRA - ORGANS
Write for information to
The Marquette Piano Co.
Chicago

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

play up the charge that Sybil is a negress, and work your headlines along that angle as "White girl's career nearly wrecked by charge of being a negress."

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released August 18.

"HIGH TIDE"

Triangle Presents Harry Mestayer, Jean Calhoun and Yvonne Pavis in the Story of a Modern David Garrick in New York's Smart Literary Set.

Cast.

Hudson Newbrook.....Harry Mestayer
Barbara Edwards.....Jean Calhoun
Polly Staire.....Yvonne Pavis
Grandma Edwards.....Julia Jackson
Bob Edwards.....Jack Rollens
Richard Reed.....Leo Rierson

Produced by Gilbert Warrenton.

The Story: Hudson Newbrook, an author, has fought his way to recognition. He is interested in Polly Staire, leading woman in his new play, but she is not his ideal. Barbara Edwards writes him an appreciation of his work, confessing that she, too, has literary aspirations. The letter charms him and the writer is still more charming when they meet. Barbara comes to New York to keep house for her brother, Bob, and Polly, jealous, captivates Bob and leads him to dissipate, hoping to strike both Newbrook and Barbara. Newbrook confesses his love for Barbara, but a medical friend shows him that his life of dissipation has unfitted him for matrimony and takes him to a children's hospital, where he sees the helpless, crippled kiddies whose parents married unwisely. He decides that it would be unfair to Barbara to marry her and marries Polly as a solution of the double problem, after disillusioning Barbara. He and Polly are drowned when a boat in which they are sailing capsizes and Barbara marries the right man after all.

Feature Harry Mestayer as Hudson Newbrook, Jean Calhoun as Barbara Edwards, and Yvonne Pavis as Polly Staire.

Program and Advertising Phrases: Photo-drama Based on the Fury of a Woman Scorned.
Wild Jealousy Blind the Eyes of Discretion and Leads to Trouble.
Life and Love In New York's Literary Circles.
Fate Strangely Unites Fond Hearts After Trying Separation.
Country Girl With Literary Aspirations Sees Life in New York.
Inside Workings of New York's Famous "Bohemian" Quarter.

Advertising Angles: There are several good angles to work from, the best being the responsibility to the unborn children of a possible marriage. As a complement to this there is the wrecking of a career through dissipation. Use both of these in your newspaper work and interest any eugenic society that may exist in your town. For the sensation side use "Are you fit to marry?" "Does love mean all there is to marriage?" and similar questions in advertising and throwaways, suggesting that the reader see High Tide for the solution. One effective line might read: "Don't get married until" (date of playing) and add in smaller type, "for then you may see High Tide at (house). It may change your intention."

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released August 18.

"THE GHOST FLOWER"

Triangle Presents Alma Rubens in a Colorful Story of the Italy That Was Before the War and the Country She Is Today.

Cast.

Guilia.....Alma Rubens
La Farge.....Charles West
Tony Cafarelli.....Francis McDonald
Palo.....Dick Rosson
Duke De Chaumont.....Emory Johnson
Laserena.....Naida Lessing
Ercolano.....Tote Ducrow

Directed by Jack McKenzie.

The Story: The Ghost Flower is Guilia, the daughter of a Neapolitan wine seller, who escapes from home to avoid the attentions of Tony Cafarelli, an agent of the dreaded Camorra. She is adopted by La Farge, a French author, who has her educated. He loves the girl, who sees in him a man who might have been her father. Her stage debut brings her again to the attention of Tony, who kills her benefactor in an effort to assassinate De Chaumont, her fiance. Tony declares that he will yet kill De Chaumont and to save the man she loves passionately Guilia tells him that she is going to marry Tony and that she does not love him. She passes out of his life, but the war brings great changes, and it is Tony who at last brings together the woman he covets and the man she loves.

Features Alma Rubens as Guilia and Charles West as La Farge.

Program and Advertising Phrases: How the Child of An Italian Wine Shopkeeper Comes to Affluence and Happiness Over Adversity's Road.
Strange Career of a Lowly Italian Girl Under Fate's Guidance.
Intensely Dramatic Story Teeming With Thrills and Sensations.
Picturing Plots and Intrigues of the Italian Camorra.
How World War Changed the Course of Destiny for Italian Girl.
Plot of Intense Interest Unfolded in Gripping Scenes.

Advertising Angles: About the best line to work on this story is to dwell upon the vivid color of the Italian underworld life and the gay scenes in the Parisian literary circle contrasted with the grim

PHOTO-GRAVURE PROGRAM
4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens. $3.00 per thousand in any quantity desired.

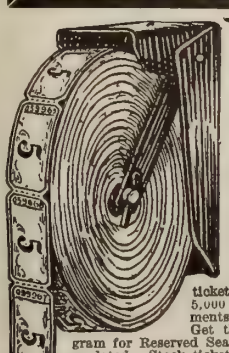
New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.

LARGE HAND-COLORED PICTURES
Size, 22x28 inches. Every prominent player .....75c. each
FAC-SIMILE OIL PAINTINGS, all sizes, from $2.50 to $35.00 framed.
THE SEMI-PHOTO POST CARDS, $3.50 per thousand, of over 600 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.
LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.
SMALL PHOTOGRAPHIC CARDS of all players, $4.00 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c. each.

KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers.... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen 0cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES
Five Thousand.....$1.25
Ten Thousand..... 2.50
Fifteen Thousand..... 3.75
Twenty-five Thousand..... 5.50
Fifty Thousand..... 7.50
One Hundred Thousand.....10.00
National Ticket Co., Shamokin, Pa.

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

realities of war, but make it plain that the war is but an incidental.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released August 18.

"BREAD"

Universal Presents Mary MacLaren in the Romance of a Chorus Girl Who Found Herself—and Others—Out Through the Loss of a Loaf of Bread.

Cast.

Candace Newby.....Mary MacLaren
Estelle Payne.....Gladys Fox
Arnold Train.....Edward Cecil
Dick Frothingham.....Kenneth Harlan
Emil Krause.....Louis Morrison

Directed by Ida May Park.

The Story: Candace, living among the narrow-minded people of Middelburg, is enchanted with Estelle Payne, a neighbor, who is apparently a successful actress, and longs to get away from her surroundings. A legacy left by her uncle gives her the opportunity. She goes to the city, and Estelle when she finds she has money takes her to Krause, a theatrical manager, who, because of her beauty, showers attentions upon her and finally becomes insulting. Train, a playwright rescues her. Estelle upbraids her for leading Krause on, while Candace protests that she did not mean to do so. She leaves Estelle, and her money is soon spent. Finally she has enough to buy bread. On leaving the bakery with a curiously misshapen loaf, she slips and loses the bread which means life to her. In a vision she sees what she may become, surrounded with luxury. Passing a restaurant she sees her loaf of bread decked in flowers, with a hilarious crowd around it. Madly she rushes in and attempts to seize the bread. Recognizing as a member of the party Frothingham, who is her ideal, she faints. Train picks her up, and when she regains consciousness she realizes that she loves Train, and her troubles are over.

Feature Mary MacLaren as Candace Newby and Edward Cecil as Arnold Train.

Program and Advertising Phrases: The Heroine of "Shoes" Now Comes To View In Another Sociological Photodrama.

What Happened to A Demure Country Girl In Life Upon the Stage.

Great Sociological Problem Play Of Force and Purpose

Mary MacLaren, Heroine of "Shoes," Seen in Sociological Photodrama.

Battling Against Odds Country Girl Wins Victory In Great City.

How the Lights of Broadway Failed to Dazzle Girl With Pure Heart.

Advertising Angles: Hook up with the bakeries as a change from the department stores with cards along the line of "One loaf of bread saved a chorus girl from disaster. Our bread is not as good as that—but it's good bread. Try our bread and see the Bijou's "Bread" (date). Both are excellent." Get grocery stores to announce the brands of bread they carry and add that your house also will sell Bread on a certain date. Get up a throwaway to be wrapped with all loaves sold a day or two before you open and for the run. It is best printed on colored paper. Play up the star and tell that it is the story of a small town girl who ran away to go on the stage.

ELECTRIC FANS

Owing to trade conditions, there will be a scarcity of ELECTRIC FANS this year, so we advise everyone who contemplates purchasing to place their order at once.

We can quote all sizes at attractive prices but cannot guarantee present prices to last.

WRITE FOR COMPLETE PRICE LIST TODAY

Amusement Supply Company

Largest Exclusive Dealers to the Moving Picture Trade

300-302 Mallers Bldg.
5 South Wabash Ave.
CHICAGO, ILL.

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. **Mail the money and coupon right now.**

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City.
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME. .....

ADDRESS.....

Advertising Aids: Two ones, two threes, one six sheet and one twenty-four sheet. One sheet of players. Black and white lobby displays. Slides. Player cuts. Heralds. Press book. Ideas sheet.

Released September 1.

"THE SAVAGE WOMAN"

Clara Kimball Young Presents Herself and Her Own Company in an Adaptation of Francois Curel's "La Fille Sauvage."

Cast.

Renee Benoit.....Clara Kimball Young
Jacques Benoit.....Edward M. Kimball
Jean Lerier.....Milton Sills
Aimee Ducharme.....Marcia Manon
Prince Menelek.....Clyde Benson

Directed by Edmund Mortimer.

The Story: Renee is mistaken by a native prince who thinks she is the reincarnated spirit of the Queen of Sheba, and tries to capture her. She escapes, but is shot accidentially by Lerier, who nurses her back to health and takes her to Paris. He soon tires of her and turns to his former love, Aimee. Renee in a rage destroys a valuable curio and then goes to Abyssinia to get another one. Lerier goes back to the spot where he met Renee and is captured by the fanatic prince, who prepares to sacrifice him to the sprit of the queen. Renee appears and saves him. The natives mistake her for the queen and flee in terror.

Feature Clara Kimball Young as Renee Benoit and Milton Sills as Jean Lerier.

Program and Advertising Phrases: Best of All Clara Kimball Young's Intensely Dramatic Offerings.

How the Queen of Sheba Came to Life and Thwarted Villainy.

Queen of Motion Picture Stars in Her Greatest Photodrama.

Translating a Savage Woman to a Parisian Ball Room.

Leopard Skins and Flowing Hair Sets New Fashion in Society.

How A Wild Woman Tamed Parisian Social Lions.

Advertising Angles: In addition to capitalizing Miss Young's popularity work on the story. Really novel stories are few and here is one you can talk about with safety on this score. Tell it is from the writings of a French author and play up the high lights of the story. Get one or two extra sets of the stills and use them for window work.

Advertising Aids: Two one-sheets, two three-sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

"FOR HUSBANDS ONLY"

Jewel Presents Another Screen Triumph by Lois Weber Based Upon a Magazine Story by G. B. Stern, with Mildred Harris and Other Favorites.

Cast.

Toni Wylde.....Mildred Harris
Rolin Van D'Arcy.....Lewis J. Cody
Samuel Dodge.....Fred Goodwins
Mrs. Ellis.....Kathleen Kirkham

Directed by Lois Weber.

The Story: Toni, piqued at the unsatisfactory ending of her love affair with D'Arcy, marries Dodge. D'Arcy, then real-

DONT FORGET IT

Quality DEVELOPING and PRINTING are possible only where experience guides and a high standard of workmanship is maintained.

On each point you will find us competent to serve you in an efficient and reliable manner.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

Simplex

If Your Box Office Business Isn't Satisfactory

—if your House hasn't enough "repeaters"—
—if people prefer to walk a little farther, or perhaps go downtown, to see another Show—
—then we suggest that you:

"LET THE Simplex TWINS SELL YOUR TICKETS"

They are good salesmen.
They work without bluster or shouting.
They sell tickets by appealing to the eye.
(And the eye is the pathway to the purse.)

Nervous pictures repel. Simplex projection attracts. Which pays the best?

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

In Answering Advertisements, Please Mention the MOVING PICTURE WORLD.

izing that he really wants her, schemes to destroy Dodge's faith and force Toni to turn to him. He stages a play in his private theatre in which the characters are recognizable as himself, Toni and Dodge, the worst explanation being given to Toni's conduct. Dodge is invited to witness the play, and D'Arcy, during the performance, goes to Toni, tells her what he has done and that Dodge's love for her has been destroyed. Toni realizes she really cares for Dodge. Just then he appears. D'Arcy asks how he liked the play. He declines to discuss it, pleading that his wife is tired, and D'Arcy leaves. Then—but to tell what happened next would spoil your interest in the denouement.

Feature Mildred Harris as Toni Wylde and Lewis J. Cody as Rolin Van D'Arcy.

Program and Advertising Phrases: Intensely Dramatic Offering Appealing to Husbands, Wives and the Whole Family.
She Married for Vengeance and the Biter Was Bitten.
Mystifying Plot That Baffles Solution to the Last Scene.
Here's A Dramatic Treat for the Whole Family Despite Its Title.
"For Husband's Only"—But Bring Along the Wife and Family.
Produced by Lois Weber—"The Belasco of the Screen."

Advertising Angles: Make the fullest possible use of the title in a clean fashion. The press sheet line, "For Husbands Only, but bring your wife with you," is an excellent example of how to work the title. Don't try to get too sensational with it. You'll not please the sensation seeker and you will love those who would appreciate the play. Play up the name of the producer, which has a box-office value, and you can safely say that this is one of the most perfect scripts technically she has ever produced. Invite photoplaywrights in your town to come and study the technique. If your admission price is 15 cents advertise that husband and wife can come for a quarter if they come together. Do a little extra advertising for this. It will pay.

Advertising Aids: Three one sheets, two three sheets, one six-sheet, and one 24-sheet. Two three-column cuts, six two-column cuts, and two three-column cuts.

"MARRIAGE"

Frank A. Keeney Presents Catherine Calvert in a Story by Guy Bolton, Author of "Polly with a Past," "Very Good Eddie," Etc.

Cast.

Eileen Spencer.....Catherine Calvert
Jack Spencer.....David Powell
Carter Ballantyne.....Thomas Holding
Mrs. Stoddard.....Ida Darling
Tommy Latimer.....Walter Hiers
Dolly Page.....Hazel Alden

The Story: Eileen is a member of a bridge-playing coterie. Her husband, a supposedly prosperous broker, neglects her and she prepares to elope with Ballantyne, a novelist. Her husband informs her he is bankrupt; his eyes are afflicted and can only be cured by an expensive operation. Conscience stricken, she dismisses Ballantyne. Dolly, her friend, comes to borrow money. Eileen confesses her financial condition, and, urged by Dolly, they fit up an apartment and make money by cheating at cards. Ballantyne finds them and threatens exposure unless Eileen will accept him as a lover. Eileen's husband returns, the operation having been successful. Going to Eileen's apartment, he finds Ballantyne, who is awaiting her return, and, thinking himself an intruder, he leaves. Eileen, knowing Ballantyne will carry out his threat, accuses herself of being a cheat at a dinner party. Her husband, who has stolen to the door of the room to shoot Ballantyne, hears Eileen's confession, and a reconciliation is effected.

Feature Catherine Calvert as Eileen Spencer and David Powell as Jack Spencer.

Program and Advertising Phrases: Cheating At Cards In High Society Brings Exposure to Fashionable Leaders.
How High Society Pays Its Debts in the Circle of Its Own Set.
Gambling Partnership Between Society Queens Explodes In Scandal.
Picturing the Details of Life in New York's Exclusive Set.
Dramatic Outcome Of A Gambling Adventure in High Society.
Famous Stage Success Now Revealed in Gripping Photodrama.

Advertising Angles: A good slant to take at this picture is the evil wrought by gambling among women. Work along this line in your newspaper advertising. Play up the fact that the story is an original plot by a well-known dramatic author, and double this if any of his plays have been seen in your town recently. For a throwaway try "Would you cheat at cards for your husband's sake?" Tell part of the story and announce that the outcome can be learned at your house.

Advertising Aids: Two one sheets, two three sheets, one six-sheet. Eight 8x10 black-and-white, eight 11x14 sepia, and one 22x28 colored gelatin photos. One three-column, one two-column, and three one-column production cuts. One each one-column, two-column, and three-column "ad" cuts. Publicity photos and slides.

"WINNING GRANDMA"

Pathe Presents the Inimitable Marie Osborne in the Charming Story of Baby Hands That Wrung an Ancient Heart.

Cast.

Little Marie Reading..Baby Marie Osborne
Will Reading.....Morris Foster
Mrs. Reading.....Ruth King
Luther Parrish.....William Quinn

Directed by William Bertram.

The Story: Mrs. Jasper Reading, a stern woman, makes things so unpleasant for her son Jasper and his wife that they leave. She then asks her other son, Will, to come and live with her and bring his wife and little daughter, Marie. Marie is a mischievous child, always indulging in pranks with little black Sambo, and she and her grandmother do not get along well. Marie's mother, though innocent, is compromised by a plotting scoundrel, and she goes back to the old home, taking Marie. Soon the grandmother becomes lonely, and realizing that she really loves the child, she goes after the mother, and, stealing into the bedroom, takes little Marie in her arms. Here her two sons and their wives discover her. She confesses that she has been too stern and asks that she be permitted to live in happiness with them, and her wish is granted.

Feature Baby Marie Osborne as Little Marie Reading.

Program and Advertising Phrases: Baby Marie Osborn Plays Role of Peacemaker In Family of Many Troubles.
Aristocratic Grandmother Steels Her Heart Against Kindly Influance.
Story of An Unusual Family Who Differ On Unusual Topics.
How a Little Child Softened the Heart of Stern Grandparent.
Intriguing for a Million Comes to Naught When Baby Interrupts.
Clever Child Actress Plays Role That Will Delight All "Fans."

Advertising Angles: If your patrons like Baby Osborne the mention of her appearance will be sufficent, but be sure that the announcement is made sufficiently prominent to reach all admirers. Tell also that the clever little negro boy is in the picture. In the advertising work along the lines of the child's appeal to her grandparent with such catch phrases as "What woman can resist her grandchild?" Make it plain, through telling part of the story that it is a departure from the timeworn foundation this title might fit.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released August 18.

"GREEN EYES"

Thomas H. Ince Presents Dorothy Dalton in the Thrilling Story of a Man Who Was Jealous of His Younger Brother.

Cast.

Shirley Hunter.....Dorothy Dalton
Pearson Hunter.....Jack Holt
Morgan Hunter.....Emery Johnson
Margery Gibson.....Doris Lee
Alexander Chapman.....Robert McKim
Jim Webb.....Clyde Benson

Directed by R. William Neill.

The Story: A man becomes jealous of his pretty wife, and she leaves him after a quarrel, but returns and a reconciliation occurs. Again he becomes jealous, this time of his younger brother, who thrashes a scoundrel who is later strangled by a revengeful negro. Finding the body later he confesses his supposed crime to his sister-in-law. To shield the boy, the wife tells her husband she invited him to her room; then the husband attempts to kill himself. The wife averts the tragedy, and as the younger brother confesses, word is brought that the real murderer has confessed. A reconcilation then occurs between husband wife.

Feature Dorothy Dalton as Shirley Hunter and Jack Holt as Pearson, her husband.

Program and Advertising Phrases: Dorothy Dalton Star in Newest Paramount Enacts Intensely Dramatic Role.
Green Eyes of Jealousy Are Strangely Opened to See the Truth.
Plot and Counterplot Holds Interest Intense to the Climax.
With Jealousy the Theme Photoplay Teems With Thrills.
Atmosphere of the South Clings to Dorothy Dalton's Latest Play.
Jealousy and the Countless Woes It Inflicts Theme of Photoplot.

Advertising Angles: The jealousy theme will be the strongest to play up. Work such lines as "If you are jealous see Green Eyes before you kill yourself" and "Even if your wife is pretty, she can be true to you." The cuts and paper tell nothing of the story, so if you use these be sure that your text gets the big idea over, using portraits in preference to the scene cuts.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released August 26.

THE WORLD'S STANDARD THEATRE ORGANS
SEEBURG
Unified Theatre Organs
Automatic Pipe Organs
SIMPLICITY • RELIABILITY • ENDURANCE
J. P. SEEBURG PIANO CO - REPUBLIC BLDG. CHICAGO

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

ORGANIST desires position. First-class musician. Experienced, reliable man. Fine picture player and soloist. Good organ and salary essential. "ORGANIST," Box 472, Hagerstown, Maryland.

EXPERIENCED ORGANIST and pianist with orchestra. Oberlin graduate. Best of references. Miss D., 9 Elm St., Geneseo, New York.

FIRST CLASS moving picture operator wants steady position, $35 a week. Write A. Simeon, 78 West 68th St., N. Y. City.

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List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Drama).
The Jest of Talky Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Drama).

BLUE RIDGE DRAMAS.
(Ned Finley)

The Raiders of Sunset Gap (Two Parts—Dr.).
O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

Luck in Old Clothes (One Part).
The Comeback of Barnacle Bill (One Part).
Some Baby (One Part).
When You Hit—Hit Hard (One Part).
A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

Camille (Helen Hesperia—Six Parts—Drama).
The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

The Locked Heart (Five Parts—Drama).
No Children Wanted (Five Parts—Drama).
Miss Mischief Maker (Five Parts—Drama).
The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.
(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUGUST 4.

Waifs (Gladys Hulette—Five Parts—Comedy-Drama—Astra).
That's Him (Harold Lloyd—One Reel—Comedy—Rolin.
Venezuela (One Reel—Educational—Post Film Co.).
Official War Review No. 6 (One Reel—Topical).
Hearst-Pathe News No. 64 (Topical).
Hearst-Pathe News No. 65 (Topical).

RELEASES FOR WEEK OF AUGUST 11.

The Ghost of the Rancho (Bryant Washburn—Five Reels—Drama—Pathe).
Do Husbands Deceive? (Toto—One Reel—Comedy—Rolin).
La Guiara to Caracas (One Reel—Educational—Post).
Official War Review No. 7 (Topical).
Hearst-Pathe News No. 66 (Topical).
Hearst-Pathe News No. 67 (Topical).

RELEASES FOR WEEK OF AUGUST 18.

Winning Grandma (Baby Marie Osborne—Five Parts—Drama—Diando).
Hands Up (Episode No. 1—"The Bride of the Sun"—Three Parts—Drama—Astra).
Bride and Gloom (Harold Lloyd—One Reel—Comedy—Rolin).
Caracas, Venezuela (One Reel—Educational—Post Film).
Official War Review No. 8 (One Reel—Topical).
Hearst-Pathe News No. 68 (Topical).
Hearst-Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUG. 25.

The Girl from Bohemia (Irene Castle—Five Parts—Comedy-Drama—Astra).
Hands Up (Episode No. 2, "The Missing Prince"—Two Parts—Drama—Astra).
Nipped in the Bud (Toto—One Reel—Comedy—Rolin).
A Sun-Kissed Isle (One Reel—Educational—Post).
Official War Review No. 9 (One Reel—Topical).
Hearst-Pathe News No. 70 (Topical).
Hearst-Pathe News No. 71 (Topical).

Paramount Pictures Corp.

PARAMOUNT-MACK SENNETT COMEDIES.

June 3—Love Loops the Loop.
June 17—Two Tough Tender Feet.
July 1—Her Screen Idol (Two Parts).
July 15—Ladies First.
July 29—Her Blighted Love.
Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girls.

PARAMOUNT-ARBUCKLE COMEDIES.

Mar. 18—The Bell Boy.
Moonshine (Two Parts).
July 8—Good Night Nurse.
Aug. 18—The Cook.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

July 15—The City of Dim Faces (Sessue Hayakawa—Five Parts—Drama).
July 15—Uncle Tom's Cabin (Marguerite Clark—Five Parts—Drama).
July 22—The Vamp (Enid Bennett—Five Parts—Drama).
July 29—Less Than Kin (Wallace Reid—Five Parts—Drama).
Aug. 5—A Nine O'clock Town (Charles Ray—Five Parts—Drama).
Aug. 12—Fedora (Pauline Frederick—Five Parts—Drama).
Aug. 19—In Pursuit of Polly (Billie Burke—Five Parts—Drama).
Aug. 26—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 26—Coals of Fire (Enid Bennett—Five Parts—Drama).

Artcraft Pictures.

July 8—We Can't Have Everything (C. B. De Mille—Five Parts—Drama).
July 29—The Danger Mark (Elsie Ferguson—Five Parts—Drama).
Aug. 5—Bound in Morocco (Douglas Fairbanks—Five Parts—Drama).
Aug. 12—The Great Love (Griffith's—Five Parts Drama).
Aug. 19—Riddle Gawne (W. S. Hart—Five Parts—Drama).
Aug. 26—Till I Come Back to You (Bryant Washburn—Five Parts—Drama—De Mille).

PARAMOUNT-BRAY PICTOGRAPHS.

July 15—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22—Subjects on Reel: Helping Humanity to Be Healthy and Happy No. 3; An African Game Hunt; Motion Analyzed—First of a series analyzing motion; Cartoon by Bray Studios.
July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

July 8—Rotorua, the Yellowstone of the Antipodes in New Zealand (Scenic).
July 15—Among the Maoris of New Zealand (Scenic).
July 22—Wellington and the North Island of New Zealand.
July 29—Down South in New Zealand.
Aug. 5—Who's Who in the Zoo (Scenic).
Aug. 12—Along the Queensland Coast.
Aug. 19—The Cruise of the Aki Maru.
Aug. 26—Sojourning in Sapporo.

BENJAMIN CHAPIN'S—PARAMOUNT SERIES.

"The Son of Democracy."

Apr. 8—The Slave Auction (Ninth Release—Two Parts).
Apr. 15—Under the Stars (Tenth Release—Two Parts).

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List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

July 31—No. 35 (Topical)—03119.
Aug. 7—No. 36 (Topical)—03129.
Aug. 14—No. 37 (Topical)—03138.
Aug. 21—No. 38 (Topical)—03151.

CENTURY COMEDY.

July 17—Choo Choo Love (Alice Howell—Two Parts)—03099.
July 31—Hey Doctor (Alice Howell—Two Parts)—03118.
Aug. 14—Bawled Out (Two Reels)—03137.

L-KO.

July 24—Clean Sweep (Merta Sterling—Two Parts—Comedy)—03109.
Aug. 7—Fools and Fires (Billy Armstrong—Two Parts—Comedy)—03128.
Aug. 21—Title Not Decided (Two Parts—Comedy)—03150.

NESTOR.

July 22—Repeating the Honeymoon (Eileen Sedgewick—Comedy)—03108.
July 29—Bruin Trouble (Belle Bennett—Comedy)—03117.
Aug. 5—It Can't Be Done (Lee Kolmar—Comedy)—03127.
Aug. 12—Don't Flirt (Marcia Moore—Comedy)—03136.
Aug. 19—The Pie-Eyed Piper (William Franey—Comedy)—03149.

UNIVERSAL SPECIAL ATTRACTION.

Aug. 3—The Mortgaged Wife (Dorothy Phillips—Six Reels—Drama)—03125.
Aug. 10—No release this week.
Aug. 17—A Woman's Fool (Harry Carey—Five Parts—Drama)—03147.
Aug. 17—How Charlie Captured the Kaiser (One Reel Cartoon)—03139.
Aug. 24—No release this week.

UNIVERSAL SCREEN MAGAZINE.

July 27—Issue No. 81 (Educational)—03111.
Aug. 3—Issue No. 82 (Educational)—03120.
Aug. 10—Issue No. 83 (Educational)—03130.
Aug. 17—Issue No. 84 (Educational)—03142.
Aug. 24—Issue No. 85 (Educational)—03152.

UNIVERSAL SPECIAL FEATURE.

Aug. 3—The Lion's Claws (Episode No. 18, "Triumph"—Two Parts—Drama)—03123.
Aug. 10—The Brass Bullet (Episode No. 1—"A Flying Start"—Two Parts—Drama)—03133.
Aug. 17—The Brass Bullet (Episode No. 2—"The Muffled Man"—Two Parts—Drama)—03145.
Aug. 24—The Brass Bullet (Episode No. 3, "Locked in the Tower"—Two Parts—Drama)—03155.

UNIVERSAL CURRENT EVENTS.

July 27—Issue No. 63 (Topical)—03112.
Aug. 3—Issue No. 64 (Topical)—03121.
Aug. 10—Issue No. 65 (Topical)—03131.
Aug. 17—Issue No. 66 (Topical)—03144.
Aug. 24—Issue No. 67 (Topical)—03153.

STAR COMEDIES.

Lyons-Moran Pictures.

July 13—Shot in the Dumbwaiter—03096.
July 20—Almost Welcome—03107.
July 27—The Vamp Cure—03116.
Aug. 3—A Duck Out of Water—03126.
Aug. 10—Don't Shoot—03135.
Aug. 17—Give Her Gas—03148.
Aug. 24—Damaged Good—03157.
Aug. 24—The Whirlwind Finish (Two Parts)—03154.

WESTERN AND RAILROAD DRAMAS.

Aug. 3—The Human Target (Kingsley Benedict—Three Parts)—03122.
Aug. 10—The Trail of No Return (Eileen Sedgwick—Two Parts—Drama)—03132.
Aug. 17—Roped and Tied (Two Parts)—03144.

Mutual Film Corp.

STRAND.

July 23—On Her Account (Billie Rhodes)—30-CST-1.
July 30—She Almost Proposed (Billie Rhodes)—31-CST-1.
Aug. 6—What Will Father Say—32-CST-1.
Aug. 13—The High Cost of Weddings (Elinor Field)—33-C-S-T-1.
Aug. 20—Winnie's Wild Wedding (Elinor Field)—34-CST-1.

MUTUAL STAR PRODUCTION.

July 15—No release this date.
July 22—Impossible Susan (Margarita Fisher—Five Parts—Drama)—24-FF-5.
July 29—No release this date.
Aug. 4—Her Husband's Honor (Edna Goodrich—Five Parts—Drama)—25-FG-5.
Aug. 18—Hoosier Romance (Colleen Moore—Five Parts—Selig—Drama)—26-FC-5.
Aug. 25—No release this date.

MUTUAL.

July 28—Screen Telegram (Topical)—43-T-1.
July 31—Screen Telegram (Topical)—43-T-1.
Aug. 4—Screen Telegram (Topical)—44-T-1.
Aug. 7—Screen Telegram (Topical)—45-T-1.
Aug. 11—Screen Telegram (Topical)—46-T-1.
Aug. 10—Screen Telegram (Topical)—47-T-1.
Aug. 13—Screen Telegram (Topical)—48-T-1.
Aug. 17—Screen Telegram (Topical)—49-T-1.
Aug. 20—Screen Telegram (Topical)—50-T.

OUTING-CHESTER PICTURES.

July 14—Mountaineering Memories—3-O-1.
July 21—Zuni Kicking Races—4-O-1.
July 28—A White Wilderness—5-O-1.
Aug. 4—A Coorial of the Orinoco—6-O-1.
Aug. 11—A Dam Catastrophe—7-O-1.
Aug. 18—Statia With a Past—8-O-1.
Aug. 25—Pines Up and Palms Down—9-O-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

June 2—All Woman (Mae Marsh—Six Parts—Drama).
June 16—The Venus Model (Mabel Normand—Six Parts—Comedy-Drama).
June 30—The Service Star (Madge Kennedy—Six Parts—Drama).
July 14—The Glorious Adventure (Mae Marsh—Five Parts—Comedy-Drama).
July 28—Back to the Woods (Mabel Normand—Five Parts—Comedy-Drama).
Aug. 11—Friend Husband (Madge Kennedy—Five Parts—Comedy-Drama).
Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 2—The Turn of the Wheel (Geraldine Farrar—Five Parts—Drama).
Sept. 9—Peck's Bad Girl (Mabel Normand—Five Parts—Drama).
Sept. 16—Just For Tonight (Tom Moore—Five Parts—Drama).
Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

July 1—Widow's Might (Two Parts).
July 15—Dad's Knockout (Two Parts).
July 29—Up a Tree (Two Parts).
Aug. 12—Billy's Fortune (Two Parts).
Aug. 26—Bill's Opportunity (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

May 27—Pay Day (Five Parts—Drama).
June 3—The Only Road (Five Parts—Drama).
June 10—Social Quicksands (Five Parts—Dr.).
June 17—The House of Gold (Five Parts—Dr.).
June 24—A Man's World (Five Parts—Drama).
July 1—Opportunity (Viola Dana—Five Parts—Drama).
July 8—No Man's Land (Bert Lytell—Five Parts—Drama).
July 15—A Successful Adventure (May Allison—Five Parts—Drama).
July 22—The Demon (Edith Storey—Five Parts—Drama).
July 29—A Pair of Cupids (Francis X. Bushman—Five Parts—Drama).
Aug. 5—The House of Mirth (All-star cast—Five Parts—Drama).
Aug. 12—Flower of the Dusk (Viola Dana—Five Parts—Drama).
Aug. 19—In Judgment of (Anna Q. Nilsson—Five Parts—Drama).
Aug. 26—Boston Blackie's Little Pal (Bert Lytell—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

Lest We Forget (Eight Parts—Drama).
My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

July 21—By Proxy (Roy Stewart—Five Parts—Drama).
July 21—False Ambition (Alma Rubens—Five Parts—Drama).
July 28—Golden Fleece (Joe Bennett—Five Parts—Drama).
July 28—Beyond the Shadows (William Desmond—Five Parts—Drama).
Aug. 4—The Price of Applause (Jack Livingston—Five Parts—Drama).
Aug. 4—Alias Mary Brown (Pauline Starke—Five Parts—Drama).
Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).

KEYSTONE COMEDY.

June 2—Flapjacks (Two Parts).
June 16—Isn't It Warm? (Two Parts).
June 16—Cupid and the Cop (Two Parts).
June 30—Pearls Without Price (Two Parts).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

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GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

July 29—A Gentlemen's Agreement (Nell Shipman—Five Parts—Drama).
Aug. 5—All Man (Harry Morey—Five Parts—Drama).
Aug. 12—Wild Primose (Gladys Leslie—Five Parts—Drama).
Aug. 19—The Changing Woman (Hedda Nova—Five Parts—Drama).
Aug. 26—The Clutch of Circumstance (Corinne Griffith—Five Parts—Drama).

BIG V. COMEDIES.

July 29—Wounded Hearts and Wedding Rings.
Aug. 5—Dunces and Dangers.
Aug. 12—Shines and Monkey-shines.
Aug. 19—Dukes and Dollars.
Aug. 26—Flappers and Friskies.

DREW COMEDIES.

July 29—Their Agreement.
Aug. 5—Miss Sticky-Moufie-Kiss.
Aug. 12—Diplomatic Henry.
Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.

VITAGRAPH SERIAL.

A Fight for Millions.

July 22—Episode No. 2 ("Flames of Peril"—Two Parts—Drama).
July 29—Episode No. 3 ("The Select Stockade"—Two Parts—Drama).
Aug. 5—Episode No. 4, "The Precipice of Horror"—Two Parts—Drama).
Aug. 12—Episode No. 5 ("The Path of Thrills"—Two Parts—Drama).
Aug. 19—Episode No. 6—"The Spell of Evil" (Two Parts—Drama).
Aug. 26—Episode No. 7, "The Gorge of Destruction" (Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

July 14—Her Price (Virginia Pearson—Five Parts—Drama).
July 21—Miss Innocence (June Caprice—Five Parts—Drama).
July 28—The Fallen Angel (Jewel Carmen—Five Parts—Drama).
Aug. 4—Doing Their Bit (Jane and Katherine Lee—Five Parts—Drama).
Aug. 11—The Bird of Prey (Gladys Brockwell—Five Parts—Drama).
Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

FOX STANDARD PICTURES.

Apr. 7—The Blindness of Divorce (Five Parts—Drama).
June 16—Under the Yoke (Theda Bara—Five Parts—Drama).

FOX "BIG SIX" REISSUES.

The Soldier's Oath.
The Plunderer.
The Clemenceau Case.
The Two Orphans.
The Bondman (William Farnum—Five Parts—Drama).
A Fool There Was (Theda Bara—Five Parts—Drama).

FOX SUNSHINE COMEDIES.

June 30—Who's Your Father?
July 28—A Tight Squeeze.

MUTT AND JEFF ANIMATED CARTOONS

July 14—The Extra Quick Lunch.
July 21—Hunting the U-Boats.
July 28—Hotel de Mutt.
Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

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S. O. S.
His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BETZWOOD FILM COMPANY.

Betzwood, Pa.

Sandy Burke (Louis Bennison).
When East Meets West (Lady Tsen-Mei—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

Scandal Mongers (Lois Weber—Five Parts—Drama)—03115.
The Dream Lady (Five Parts—Drama)—03124.
The Love Swindle (Five Parts—Drama)—03134.
That Devil Bateese (Five Parts—Drama)—03146.

CHRISTIE FILM CORPORATION.

Los Angeles, Cal.

July 8—Efficiency.
July 15—Just Like Dad.
July 22—This Way Out.

COMMONWEALTH PICTURES CORP.

(Releasing Spanuth's Original "Vod-a-Vil Movies.")

July 1—Third release.
July 15—Fourth release.
July 29—Fifth release.

EDUCATIONAL FILMS CORP.

The Following Are One Reel Scenics.

July 15—Mount Lassen in Action (Hammer).
July 22—The Rainbow Bridge (Newman).

Ditmars' "Living Book of Nature."

June 5—War Times at the Zoo (Half Reel).
June 17—Life in Inland Waters (Half Reel).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Herbert Brenon's Empty Pockets.
Herbert Brenon's Fall of the Romanoffs (With Iliodor).
Alimony (Josephine Whittell).
Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin)
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

W. W. HODKINSON CORP.

Releasing Paralta and Plaza Productions.

July 22—Maid o' the Storm (Bessie Barriscale).
Aug. 5—Burglar for a Night (Warren Kerrigan).
Aug. 19—A Law Unto Herself (Louise Glaum).
Sept. 2—The White Lie (Bessie Barriscale).
Sept. 9—Cupid Angling (Ruth Roland Douglas—Natural Color).

Plaza Productions.

Aug. 26—Petticoats and Politics (Anita King).
Sept. 9—Angel Child (Kathleen Clifford).

JEWEL PRODUCTIONS, INC.

The Doctor and the Woman (Seven Parts—Dr.).
The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama)—03097.
The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Drama).

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.

Among the Cannibal Isles of the South Pacific (Educational).

GEORGE KLEINE SYSTEM.

(Montgomery Flagg One-Reel Comedies, "Girls You Know"—Made by Edison.)

May 8—The Starter.
May 22—The Spoiled Girl.
June 5—The Lonesome Girl.

Essanay (Broncho Billy Series).

June 28—Broncho Billy Wins Out.
July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

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In and Out (Two Parts).
Beach Birds (Two Parts).
Love and Lunch (Two Parts).
Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

The Claw (Clara K. Young—Five Reels).
Cecilia of the Pink Roses (Marion Davies—Five Reels).
Good Night, Paul (Constance Talmadge—Five Reels)
The Whirlpool (Alice Brady—Five Reels).
July—The Safety Curtain (Norma Talmadge—Six Reels—Drama).
July—A Pair of Silk Stockings (Constance Talmadge—Five Reels—Drama).
July—The Savage Woman (Clara Kimball Young—Five Reels—Drama).

(Special Releases.)

The Barrier (Seven Parts—Drama).
The Wild Girl (Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

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June 30—A Romance of the Underworld (Catherine Calvert).
July 7—Street of Seven Stars (Doris Kenyon).
Aug. 11—Out of the Night (Catherine Calvert).
Aug. 11—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production).

WORLD PICTURES.

July 22—Joan of the Woods (Jane Elvidge—Five Parts—Drama).
July 29—Neighbors (Madge Evans—Five Parts—Drama).
Aug. 5—Heredity (Barbara Castleton—Five Parts—Drama).
Aug. 12—The Beloved Blackmailer (Caryle Blackwell—Five Parts—Drama).
Aug. 19—Merely Players (Kitty Gordon—Five Parts—Drama).
Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

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ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.
The Frozen Warning (Drama).

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

COSMOFOTOFILM COMPANY, INC.
220 West 42d Street, New York City.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
Madame Sherry.
The Submarine Eye.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

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Times Building, New York.
God's Man.

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"The Hand of Vengeance."
Episode No. 1, "The Sign of the Scar" (Two Parts—Drama).
Episode No. 2, "Scheming for Millions" (Two Parts—Drama).
Episode No. 3, "The Ambassador's Diamond (Two Parts—Drama).
Episode No. 4 ("The Grey Lady"—Two Parts—Drama).
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Keystone-Mack Sennett Comedies.)
His First False Step.
Ambrose Cup of Woe.

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
May—The Wrong Flat (Two Parts).
This Is the Life (Two Parts).
Oh What a Day.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

MONOPOL PICTURE COMPANY.
1476 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
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The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

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Aug.—Freda's Fighting Father (Two Reels).
Sept.—Fatty's Fast Flivver (Two Reels).
Oct.—Fred's Frivilous Fiance (Two Reels).

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June—The Snail (Five Reels).
July—The Ranger (Five Reels).
Aug.—Pen Vultures (Five Reels).
Sept.—The Prisoner of War (Five Reels).

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Now released—Berlin via America (Six Reels).
In Preparation—A Man of Today (Six Reels).
To Follow—The Fourth Generation (Six Reels).
The Coast Guard Patrol (By Neil Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Neil Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Corona Cinema Company.
The Curse of Eve (Six Parts—Drama).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

TRIANGLE FILM CORP.,
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The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
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(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
Mickey (Seven Parts).
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.
The Straight Road.

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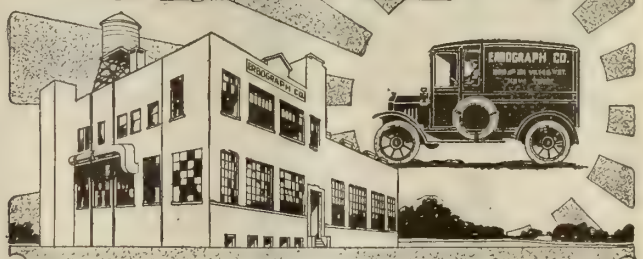

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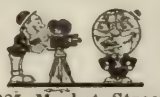

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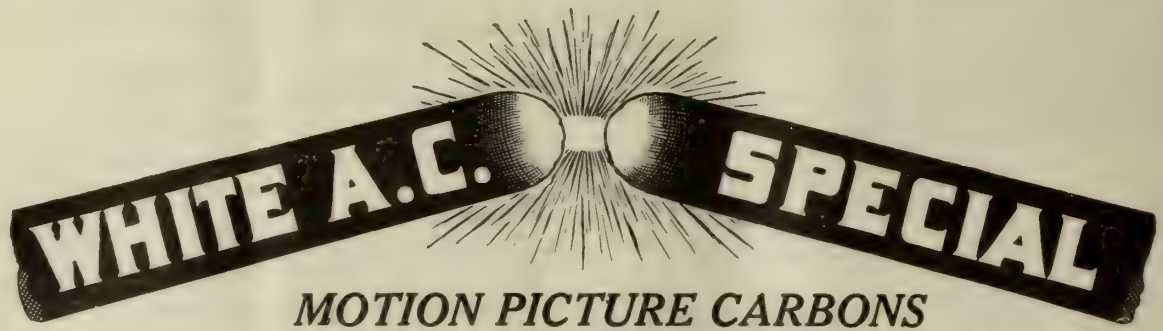

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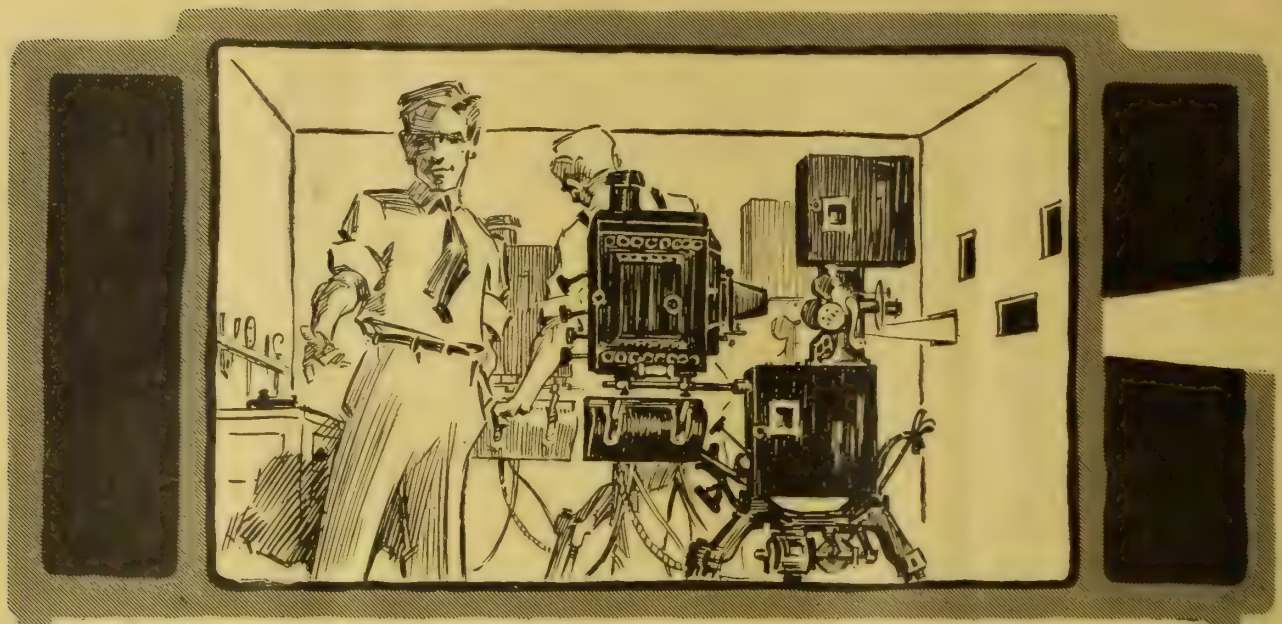
KANSAS CITY MACHINE & SUPPLY CO., INC., KANSAS CITY, MISSOURI



Projectionist Ray *says*

"It's Power's Cameragraph for mine every time.

"The success of your projection depends more on the Intermittent Movement than on any other thing; and the Power's movement is the best on earth. It's like this:

"In the projection of a film subject each individual picture must remain stationary upon the screen for a period of time. The longer this period, the better the eye can get the details.

"The Power's movement holds each picture on the screen nearly 7% longer than any other movement; and, believe me, I've used 'em all.

"That's why you get better definition with a Power's; that's why, as I say of the Cameragraph,

"It Puts the Picture on the Screen"

NICHOLAS POWER COMPANY
INCORPORATED
Pioneers of Projection
90 Gold Street, New York, N.Y.

Vol. 37, No. 9 August 31, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P. Chalmers in 1907

"This is a Goldwyn Year!"

That is why the nation's greatest exhibitors are now booked solid for Goldwyn Pictures for the next twelve months.

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

—its repeat will get you more money than an imitation's first showing !

The day on which the best imitation of "The KAISER, the Beast of Berlin," was released the value of this Original and *Only* Artistic Triumph *as a repeat* was advanced tremendously. Because every Exhibitor who saw the imitation knew instantly that his one best bet was to play the Original not only as a First Showing but also as a *Repeat* on every open date in his calendar.

Ponder this for a moment! The best advertised play on the best advertised subject in the whole wide world—and this free publicity growing, growing, *growing*—why, Man! its repeat will get you more money than an imitation's first showing! Take your two eyes and your check-book to your nearest JEWEL Exchange today. Settle that "repeat business" *now*.

JEWEL

"THE KAISER

—The Beast of Berlin

Thanks for the Trouble on "Triple Trouble"

To Whom It May Concern:

Essanay feels that it owes a debt of gratitude to its competitors for spreading broadcast statements in regard to our NEW Charlie Chaplin picture, "TRIPLE TROUBLE."

Knowing the motive for these statements, the interest of exhibitors all over the country has been aroused.

They have looked for, and found, our irrefutable arguments.

But what is more vital, they have learned what other exhibitors, who have run "TRIPLE TROUBLE," have done in the way of box office returns.

Particularly, they have learned what M. J. Weil, manager of the Castle Theatre, a first run Chicago house, did.

Mr. Weil said: "'TRIPLE TROUBLE' played to the biggest business ever done at the Castle Theatre, and I broke a rule of the house and ran the picture a second week, because my patrons demanded it."

The exhibitor knows that what one theatre has done, his can do; what one audience likes, another will.

He knows the opinion of another exhibitor is unbiased, because he has nothing to gain by making it.

Interest has been aroused to such a pitch, exhibitors have thronged the George Kleine exchanges, at our invitation, to see the picture for themselves. You can count on the exhibitor knowing what he wants when he sees it. The result is, bookings have been coming in faster than we dreamed of.

We knew the picture would go big, because we had a GOOD Chaplin comedy and a NEW one. But we could not have advertised it so extensively and done so much in so short a time had it not been for this unintentional cooperation. We thank you.

ESSANAY FILM MFG. CO.

Geo. K. Spoor

ESSANAY

GEORGE K. SPOOR, PRESIDENT

George Kleine System

Distributors

Millions Waiting for this big Y.M.C.A. Special

"AROUND THE CLOCK WITH THE ROOKIE"

—The entire world wide Y.M.C.A. backing behind this big Y.M.C.A. Special

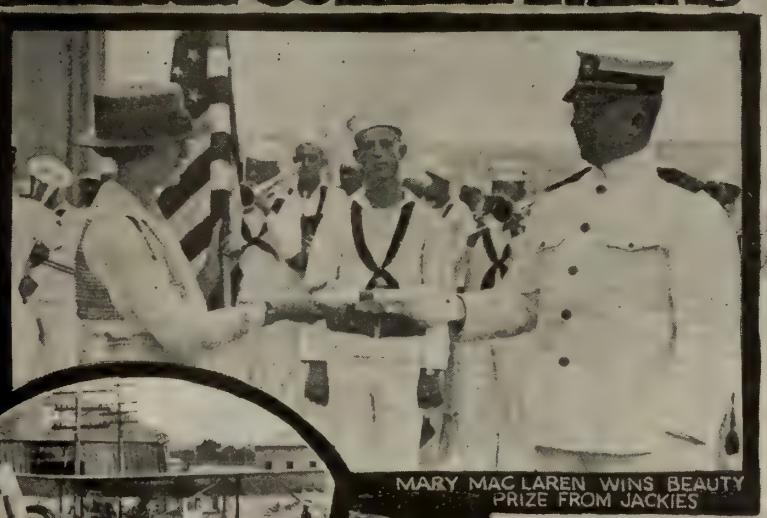
For the first time on any screen, the UNIVERSAL presents the exclusive and only picturization of "AROUND THE CLOCK WITH THE ROOKIE," showing scenes of our boys at play that have never been shown before; scenes that millions of mothers, fathers and relatives will go miles to see.

Besides being the first, exclusive and ONLY picture of its kind, it has the backing of the entire world wide Y. M. C. A. organization and Exhibitors can clean up with this special by conferring with the Secretary of the local Y. M. C. A. as has already been arranged by the officials of the Y. M. C. A.

It is your patriotic duty to show this great SPECIAL, and make a bag full of money at the same time. Confer immediately with your nearest Universal Exchange which will put you in touch with the Secretary of the local Y. M. C. A. Here's a genuine clean up for EVERY BIG AND LITTLE THEATRE in the country. UNIVERSAL FILM MFG CO. Carl Laemmle, Pres., 1600 Broadway, New York City.

UNIVERSAL
ANIMATED WEEKLY and CURRENT EVENTS

KING GEORGE GOES TO SEE BASEBALL


MARY MAC LAREN WINS BEAUTY PRIZE FROM JACKIES

AIRSHIP NO. 1,000

KING GEORGE VISITING BOOT REPAIRING

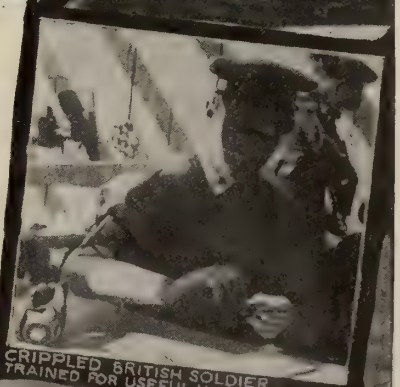
BAKER AND MARCH VISIT HOSPITAL

CHORUS GIRLS AT PAPER HANGING

You Can Bet On It!

Whenever—whatever—wherever anything happens the whole world around you can show it **first** in your town thru the Big U. Weeklies. Add the U. Screen Magazine and you'll have the best educational as well as all the "scoops." Book, at the very least, **two** of these three today. Your people **expect** it. Any U. Exchange.

UNIVERSAL
FILM MFG. COMPANY
CARL LAEMMLE, Pres.
1600 Broadway **NEW YORK**


CRIPPLED BRITISH SOLDIER TRAINED FOR USEFUL WORK

NATIONAL

Paramount and Artcraft

WEEK

1918 SEPTEMBER 1918

SUN.	MON.	TUES.	WED.	THUR.	FRI.	SAT.
1	2	3	4	5	6	7

Focusing America's Attention on the "Better Motion Pictures"

IN thousands of theatres in the week of September 1st, nothing but Paramount and Artcraft Pictures will be shown. It will be a week of showing America just what the motion picture is today—the national amusement, a vital part of America's seething life.

It will be a week of building of good will, a week in which the theatres will **show** the whole country just what better motion pictures are.

Such a week would be worthless unless the theatres of America show, first, pictures bearing trade marks so well known that the crowds will come to see them; second, pictures so good that they can stand the test of this concentrated demonstration.

The only company in the industry that has the producing and distributing organizations to furnish the quality of motion pictures necessary for such an important test of the worthwhileness of the industry is the Famous Players-Lasky Corporation.

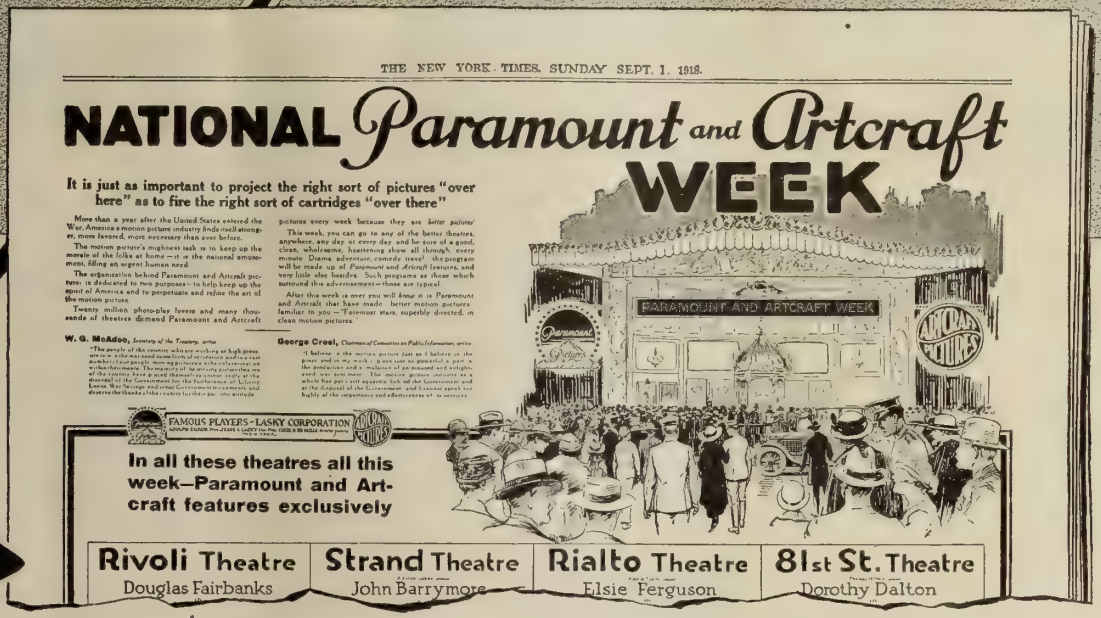
The only pictures that the exhibitor implicitly can trust always to make good to the public are Paramount and Artcraft Pictures.

And so if you are not already booked solid, get in on it quick! You, at your theatre, for your profit, for the National Week, for the industry of which you are a part—now and for the years to come.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

We Advertise Your Theatre Here, —and your pictures


THE NEW YORK TIMES, SUNDAY SEPT. 1, 1918.
NATIONAL Paramount and Artcraft WEEK
It is just as important to project the right sort of pictures "over here" as to fire the right sort of cartridges "over there"
PARAMOUNT AND ARTCRAFT WEEK
FAMOUS PLAYERS-LASKY CORPORATION
In all these theatres all this week—Paramount and Artcraft features exclusively
Rivoli Theatre Douglas Fairbanks
Strand Theatre John Barrymore
Rialto Theatre Elsie Ferguson
81st St. Theatre Dorothy Dalton

In the big newspapers that reach *your* people - - -

Full pages, carrying YOUR advertisement free in these great dailies, telling YOUR people what and when and where:

St. Louis Post-Dispatch
Des Moines Register and Tribune
Omaha World-Herald
Atlanta Journal
New Orleans Item
Dallas News
Salt Lake City Tribune
Denver Post
Butte Miner
Anaconda Standard
San Francisco Chronicle
Seattle Times
Portland Oregonian
Los Angeles Herald
Spokane Spokesman-Review
Boston Post
Portland Express and Advertiser
New Haven Register
New York Times
Buffalo Courier
Syracuse Post-Standard
Utica Press
Rochester Democrat
Washington Star
Baltimore Sun
Richmond Times-Dispatch
Pittsburgh Press
Cincinnati Post
Indianapolis Star
Louisville Herald
Detroit News
Cleveland Plaindealer
Chicago Tribune
Minneapolis Tribune
St. Paul News
Milwaukee Journal
Kansas City Star and Times
Wichita Eagle
Albany Knickerbocker Press
Philadelphia Bulletin
Boise, Idaho Statesman
Tulsa, Okla., World

Do your booking early so you'll be sure to get your share of the advertising.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General.*
NEW YORK

42

THE SATURDAY EVENING POST

Here → NEXT WEEK IS Paramount

It is just as important to project the right sort of pictures "over here" as to fire the right sort of cartridges "over there."

More than a year after the United States entered the War, America's motion picture industry finds itself stronger, more favored, more necessary than ever before.

The motion picture's mightiest task is to keep up the morale of the folks at home—it is the national amusement, filling an urgent human need.

The organization behind Paramount and Artcraft pictures is dedicated to two purposes—to help keep up the spirit of America and to perpetuate and refine the art of the motion picture

Twenty million photo-play lovers and many thousands of theatres demand Paramount and Artcraft pictures every week because they are *better pictures.*

This coming week, you can go to any of the better theatres, anywhere, any day, or every day, and be sure of a good, clean, wholesome, heartening show all through, every minute. Drama, adventure, comedy, travel—the program will be made up of *Paramount* and *Artcraft* features, and very little else besides. In many cases nothing else. Such programs as that right here in front of your eyes—that one is typical

We named that theatre Alhambra merely as an example It might just as well be Strand, Rialto, Palace, Rivoli, Empire, Crescent, Globe, Cascade, Court, or the name of the *theatre nearest you.*

After this coming week is over you will *know* it is Paramount and Artcraft that have made "better motion pictures" familiar to you: —"Foremost stars, superbly directed, in clean motion pictures."

FAMOUS PLAYERS-LASKY CORPORATION

ON the evening of Thursday, August 29th, in the best homes in your town, the folks are going to be reading, in the Saturday Evening Post, the double page advertisement, a small reproduction of which is shown above.

The banker, the station agent, the druggist, the grocer, the mayor and their wives and children will be reading it.

43

AUGUST 31. 1918.

and Artcraft WEEK

Everybody who is anybody in your town reads the Saturday Evening Post. You know that.

And after they've read it they'll have new respect for the industry of which you are a part, and they'll say, each of them: "Isn't that a fine idea! Wonder where we'll find these Paramount and Artcraft Pictures this week?"

Is the answer going to be the name of your theatre—or the other fellow's?

Why Quality Producers release thru Hodkinson Service

SOME confusion formerly existed in the mind of the trade in reference to the W W HODKINSON CORPORATION

By confusing the distributing organization of W W Hodkinson with the product it sells many have entirely lost sight of the fact that this **corporation is the only independent distributing channel in the industry** absolutely unhampered by those entangling producer or exhibitor ties which, by strangling independence, forbid the impartial, fair and equitable business dealings with both sides that characterize the Hodkinson method of doing business

This fact and a knowledge of Mr Hodkinson's principles and record of achievements has made the far sighted producers now releasing through Hodkinson realize that his present organization spells big success for them because it is basicly right and entirely just in every way

More than that the comprehensive consolidation of the exhibitors buying power throughout the country by means of the Hodkinson Co-Partnership Plan offers them a safe assured and continuous market for quality product

Hodkinson Service is being moulded to fit the needs of exhibitors and is being sold to them on a basis of profit to the exhibitor and producer

Hodkinson Service

consisting of

Lillian Walker Productions, Jesse D Hampton Productions, Paralta Plays, Plaza Pictures and Douglas Natural Color Pictures

AT ALL GENERAL FILM EXCHANGES

JESSE D HAMPTON PRODUCTIONS
1845 Alessandro Street
Los Angeles Cal

J WARREN KERRIGAN FEATURES

July 25th,1918.

W. W. Hodkinson, Esq.,
527 Fifth Avenue
New York City, N.Y.

Dear Mr. Hodkinson:

J. Warren Kerrigan's first production under my management is being forwarded to you. Your distribution of this production will be, I am sure, the beginning of an enjoyable and profitable business association.

It has been three years almost to a day since I first talked with you about producing. Through all the changes and turmoil of those three years, I have retained my original viewpoint -- that the business needs new ideas and more ideals and that both are commercially possible with you at the head of a great distributing company. Your breadth of vision, ability, fairness & honesty will, of course, make for success.

I selected your organization because of my belief that the policy you have adopted for exhibitors will, in the long run, prove most satisfactory to all interests - exhibitor, distributor and producer.

With best wishes,

Very sincerely,

Lillian Walker Pictures Corp.
501 Fifth Avenue (LETTER DARK) (PRESIDENT) New York City

August 7, 1918.

Mr. W. W. Hodkinson,
President, W. W. Hodkinson Corp.,
527 Fifth Avenue,
New York.

My dear Mr. Hodkinson:

I feel it would be a serious personal lapse to let the consummation of our contract for the distribution of the eight Lillian Walker pictures, less without an expression of my satisfaction in having effected this releasing arrangement with you.

As you know, I have been working for more than a year with exhibitors in an effort to develop some sort of practical co-operation between exhibitor and producer.

When I say to you, therefore, as I do, that I believe your plan is the only logical, business policy, now before the industry, that will gain genuine co-ordination between exhibitor and producer, I trust you will accept the assertion, not alone as a personal tribute, but as a plain statement of facts by one who has been in the closest touch with all the co-operative plans in the field.

In placing the series of Lillian Walker pictures in your hands for distribution, therefore, it is my honest belief that I have not only served the interests of my own company best, but that I am doing my bit along lines that have a most vital bearing on the interests of the exhibitors of the country as a whole.

Very sincerely yours,

W·W·HODKINSON·CORPORATION
·527·FIFTH·AVE·NEW·YORK·

Dressing Your House Program

"CLOTHES make the man" it is said Opinion may differ as to the exact truth of this quotation but it is true that a program, just like a man may be greatly improved by judicious "dressing."

The cut below is a most attractive design for the first Kathleen Clifford Plaza Picture "Angel Child." It will add to the selling value of your program a good deal.

We are ready to supply it in various sizes to meet the requirements of the average program. This cover design may also by careful mortising of type matter, be used as a stock cover for all Plaza Pictures.

Intensive selling is the order of the day. Don't neglect any item—they all count in the final analysis at the box office.

W·W·HODKINSON CORPORATION

527 FIFTH AVE NEW YORK CITY

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES

How O. Henry "Gets Across"!

Vast Audiences Applaud His Genius on the Screen in Broadway's Grandest Picture Palace.

Hear the verdict delivered by S. L. Rothapfel, Managing Director of

THE RIVOLI:

"These O. Henry pictures are a credit to the industry. That goes for every one of them I have shown. I never saw pictures of that nature get so much applause. It shows that it is not necessary to have length to make story."

The response that is always evoked by O. Henry told in a practical, sincere and forceful manner, the true showman's tribute which every true showman can trust.

LATEST RELEASES

"Mammon and the Archer"
"Springtime a la Carte"
"A Bird of Bagdad"
"Transients in Arcadia"
"The Marquis and Miss Sally"

Broadway Star Features

The illustration is from "A Bird of Bagdad," with Edward Earle and Agnes Ayres—the strange story of a Gotham enchantment, a riddle and the queer triumph of love.

Distributed by General Film Company

The Italian Battlefront

THE BOX-OFFICE PICTURE!

The Big, Official, Graphic War Document That Tells All!

Any House Can Use This Film—
As an 8-Reel or 10-Reel Special Attraction
or
As a Series of 2-Reel Added Attractions

"The Italian Battlefront"
Has Made Good

It is coining more money today for showmen than any other fighting line production direct from our Allies. It is vivid, dynamic, dramatic.

Its first week in New York played to $10,782

A THRILLER THROUGHOUT!

The Italian Government Picture

GENERAL FILM COMPANY

At our New York, Philadelphia, Atlanta, Denver, Detroit, New Orleans and Washington Exchanges

ALMA RUBENS
blossoms forth in all her exotic emotional glory
in
"The Ghost Flower"
A Neapolitan Romance, a Love Story of Allied Italy and France
er intelligent face, expressive eyes and personality that dominate this well to d story, constitute sales points that you can exploit to your advantage.
A Triangle Play worthy of this talented actress.
Directed by Frank Borzage
Triangle Distributing Corporation
New York

AMERICAN FILM CO. INC., *Presents*

MARGARITA FISHER
IN
"MONEY ISN'T EVERYTHING"

From the Story, "BEAUTY TO LET," by Fred Jackson

Directed by Edward Sloman

American Film Company representatives in Pathé exchanges are now accepting bookings on this first of the Margarita Fisher subjects to be released under the American's new plan of selling direct through Pathé exchanges.

This is a comedy-drama portraying the ambition of youth to have money. It is a delightful romance surrounded by a plot of many surprises. Wire the American Film Company's representative in your nearest Path´ exchange for bookings.

DISTRIBUTED BY PATHE´

Goldwyn Pictures

Mabel Normand's Personal Message to Exhibitors

Goldwyn Pictures

I HAVE made up my mind to create *laughter*—for the duration of the war.

All of my coming Goldwyn Pictures are to be *broad comedies* full of cheer and happiness.

I wish to bring everyone relief from sadness. The thousands who write to me, and all of the exhibitors I know, think I have *the gift of making people happy.*

You and your audiences will like my new Goldwyn Star Series productions more than any pictures I have ever made because they are filled to the brim with smiles.

YOU have heard that my first new production of the season is

PECK'S BAD GIRL

It is filled with joy and good fun and I know that it is going to be liked everywhere.

After that, my second Goldwyn production for the Fall is

A PERFECT 36

With stories such as these there is no question of your making a still bigger success of your theatre with my productions.

Mabel Normand

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

CAPITOL COMEDIES

"Smiling Bill" Parsons
in a scene from
"BILL'S SWEETIE"

2,500 Theatres Now Play Them!

NO exhibitor *has fully insured the happiness of his theatre's patrons* for the coming season unless he has booked

"SMILING BILL" PARSONS
in CAPITOL COMEDIES
26 a Year *Every Second Monday*

This great roster of exhibitors now playing these clean and speedy comedies regularly under contract already advertises with pride: "*This week* Smiling Bill Parsons in a splendid Capitol Comedy."

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42*nd* Street New York City

NOW

You can truthfully advertise official films that really show real fighting—

The New York American says:

For exciting action and cumulative dramatic interest "Italy's Flaming Front" is unquestionably the most remarkable ever filmed; its authenticity is self-evident.

6 reels full of variety, full of thrills, full of fight.

"Italy's Flaming Front"

The First Films of a Whole Battle

The New York Journal of Commerce says:

The Official Italian War Pictures at the Rivoli are creating an extraordinary amount of enthusiasm.

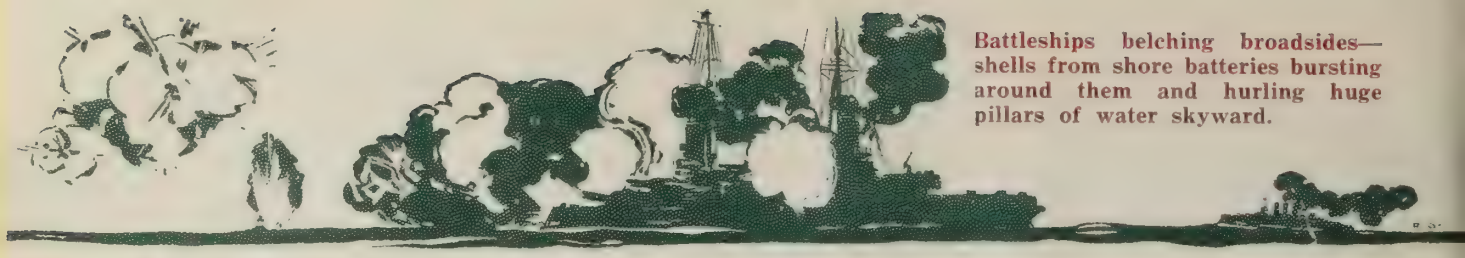
The New York World says:

The Official Italian War Pictures are quite unlike any others ever shown in New York.

Purchased from the American representatives of the Italian Government by the First National Exhibitors' Circuit, Inc.

Another Big "First National" Money Maker

Dozens of different types of big guns are shown in action—the shells are shown breaking in the Austrian trenches across the valley.



Battleships belching broadsides—shells from shore batteries bursting around them and hurling huge pillars of water skyward.

"Italy's Flaming Front"

The First Films of a Whole Battle

Actually shows in clear photography, the following—

Mountain fighting: Bombarding enemy's trenches with big guns in preparation for infantry charge. Italian "75" hit by Austrian shell—smithereens! Italian artillery's hot reply—you never saw prettier work. Close ups of dozens of different types of big guns, from 40 centimeters to trench "bombards" in action.

Men crouching low in trenches, bullets spatting on sand-bags overhead. They go over the top, advancing in short sprints, taking advantage of every bit of cover. The final rush, hand-to-hand bayonet fighting, victory! bringing back hordes of prisoners.

Italian grand battle fleet in bombardment of Austrian stronghold near Trieste. From Dreadnoughts to submarine chasers hurling tons of shell at enemy. Close-ups and panoramic views of entire action.

First complete air fight ever photographed. Austrian bombing plane attacks fleet. Six Italian sea planes give chase (two carrying enlisted cameramen). Shrapnel from Austrian batteries bursting around Italian planes (caught by Italian cameramen in planes). One Italian plane's engine disabled by shrapnel and plane is forced to descend to sea under fire of Austrian batteries. Italian plane rescues aviators and destroys the plane to prevent its capture by Austrians. Austrian drops bombs at fleet, their explosions hurl huge pillars of water and spray skyward; a submarine chaser hit, you see the explosion and the craft capsize from quarter mile distance—Italian planes close in, Austrian, in desperation, does daredevil tail dive to sea and saves his life but is captured by Italian torpedo boat.

Italian monitors and floating gun carriages each mounting one great gun, in action.

In General:—

Fighting above the clouds. Italy's spider men on skis, the wonderful aerial cable communications, unbelievable feats of patience and hardihood bridging mountain torrents and dragging great guns by hand to lofty positions where tractors, even mules are unable to go.

The eyes of the night. A night bombardment of Austrian positions showing effect of shrapnel fire on barb-wire entanglements. Giant search lights in operation, one of war's marvels.

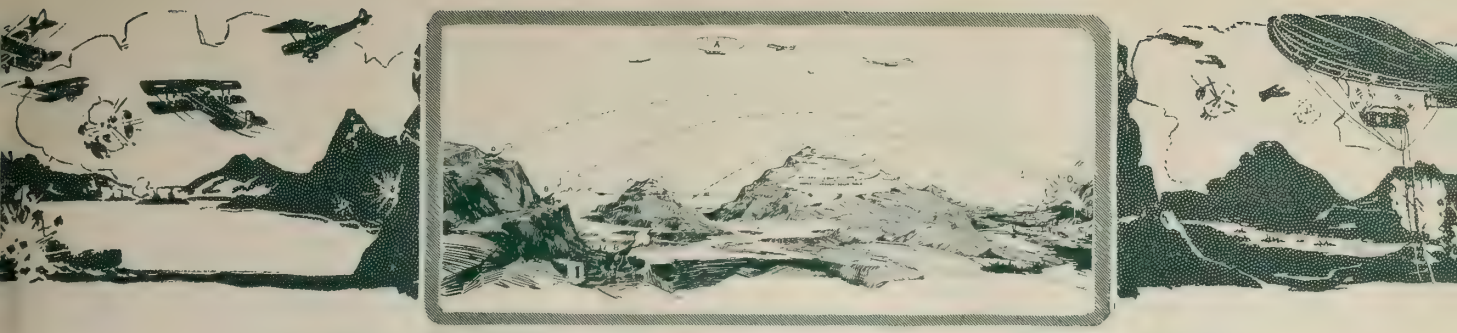
Many other thrilling and interesting scenes not described here because of lack of space.

I have seen these films and can personally vouch for the truth of the above statements.

James L. Hoff

Editor Moving Picture World

The editors of the leading newspapers everywhere will endorse these films as being the real thing—because they are!



This strategic diagram, made by a military obser ver during the battle, is used as one of the 22x28 lobby displays. Together with photographs, it gives a vivid insight into the magnitude of the land fighting.

"The first films to show a whole battle"

That's the line of talk that will "get 'em in" at your theatre and ours

The Advertising aids prepared for

"Italy's Flaming Front"
The First Films of a Whole Battle

are just different enough to attract and convince—

Watch this Fighting Film at First National Theatres

Watch it get the money
Watch it please the people

We don't want to get hysterical about our good fortune in grabbing it—but keep one eye on it and the other on your competitor.

Sufficient!

The "First National" Exchanges will show you.

Strategic sketch diagram, Naval Battle

Strategic sketch diagram, Air Fight

These technical military diagrams used in the lobby advertising make it most convincing.

The Rivoli, N. Y., lined them up with these thrilling films.

It's easy to get the money when you've got the goods—

It's easy to convince the Public you've got the goods when the press backs an attraction like this

New York Daily Newspapers:

N. Y. Sun, March 18, 1918

"Italians storming an Austrian trench in a hail of shrapnel are shown as one of the incidents in the official Italian War Pictures at the Rivoli this week. They are also shown building bridges and carrying on the great mechanical work necessary to fight the Austrians over the mountains. They are the most vivid battle pictures that have been shown here in many months."

N. Y. World, March 25, 1918

"Official Italian War Pictures at the Rivoli attracted crowded audiences last week. The victory of an Italian aviator over an Austrian flyer, with the fall of the latter, and other graphic scenes of real fighting were shown."

N. Y. Globe, April 22, 1918

"There are most thrilling incidents in the Italian War Pictures and they are the sort to keep the people in the audience on the edge of their seats until the final storming of the Austrian trench is over."

Brooklyn Times, March 18, 1918

"At the Rivoli the representative of the Italian Ministry Mission to the United States, the Consular staff, and the commercial representative of Italy gave Sunday night's performance the air of a diplomatic function and there were so many Italians in the audience that these war pictures called forth incessant applause culminating in the wildest enthusiasm when their countrymen went 'over the top'."

Motion Picture Trade Papers:

Moving Picture World, April 13, 1918

"An Austrian battleplane pursued by Italian fliers and forced to capitulate. The bombardment of Hermanda, overlooking the Adriatic. The hurling of smoke bombs and the infantry going into action under shrapnel fire protected by smoke clouds. The thrilling capture of hundreds of Austrian prisoners."

Exhibitors' Trade Review, April 6, 1918

"They are quite the best stuff of its kind that has been shown here. This week's films present in all their exciting detail an aerial and naval attack on an Austrian stronghold. One of the big features is a fight between Italian hydroplanes and an Austrian airship. This is a truly wonderful bit of motion picture photography taken by a cameraman in one of the battleplanes."

Motion Picture News, Page 2216

"ITALY'S FLAMING FRONT" shows the most remarkable fighting pictures that have ever been shown, beginning with flocks of Italian aeroplanes taking the observations, the preparations in the trenches, going 'over the top' and finally the capture of droves of Austrians. . . . Time after time the audiences broke into applause, loud cries came from the galleries again and again, and then at the end, when the torn Italian flag is shown waving over the battlefield where shells are still bursting—well, the scene at the Rivoli is one you will never forget."

Everybody wants to see real fighting

"Italy's Flaming Front" Shows War's Thrills Without Its Horrors

The First Films of a Whole Battle

The gruesome scenes are cut out

ROLL OF HONOR

THE NAME OF EVERY THEATRE WHICH EXHIBITS

PERSHING'S CRUSADERS

THE FIRST U.S. OFFICIAL WAR FEATURE

will be published in this Roll and the United States Government Division of Films will present a handsome "Victory Screen Pledge" to its proprietors to be used for lobby display and as a memento of their patriotic action.

This Issue Marks the Final Appearance of the ENTIRE Honor Roll, but as the MOVING PICTURE WORLD is Dated Practically Two Weeks Ahead, All Additional Theatres Eligible to This Roll of Honor by Booking "Pershing's Crusaders" with Contracts Made and Dated Previous to September 1st, 1918 (although the picture may be run later), Will be Published in the Two Following Issues and Then the Winner of the Handsome Trophy Will be Announced.

Names preceded by an asterisk (*) are the week's supply of newcomers on the Honor Roll.

If you have contracted for "Pershing's Crusaders," the name of your theatre positively will appear in this roll. It may be two, or even three weeks afterward, as it takes time to pass the contracts through various departments.

Colorado—N. Mex.—Utah—Wyo.

And All Counties in Idaho South of Idaho County

*	Opera House	Dawson, N. M.
*	Lyric	Powell, Wyo.
*	Tom Boy	Smuggler, Colo.
*	Opera House	Soda Springs, Idaho
*	Isis	Leadville, Colo.
*	Lyric	Albuquerque, N. M.
*	Pastime	Hagerman, N. M.
*	Brilliant	Brilliant, N. M.
*	Pix	Milliken, Colo.
*	Virginia	Shelley, Idaho
*	Star	Ashton, Idaho
*	Cozy	Driggs, Idaho
*	Princess	Sterling, Colo.
*	Apollo	Artesia, N. M.
*	Strand	Evanston, Wyo.
*	Star	Weiser, Idaho
*	Opera House	McCammon, Idaho
*	Huree	Caldwell, Idaho
	U. S. Naval Hospital	Fort Lyon, Colo.
	Lyceum	Clovis, N. M.
	H & H	Tecumcari, N. M.
	Eclipse	Buckenridge, Colo.
	Hurley	Hurley, N. M.
	Orpheum	Santa Rita, N. M.
	Rex	Gallup, N. M.
	Liberty	Rosewell, N. M.
	Emblem	Denver, Colo.
	Rex	Platteville, Colo.
	Prewitt	Oakview, Colo.
	Empress	Montrose, Colo.
	Princess	Douglas, Wyo.
	American	Paonia, Colo.
	Delaqua	Delaqua, Colo.
	Liberty	Emmett, Idaho
	Star	Meeker, Colo.
	Grand	Lanier, Wyo.
	Odeon	Wendell, Idaho
	Elysieum	Midvale, Utah
	Opera House	Idaho Springs, Colo.
	Y. M. C. A. Hall	Pinero Camp, Colo.
	Y. M. C. A. Hall	Segundo Camp, Colo.
	Y. M. C. A. Hall	Camp Veldez, Colo.
	Y. M. C. A. Hall	Camp Sopris, Colo.
	Y. M. C. A. Hall	Camp Morley, Colo.
	Y. M. C. A. Hall	Camp Berwind, Colo.
	Y. M. C. A. Hall	Camp Rouse, Colo.
	Y. M. C. A. Hall	Camp Lester, Colo.
	Y. M. C. A. Hall	Walsen, Colo.
	Y. M. C. A. Hall	Camp Cameron, Colo.
	Majestic	Grand Junction, Colo.
	Ingram	Misa, Colo.
	Opera House	Telluride, Colo.
	Empress	Laramie, Wyo.
	Iris	Casper, Wyo.
	Frederick	Frederick, Colo.
	Isis	Longmont, Colo.
	Grand	Rocky Ford, Colo
	Columbus	Columbus, N. Mex.
	Crystal	Cavizoza, N. Mex.
	Thompson	Denver, Colo.
	Ogden	Denver, Colo.
	Empress	Stratton, Colo.
	Midway	Burlington, Colo.
	Model	Louisville, Colo.
	Nelson Hall	Niwot, Colo.
	Hillyard Opera House	Southfield, Utah
	Strand	Vlasenburg, Colo.
	Grand	Rock Springs, Wyo.
	Liberty	Parma, Idaho
	Arcade Photoplay	Gooding, Idaho
	Chrisman	Nucla, Colo.
	Princess	Crested Butte, Colo.
	Gem	Yuma, Colo.
	Rex	St. Anthony, Idaho
	Orpheum	Rigby, Idaho
	Opera House	Gilman, Colo.
	Bangh	Shoshone, Idaho
	Elite	Limon, Colo.
	Princess	Flagler, Colo.
	Isis	Preston, Idaho
	East Colo. Amusement Co.	Hugo, Colo
	Elite	Wiggins, Colo.
	Star	Victor, Idaho
	Playhouse	Mauzanola, Colo.
	Mission	Clayton, N. M.
	I. O. O. F.	Las Animas, Colo.
	Star	Fowler, Colo.
	Elite	Tremonton, Utah
	Meridan	Meridan, Idaho
	Orpheum	Glenwood Spgs., Colo.
	Theatre	Newcastle Colo.
	Star	Torenbury, N. M.
	Theatre	Ft. Bayard N. M.
	Plaza	Tyione, N. M.
	Opera House	Montpelier, Idaho
	Columbia	Grace, Idaho
	Isis	Salina, Utah
	America	Denver, Colo.
	Burley	Burley, Idaho
	Auditorium	American Falls, Idaho
	Paramount	Bingham, Utah
	Coronado	Los Vegas, N. M.
	Pastime	Springer, N. M.
	Rex	Raton, N. Mex.
	Princess	Deming, N. M.
	American	Salt Lake, Utah
	Unique	Gunnison, Colo.
	Columbia	Florence, Colo.
	Peoples	Wiley, Colo.
	Oil Shole	Grand Valley, Colo.
	Lover	Ft. Morgan, Colo.
	Opera House	Mancos, Colo.
	Rialto	Jerome, Idaho
	Rex	Buhl, Idaho
	Gem	Somerset, Colo.
	Burns	Colo. Springs, Colo.
	Universal	Holyoke, Colo.
	Emerson	Brush, Colo.
	Grand	Pueblo, Colo.
	Orpheum	Steamboat Springs, Colo.
	Wray	Wray, Colo.
	Lyric	Ft. Collins, Colo.
	Iris	Boulder, Colo.
	Stirling	Greeley, Colo.
	West	Trinidad, Colo.
	Atlas	Cheyenne, Wyo.
	Ogden	Ogden, Utah

Washington—Oregon—Alaska—Montana

And All Counties in Idaho North of and Including Idaho County

*	Casino	Buckley, Wash.
*	Grand	Bandon, Ore.
*	Arcade	Pendleton, Ore.
*	Star	Oregon City, Ore.
*	Dream	Sedro Wooley, Wash.
*	American	Arlington, Wash.
*	Kenworthy	Moscow, Idaho
*	Index	Index, Wash.
*	Iris	Miles City, Mont.
*	Folly	Hanwood, Wash.
*	Ryegate	Slayton, Mont.
*	Rialto	Butte, Mont.
*	Liberty	St. Helens, Ore.
	Gould	Pe Ell, Wash.
	Grand	Bend, Ore.
	Marlow	Helena, Mont.
	U. S. A.	Vancouver, Wash.
	Liberty	Vader, Wash.
	Grand	Centralia, Wash.

(Continued next page.)

Liberty ..... Chehalis, Wash
Bluebird ..... Anaconda, Mont.
Arcade ..... La Grande, Ore.
Grand ..... Wallace, Idaho
Majestic ..... Spokane, Wash.
Wenatchee ..... Wenatchee, Wash.
Columbia ..... Portland, Ore.
Rainbow ..... McMinville, Ore.
Tacoma ..... Tacoma, Wash.
Antlers ..... Roseburg, Wash.
Judith ..... Lewistown, Mont.
New Seeley ..... Pomeroy, Wash.
Ray ..... Olympia, Wash.
Empire ..... North Yakima, Wash.
Page ..... Medford, Ore.
Rolfe ..... Albany, Ore.
Orpheum ..... Havre, Mont.
Everett ..... Everett, Wash.
Liberty ..... Lynden, Wash.
Orpheum ..... Snohomish, Wash.
Bijou ..... Aberdeen, Wash.
Gem ..... Neontoe, Wash.
Liberty ..... Bellingham, Wash.
Strand ..... Seaside, Ore.
Sunset ..... Astoria, Ore.
Noble ..... Marshfield, Ore.
Liberty ..... Salem, Ore.
Oregon ..... Eugene, Ore.
Empire ..... Anacortes, Wash.
Victory ..... Tacoma, Wash.
Rialto ..... Bremerton, Wash.
Majestic ..... Corvallis, Ore.

Illinois

* Mars ..... Benton, Ill.
* Esthena ..... Chicago, Ill.
* Princess ..... Beardstown, Ill.
* Grand ..... Sterling, Ill.
* Family ..... Sheldon, Ill.
* Opera House ..... St. Anne, Ill.
* Star ..... Vatsaka, Ill.
* Sexton Garden ..... Fairfield, Ill.
* Bijou ..... Morence, Ill.
* Garden ..... Arthur, Ill.
* Grand ..... Chicago, Ill.
* Standard ..... Chicago, Ill.
* Opera House ..... Lee, Ill.
* Orpheum ..... Warren, Ill.
* Opera House ..... Aledo, Ill.
* Princess ..... Mendota, Ill.
* Opera House ..... Paw Paw, Ill.
* Majestic ..... Belvidere, Ill.
* Grand ..... Wheaton, Ill.
* Grand ..... Elgin, Ill.
* Orpheum ..... Galesburg, Ill.
* Pine Grove ..... Chicago, Ill.
* Lytle Park ..... Mattoon, Ill.
* Opera House ..... Cornell, Ill.
* Princess ..... Gibson City, Ill.
* Jefferson ..... Sullivan, Ill.
* Duchess ..... Peorio, Ill.
* Apollo ..... Peoria, Ill.
* Bonita ..... Cartersville, Ill.
* Star ..... Villa Grove, Ill.
* Lindsay ..... Industry, Ill.
* Colonial ..... Oglesby, Ill.
* La Salle ..... Chicago, Ill.
* Francis ..... Chicago, Ill.
* Goelic ..... Chicago, Ill.
* Butler ..... Chicago, Ill.
* Plaza ..... Mt. Vernon, Ill.
* Maine ..... Carud, Ill.
* Gem ..... Mt. Carmel, Ill.
* Lyric ..... Gibson City, Ill.
* Motion Picture ..... Matoonville, Ill.
Bond ..... Pontiac, Ill.
Ideal ..... Lamont, Ill.
J & J ..... Hume, Ill.
Airdome ..... Oqueska, Ill.
Highland Park ..... Quincy, Ill.
Yale ..... Shelbyville, Ill.
Majestic ..... Du Quoin, Ill.
Illinois ..... Newman, Ill.
Opera House ..... Mt. Sterling, Ill.
Motion Picture ..... Chicago, Ill.
Village ..... Willmette, Ill.
Exchange ..... Wilmington, Ill.
Idle Hour ..... Canton, Ill.
Strand ..... Farmingdale, Ill.
Royal ..... Minonk, Ill.
Star ..... Ohio, Ill.
Fox ..... Aurora, Ill.
Monogram ..... Chicago, Ill.
Cozy ..... Durand, Ill.
Lyceum ..... Wyoming, Ill.
Idle Hour ..... Rossville, Ill.
Odd Fellows ..... Mt. Olive, Ill.
Princess ..... Galva, Ill.
New Star ..... Clinton, Ill.
Gem ..... Keithburg, Ill.
Lyric ..... Clinton, Ill.
Alco ..... Olney, Ill.
Star ..... Lincoln, Ill.
Lawford ..... Havanah, Ill.
Minsdale ..... Minsdale, Ill.
Erber's ..... E. St. Louis, Ill.
Washington ..... Granite City, Ill.
Grand ..... Mattoon, Ill.
Lyric ..... Salem, Ill.
New Irving ..... Chicago, Ill.
Playhouse ..... Chicago, Ill.
Grand ..... Rockford, Ill.
Hoyburn ..... Evanston, Ill.
Orpheum ..... Champaign, Ill.
Oak Park ..... Oak Park, Ill.
Crescent ..... Pontiac, Ill.
Chateau ..... Chicago, Ill.
Frolic ..... Chicago, Ill.
Lakeside ..... Chicago, Ill.
Kenwood ..... Chicago, Ill.
Columbus ..... Chicago, Ill.
Lexington ..... Chicago, Ill.
Cosmopolitan ..... Chicago, Ill.
Peerless ..... Chicago, Ill.
Terminal ..... Chicago, Ill.
Woodlawn ..... Chicago, Ill.
Oakland Sq ..... Chicago, Ill.
Calo ..... Chicago, Ill.
Lane Court ..... Chicago, Ill.
Adelphia ..... Chicago, Ill.
Metropolitan ..... Chicago, Ill.
Milford ..... Chicago, Ill.
Alcazar ..... Chicago, Ill.
Casino ..... Chicago, Ill.
Crystal ..... Chicago, Ill.
Garfield ..... Chicago, Ill.
Plaisance ..... Chicago, Ill.
Gaiety ..... Chicago, Ill.
Marlowe ..... Chicago, Ill.
Schlinder ..... Chicago, Ill.
Bryn Mawr ..... Chicago, Ill.
Linden ..... Chicago, Ill.
Archer ..... Chicago, Ill.
Rex ..... Chicago, Ill.
Halfield ..... Chicago, Ill.
Boulevard ..... Chicago, Ill.
Vitagraph ..... Chicago, Ill.
Biograph ..... Chicago, Ill.
West End ..... Chicago, Ill.
Paramount ..... Chicago, Ill.
Jackson Park ..... Chicago, Ill.
Argmore ..... Chicago, Ill.
Knickerbocker ..... Chicago, Ill.
Michigan ..... Chicago, Ill.
Covent Garden ..... Chicago, Ill.
Prairie ..... Chicago, Ill.
Harrison ..... Chicago, Ill.
Opera House ..... Dwight, Ill.
Opera House ..... Polo, Ill.
Airadrome ..... Alton, Ill.
Paul Stone Amus. Co ..... Chicago, Ill.
Villas ..... Chicago, Ill.
Grand ..... Granite City, Ill.
Princess ..... Woodstock, Ill.
Motion Picture ..... Chicago, Ill.
Princess ..... Hoopestown, Ill
Odd Fellows' Temple ..... Mt. Olive, Ill.
Sacred Heart Church ..... Rutland, Ill.
Opera House ..... Mt. Carroll, Ill.
Parkway ..... Chicago, Ill.
Idle Hour ..... Rossville, Ill.
Lyric ..... Casey, Ill.
Oakley ..... Chicago, Ill.
Isis ..... Chicago, Ill.
Plasiance ..... Chicago, Ill.
Faulina ..... Chicago, Ill.
Majestic ..... Streator, Ill.
Windsor Park ..... Chicago, Ill.
Julian ..... Chicago, Ill.
Opera House ..... Rankin, Ill.
Curtis ..... Downers Grove, Ill.
Brookfield ..... Brookfield, Ill.
Illinois ..... Chicago Heights, Ill.
Minsdale ..... Minsdale, Ill.
Garden ..... Harvey, Ill.
Joliet ..... Joliet, Ill.
Hyde Park ..... Chicago, Ill.
Rogers ..... Chicago, Ill.
Buggs ..... Chicago, Ill.
American ..... Chicago, Ill.
Empress ..... Decatur, Ill.
Bijou ..... Carrollton, Ill.
Americus ..... Chicago, Ill.
New Apollo ..... Chicago, Ill.
California ..... Chicago, Ill.
Park Manor ..... Chicago, Ill.
De Luxe ..... Lake Forest, Ill.
Marquette ..... La Salle, Ill.
Orpheum ..... Ottawa, Ill.
Marshall Sq ..... Chicago, Ill.
Illington ..... Chicago, Ill.
Orpheum ..... Chicago, Ill.
Lyric ..... Earlville, Ill.
Avon ..... Chicago, Ill.
Grand ..... Geneva, Ill.
Empire ..... Morris, Ill.
Princess ..... De Kalb, Ill.
Star ..... Oregon, Ill.
Grand ..... Harrisburg, Ill.
Ear ..... Chicago, Ill.
New Brookline ..... Chicago, Ill.
Southern ..... Oak Park, Ill.
Grand ..... Macomb, Ill.
Opera House ..... Buda, Ill.
Strand ..... Freeport, Ill.
Rialto ..... Kewanee, Ill.
Majestic ..... East Moline, Ill.
Mirror ..... Moline, Ill.
Spenser Sq ..... Rock Island, Ill.
Dreamland ..... Prophetstown, Ill.
Olympia ..... Arcola, Ill.
Star ..... Newton, Ill.
Strand ..... Robinson, Ill.
Alce ..... Olney, Ill.
Strand ..... Petersburg, Ill.
Illinois ..... La Grange, Ill.
Majestic ..... Paxton, Ill.
Lyric ..... Chicago, Ill.

Indiana

* Union ..... Liberty, Ind.
* Theatorium ..... Ridgeville, Ind.
* Princess ..... Portland, Ind.
* Lyric ..... Muncie, Ind.
* Aridome ..... Dunkirk, Ind.
* Dream ..... Corydone, Ind.
* Princess ..... Oxford, Ind.
* Princess ..... Otterbein, Ind.
* Colisium ..... Evansville, Ind.
* Colonial ..... Bloomfield, Ind.
* Martz ..... Tipton, Ind.
* Opera House ..... Kingman, Ind.
* Family ..... Alexandria, Ind.
* Colonial ..... Dale, Ind.
Derby ..... Chesterton, Ind.
Cozy ..... Jonesboro, Ind.
Alhambra ..... Rockport, Ind.

Nickels ..... Middletown, Ind.
Doyle ..... Shoals, Ind.
Opera House ..... Loogootee, Ind.
Forrest ..... Boonville, Ind.
Princess ..... Newburg, Ind.
Star ..... Winslow, Ind.
Broadway ..... Gary, Ind.
Crystal ..... Ligonier, Ind.
Family ..... Thart, Ind.
Columbus ..... Indiana Harbor, Ind.
Temple ..... Michawaka, Ind.
Auditorium ..... Nappanee, Ind.
Isis ..... Winsmac, Ind.
Star ..... Rosedale, Ind.
Colonial ..... Lebanon, Ind.
Star ..... Coveirlo, Ind.
Colonial ..... Bickwell, Ind.
Campbell ..... Spencer, Ind.
Cozy ..... Gigger, Ind.
Theatre ..... Farmersburg, Ind.
Palace ..... Worthington, Ind.
Opera House ..... Hymena, Ind.
Harry ..... Gary, Ind.
Palace ..... Ft. Wayne, Ind.
K. of P. ..... Greensburg, Ind.
Crescent ..... Jasonville, Ind.
Strand ..... Shelbyville, Ind.
Star ..... Whiting, Ind.
Stareete ..... Newcastle, Ind.
Dreamland ..... Fowler, Ind.
Campus ..... Bloomington, Ind.
Tokio ..... Veedersburg, Ind.
Sanders ..... Indianapolis, Ind.
New Huntington ..... Huntington, Ind.
Lyric ..... Vincennes, Ind.
Arc ..... Leavensworth, Ind.
Auditorium ..... Connersville, Ind.
Cozy ..... Rockville, Ind.
Union Grand ..... Union City, Ind.
Pastime ..... Garrett, Ind.
Alhambra ..... Elwood, Ind.
Washington ..... Richmond, Ind.
Wallace ..... Peru, Ind.
Eagle ..... Wabash, Ind.
Court ..... Auburn, Ind.
Lyceum ..... S. Whitely, Ind.
Movie ..... Piercetown, Ind.
Lyceum ..... Columbia City, Ind.
Jennings ..... North Vernon, Ind.
Wild Opera House ..... Noblesville, Ind.
Ideal ..... Sheridan, Ind.
Wysor ..... Muncie, Ind.
Mickelo ..... Linton, Ind.
Gravel ..... Goodland, Ind.
Sourwine ..... Brazil, Ind.
Opera House ..... Washington, Ind.
Alhambra ..... Knightstown, Ind.
Luna ..... Lafayette, Ind.
Starland ..... Anderson, Ind.
Princess ..... La Porte, Ind.
Circle ..... Indianapolis, Ind.
Isis ..... Dana, Ind.
Empire ..... Jasonville, Ind.
Gem ..... No. Manchester, Ind.
Dreamland ..... Mt. Vernon, Ind.
Starland ..... Michigan City, Ind.
Crumps ..... Columbus, Ind.
Why-Not ..... Greenfield, Ind.
Princess ..... Rushville, Ind.
Music Hall ..... Crawfordsville, Ind.
Isis ..... Kokomo, Ind.
Orpheum ..... Clinton, Ind.
Colonial ..... Logansport, Ind.

Iowa—Nebraska—Kansas

* Garden ..... Des Moines, Iowa
* Combs ..... Knoxville, Iowa
* Royal ..... Seneca, Kan.
* Opera House ..... Radcliffe, Iowa
* Royal ..... Sabaska, Kan.
* Sherwood & Pratt ..... Moorhead, Iowa
* Combs ..... Moulton, Iowa
* Grand ..... Pleasantville, Iowa
* Palace ..... Des Moines, Iowa
* Rialto ..... Lincoln, Neb.
* Electric ..... Curtis, Neb.
* Wishard ..... Bloomfield, Iowa
* Auditorium ..... Oxford, Iowa
* Grand ..... West Liberty, Iowa
* Electric ..... Kansas City, Kan.
* Maywood ..... Kansas City, Kan.
* Tenth Street ..... Kansas City, Kan.
* Gauntier ..... Kansas City, Kan.
* Empress ..... Kearney, Neb.
* Majestic ..... Griswold, Iowa
* Electric ..... Ruthven, Iowa
* Motl ..... Mullen, Neb.
* Rex ..... Hartley, Iowa
* Parmlee ..... Plattsmouth, Neb.
Marshall ..... Manhattan, Kan.
Majestic ..... Wellman, Iowa
Buxton ..... Utica, Kan.
Lyric ..... Osage, Iowa
Isis ..... Broadwater, Neb.
Ideal ..... Paton, Iowa
Novelty ..... Chapman, Kan.
Rising ..... West Bend, Iowa
People's ..... Redfield, Iowa
Rising ..... Solon, Iowa
Cee Bee ..... Manson, Iowa
Opera House ..... Allison, Iowa
Masonic Opera House. What Cheer, Iowa
Garden ..... Sigourney, Iowa
Star ..... Kamrar, Iowa
Slosson Opera House. Northwood, Iowa
Star ..... Madrid, Iowa
Smith ..... Vermillion, Kan.
Pastime ..... Kensington, Kan.
McLuen ..... Guthrie Center, Iowa
Fox ..... Washington, Iowa
Greene ..... Greene, Kan.
Rex ..... Clay Center, Kan.
Star ..... Sioux Rapids, Iowa
Auditorium ..... Mt. Pleasant, Iowa
Princess ..... Britt, Iowa
Vernon ..... Renwick, Iowa
Strand ..... Luverne, Iowa
Broadway ..... Brooklyn, Iowa
Auditorium ..... Malconn, Iowa
Beatright ..... Tabor, Iowa
Crystal ..... North Platte, Neb.
Atlantic ..... Atlantic, Iowa
Palace ..... Wichita, Kan.
Electric ..... Rexford, Kan.
Isis ..... Webster City, Iowa
Grand Opera House ..... Remsen, Iowa
Lyric ..... Osceola, Iowa
Lyric ..... Oskaloosa, Iowa
Perry Opera House ..... Perry, Iowa
Electric ..... Emporia, Kan.
Sun ..... York, Neb.
Elite ..... Great Bend, Kan.
Odeon ..... Lyons, Kan.
Empire ..... Sterling, Kan.
Empress ..... Cedar Falls, Iowa
Grand ..... Marysville, Kan.
Auditorium ..... Exeter, Neb.
Star ..... Sheffeld, Iowa
Opera House ..... Rudd, Iowa
American ..... Kimball, Neb.
Grand ..... Story City, Iowa
Princess ..... Odebolt, Iowa
King ..... Ida Grove, Iowa
Tepee ..... Red Cloud, Neb.
Lyric ..... Columbus Jct., Iowa
Strand ..... Mystic, Iowa
Elite ..... Greenleaf Kan.
Klock ..... Pittsburg, Kan.
People's ..... Chanute, Kan.
Twin Star ..... Ames, Iowa
Novelty ..... Winifield, Kan.
Star ..... Lake City, Iowa
Star ..... Stockton, Kan.
Star ..... Knoxville, Iowa
Beardsley ..... Red Oak, Iowa
Cozy ..... Villesca, Iowa
Ins ..... Chariton, Iowa
Orpheum ..... Ottumwa, Iowa
Express ..... Shenandoah, Iowa
Graham ..... Washington, Iowa
Majestic ..... Centerville, Iowa
Magic ..... Omaha, Neb.
Strand ..... Gunadl, Iowa
Rialto ..... Newton, Iowa
Lyric ..... Oskaloosa, Ia.
Star ..... Decorah, Ia.
Bijou ..... Mason City, Ia.
Strand ..... Cedar Rapids, Ia.
Palace ..... Waterloo, Ia.
Opera House ..... Elkader, Ia.
Englert ..... Iowa City, Ia.
Orpheum ..... Oelwein, Ia.
Keck ..... Wapello, Iowa
Windsor ..... Hampton, Iowa
Treloar ..... Ogden, Iowa
Colonial ..... Clarion, Iowa
Lyric ..... Harlan, Iowa
Pastime ..... Ottawa, Kan.
Temple Grand ..... Creston, Iowa
Loyal ..... Belgrade, Neb.
Strand ..... Clinton, Ia.
Strand ..... Grinnell, Ia.
Palace ..... Burlington, Ia.
Grand ..... Estherville, Ia.
Orpheum ..... Fairfield, Ia.
Grand ..... Keokuk, Ia.
Strand ..... Marshalltown, Ia.
Garden ..... Davenport, Ia.
Grand ..... Ft. Madison, Ia.
Palace ..... Muscatine, Ia.
Iris ..... Hamburg, Ia.
Phoenix ..... Neola, Ia.
Frazer ..... Spencer, Ia.
Casino ..... Melcher, Ia.
Princess ..... Sioux City, Ia.
Royal ..... Sibley, Ia.
Majestic ..... Fort Dodge, Ia.
Call ..... Algona, Ia.
Royal ..... Carroll, Ia.
Martha-Ellen ..... Central City, Neb.
Community ..... David City, Neb.
Starling ..... Superior, Neb.
Lyda ..... Grand Island, Neb.
Auditorium ..... Norfolk, Neb.
Rex ..... Arkansas City, Kan.
Beldorf ..... Independence, Kan.
Carroll ..... Hutchinson, Kan.
Royal ..... Newton, Kan.
Empress ..... Ft. Scott, Kan.
Empress ..... Paola, Kan.
New Elks ..... Parsons, Kan.
Columbia ..... Coffeyville, Kan.
Orpheum ..... Leavenworth, Kan.
Cozy ..... Topeka, Kan.

Minnesota—Wisconsin—S. D.

La Ciome ..... La Ciome, Wis.
Majestic ..... Barron, Wis.
Jewel ..... Red Lake Falls, Minn.
Ivy ..... Frankfort, S. D.
American ..... Minneapolis, Minn.
Family ..... Bayley, Minn.
White ..... Mellen, Wis.
Unique ..... Ladysmith, Wis.
New Grand ..... Highmore, S. D.
Star ..... Erskirn, Minn.
Broadway ..... Canby, Minn.
Strand ..... Warren, Minn.
Movie ..... Mondovi, Wis.
Bijou ..... Akeley, Minn.
Lyndale ..... Minneapolis, Minn.
Magee Opera House ..... Evansville, Wis.
Majestic ..... Rhinelander, Wis.
Orpheum ..... Darlington, Wis.
Majestic ..... Reedsburg, Wis.
Modjoka ..... Milwaukee, Wis.
Badger ..... Neillsville, Wis.

(Continued next page)

Petzke .....Nixton, Wis.
Empress .....Minneapolis, Minn.
Moveum .....Aitkin, Minn.
Union Hall .....Le Roy, Minn.
Rex .....Tower, Minn.
Auditorium .....St. Croix Falls, Wis.
Idle Hour .....Hoffman, Minn.
Unique .....Sisseton, S. D.
Grand .....Granville, Minn.
Crystal .....Flandreau, S. D.
Grand .....Breckinridge, Minn.
Idle Hour .....Browerville, Minn.
Ringling .....Baraboo, Wis.
Strand .....Whitewater, Wis.
Cozy .....Wadena, Minn.
Grand .....Spooner, Wis.
Gem .....Amery, Wis.
Palace .....Kewaunee, Minn.
Shubert .....Minneapolis, Minn.
Cozy .....Twin Valley, Minn.
Lyric .....Oslo, Minn.
Rex .....Midland, S. D.
Lyric .....Cass Lake, Minn.
Star .....Hecla, S. D.
Akron .....Langford, S. D.
La Crosse .....La Crosse, Wis.
Wonderland .....Windom, Minn.
Glain .....Fertile, Minn.
Royal .....Ashland, Wis.
Odd Fellows Hall.....Prescott, Wis.
Grand .....Durand, Wis.
Gem .....Washburn, Wis.
Grand Opera House.....Chetek, Wis.
De Pont Y. M. C. A.....Barksdale, Wis.
Blendo .....Benton, Wis.
Crystal .....Burlington, Wis.
Pastime .....Welman, Wis.
Princess .....Bayfield, Wis.
Byon .....Fondulac, Wis.
Rex .....Park Falls, Wis.
Idle Hour.....Phillips, Wis.
Majestic .....Algona, Wis.
Rex .....Glidden, Wis.
Garrick .....Hawley, Minn.
Bijou .....Pierre, S. D.
Pleasant Hour.....Raymond, S. D.
Pleasure Hour.....Sanborn, Minn.
Strand .....Waterford, Minn.
Rex .....Henning, Minn.
Strand .....Britton, S. D.
Scenic .....Detroit, Minn.
Star .....Lake Park, Minn.
Crystal .....Frazee, Minn.
Rex .....Perham, Minn.
Photoplay .....N. Y. Mills, Minn.
Unique .....Nashwauk, Minn.
Opera House .....Doland, S. D.
Lyceum .....Kenmore, N. D.
Dreamland .....Willmar, Minn.
Strand .....Huron, S. D.
Lyric .....Madison, S. D.
Amuzu .....Wykoff, Minn.
Empress .....Rochester, Minn.
Regale .....Salem, S. D.
Gem .....Frederick, S. D.
Yankton .....Yankton, S. D.
Bijou .....Grantsburg, Wis.
Unique .....Bricelyn, Minn.
Gem .....Caledonia, Minn.
Unique .....Cumberland, Wis.
Auditorium Movies.....Hull Lake Wis.
Strand .....Stevens Point, Wis.
Orient .....Harmony, Minn.
Strand .....Parker's Prairie, Minn.
Scenic .....Elkton, S. D.
Colonial .....Tracy, Minn.
Metropolitan .....Mitchell, S. D.
Lyric .....Redfield, S. D.
Lyric .....Austin, Minn.
Dreamland .....Rapid City, S. D.
Bun .....Ivanhoe, Minn.
Grand .....Herman, Minn.
Bijou .....Barnesville, Minn.
Fair Grounds.....Fergus Falls, Minn.
Palace .....Gettysburg, S. D.
Opera House.....Cape Benton, Minn.
Rex .....Beloit, Wis.
Palace Theatre .....Antigo, Wis.
Daly .....Grand Rapids. Wis.
Grand Opera House.....Wausau, Wis.
Unique .....Gays Mills, Wis.
Crystal .....Watertown, Minn.
Murray .....Slayton, Minn.
Opera House .....Rushford, Minn.
Unique .....Rice Lake, Wis.
De Tright .....Hudson, Minn.
Opera House.....River Falls, Wis.
Firemen's Opera Hs..Portsmouth, Wis.
Grand .....Lane, S. D.
Best .....Brainerd, Minn.
Orpheum .....Pelican Rapids, Minn.
Lyric .....Crookston, Minn.
Scenic .....Tyler, Minn.
Unique .....Litchfield, Minn.
Amuzu .....Grand Meadow, Minn.
Scenic .....Beltrami, Minn.
Moore .....Shelly, Minn.
Lyric .....Cornell, Wis.
Auditorium .....Stillwater, Minn.
Orpheum .....Menominee, Wis.
Idle Hour .....Eureka, S. D.
Orpheum .....Glenwood City, Wis.
Theatre .....Royalton, Minn.
Auditorium .....Rush City, Minn.
Opera House.....Spring Grove, Minn.
Majestic .....Bangor, Wis.
Waspaso .....Faith, S. D.
Iverson .....Hudson, S. D.
Orpheum .....Ada, Minn.
Opera House .....White, S. D.
Theatre .....Alexandria, S. D.
Cozy .....Long Prairie, Minn.
Metropolitan .....Owatonna, Minn.
Lyric .....Pequot, Minn.
Grand .....Mahtowa, Minn.
Grand .....Faribault, Minn.
Opera House .....Sleepy Eye, Minn.
Grand .....Crosby, Minn.
Cozy .....Pine River, Minn.
Gem .....Lipestone, Minn.
Rex .....Bomidge, Minn.
Barrymore .....Marshall, Minn.
Broadway .....Albert Lea, Minn.
Moceum .....Aitkin, Minn.
Strand .....Fairmont, Minn.
Grand .....Jackson, Minn.
Princess .....St. James, Minn.
Grand .....Worthington, Minn.
Grand .....Huron Lake, Minn.
Wonderland .....Madella, Minn.
New Turnverin .....New Ulm, Minn.
Opera House .....Springfield, Minn.
Crystal .....Fulda, Minn.
Gem .....New Richmond, Minn.
Metro .....Red Wing, Minn.
Kerney .....Eagle Bend, Minn.
Grand Opera House....Del. Rpds., S. D.
Mora Opera .....Mora, Minn.
Rex .....Clarrissa, Minn.
Opera House .....Foley, Minn.
Empress .....Osakis, Minn.
New .....International Falls, Minn.
Howard .....Alexandria, Minn.
Opera House.....Marion, Wis.
Opera House.....Stanley, Wis.
Apollo .....Janesville, Wis.
Ideal .....Bloomer, Wis.
Strand .....Marinette, Wis.
Park Opera House....Cambridge, Wis.
Mikado .....Manitowoc, Wis.
Neenah .....Neenah, Wis.
Appleton .....Appleton, Wis.
Adler Opera House....Marshfield, Wis.
Grand .....Madison, Wis.
Majestic .....Sheboygan, Wis.
Bijou .....Racine, Wis.
Rhode O. H.....Kenosha, Wis.
Cozy .....Wagner, S. D.
Princess .....Aberdeen, S. D.
Pleasant Hour.....Brookings, S. D.
Jewel .....Sioux Falls, S. D.
Fad .....Brookings, S. D.

Missouri

Monaret .....Bismark, Mo.
Moving Picture .....Botori, Mo.
Shaw .....St. Louis, Mo.
Gem .....Fredericktown, Mo.
Pageant .....St. Louis, Mo.
Hippodrome .....Joplin, Mo.
Star .....Nevada, Mo.
Majestic .....Oram, Mo.
Marqueise .....St. Louis, Mo.
Pullman .....Chaffee, Mo.
Opera House .....Delmo, Mo.
Gem .....Philadelphia, Mo.
Royal .....Brackenbridge, Mo.
Idle Hour .....Jamesport, Mo.
Opera House .....Paris, Mo.
Pratt's .....Fulton, Mo.
Terry's .....Campbell, Mo.
Fairy .....St. Louis, Mo.
Royal .....Versailles, Mo.
King Bee .....St. Louis, Mo.
Park .....Girardeau, Mo.
Woodland .....St. Louis, Mo.
Cinderella .....St. Louis, Mo.
Gem .....Grant City, Mo.
Family .....St. Louis, Mo.
Union .....St. Louis, Mo.
New Grand Central.....St. Louis, Mo.
Woodland .....St. Louis, Mo.
Empire .....Chillicothe, Mo.
Cinderella .....St. Louis, Mo.
Auditorium .....Braymer, Mo.
Gem .....Pilot Grove, Mo.
Dorria .....Hayti, Mo.
Central .....Louis, Mo.
Gem .....Macon, Mo.
Idle Hour .....Festus, Mo.
Grand .....Princeton, Mo.
Criterion.....Poplar Bluff, Mo.
Orpheum .....Mexico, Mo.
Grand .....Moberly, Mo.
Princess .....Kirksville, Mo.
Orpheus.....Excelsior Springs, Mo.
Bloomfield .....Bloomfield, Mo.
Rigney .....Albany, Mo.
Rex .....Ridgeway, Mo.
McGraw .....Brookfield, Mo.
Trio Amusement.....Hale, Mo.
Alamo .....Fayette, Mo.
Star .....Louisiana, Mo.
Lyric .....Liberty, Mo

Ohio

Wallace .....Wooster, Ohio
Schade's .....Sandusky, Ohio
Criterion .....Oxford, Ohio
Star .....Bluffton, Ohio
Madison .....Cleveland, Ohio
Criterion .....Oxford, Ohio
Park .....Millersburg, Ohio
Lyric .....Urbana, Ohio
La May .....Wilmington, Ohio
Doan .....Cleveland, Ohio
Public Schools.....Mingo, Ohio
Amphion .....Cleveland, Ohio
Ezella .....Cleveland, Ohio
Sorg .....Middletown, Ohio
Victoria .....Dennison, Ohio

* Pastime .....Adana, Ohio
* Queen .....Chillicothe, Ohio
* St. Clair.....St. Clairsville, Ohio
* Marion .....Marion, Ohio
* Denison Square .....Cleveland, Ohio
Grand .....Canton, Ohio
Opera House ...New Philadelphia, Ohio
Opera House .....Warren, Ohio
Opera House .....Cadiz, Ohio
Knickerbocker .....Cleveland, Ohio
Columbia .....Alliance, Ohio
Gilger .....Norwalk, Ohio
Opera House .....Carrolton, Ohio
Liberty & Gordon Sq...Cleveland, Ohio
Strand .....Bellefontaine, Ohio
La Grande.....Conneaut, Ohio
Knickerbocker .....Conneaut, Ohio
Robinson .....Reading, Ohio
Opera House.....New Vienna, Ohio
Opera House.....Versailles, Ohio
Idle Hour.....Carthage, Ohio
Wonderland .....Wanda City, Ohio
Karolyn .....New London, Ohio
Opera House.....Ashland, Ohio
Gray .....Greenfield, Ohio
Hippodrome .....Crestline, Ohio
Sigma .....Tiffin, Ohio
Grand .....Delphos, Ohio
Liberty & Gorden Sq..Cleveland, Ohio
Strand .....Bellfontaine, Ohio
La Grand.....Conneaut, Ohio
Orpheum .....Fayette, Ohio
Elyria .....Elyria, Ohio
Crilerin .....Oxford, Ohio
Elutino .....Pomeroy, Ohio
Gallipolis .....Gallipolis, Ohio
Family .....Middleport, Ohio
Columbia .....Cincinnati, Ohio
Lion .....Bellevue, Ohio
Opera House .....Greenville, Ohio
Norwood .....Norwood, Ohio
Majestic .....Findlay, Ohio
Americans .....Cincinnati, Ohio
Opera House .....Freemont, Ohio
Lincoln .....Massillon, Ohio
Wonderland .....Lorain, Ohio
Grand .....Circleville, Ohio
Fineray .....Martins Ferry, Ohio
Castaniba .....Shelby, Ohio
Jewel .....Troy, Ohio
Majestic .....Mansfield, Ohio

Delaware—Md.—D. C.

* Grand Opera House..Federalsburg, Md.
* Lyceum .....Chestertown, Md.
* New .....Denton, Md.
* Dean .....Dykesville, Md.
* Rex .....Hancock, Md.
* Red Wing .....Baltimore, Md.
Maryland .....Maryland, Md.
Grand .....Baltimore, Md.
Colonial .....Annapolis, Md.
Temple .....Dover, Del.
Opera House .....Frederick, Md.
Academy .....Hagerstown, Md.
Bridge .....Baltimore, Md.
Queen .....Wilmington, Del.
Garden .....Baltimore, Md.

New York

* Globe .....Brooklyn, N. Y.
* Hamilton .....N. Y. C., N. Y.
* Arcade .....Deposit, N. Y.
* 308th Regimental.....Yaphank, N. Y.
* Opera House.....Fultonville, N. Y.
* Rose .....N. Y. C., N. Y.
* Majestic .....Milton, N. Y.
* Lyric .....Bainbridge, N. Y.
* Hanna Hall .....Dover Plain, N. Y.
* Opera House .....Coxsackie, N. Y.
* Lyceum .....Monterville, N. Y.
* Palace .....Tupper Lake, N. Y.
* Jefferson .....N. Y. C., N. Y.
* Regent .....N. Y. C., N. Y.
* Auditorium .....Mamaroneck, N. Y.
* Sharon .....Sharon Springs, N. Y.
* Star .....New Brighton, N. Y.
* Apollo .....N. Y. C., N. Y.
* Booth .....N. Y. C., N. Y.
* Wonderland .....N. Y. C., N. Y.
* Dome .....N. Y. C., N. Y.
* Favorite .....N. Y. C., N. Y.
* Oyympic .....Watertown, N. Y.
* Empire .....Lancaster, N. Y.
* Amusu .....Arcade, N. Y.
* Savoy .....Buffalo, N. Y.
* Peek In .....Philadelphia, N. Y.
* Star .....Cherry Valley, N. Y.
Fort Slocum .....N. Y. C., N. Y.
Fort Hancock .....N. Y. C., N. Y.
Delhi ..... Delhi, N. Y.
Photoplay .....N. Y. C., N. Y.
Plaxa .....Brooklyn, N. Y.
Claremont .....N. Y. C., N. Y.
Palace .....Tottenville, N. Y.
Amphion .....N. Y. C., N. Y.
Chelsea .....N. Y. C., N. Y.
Red Men's Hall.....Cornwall, N. Y.
Proctor's .....Port Chester, N. Y.
Wonderland .....Canton, N. Y.
Elmwood .....Buffalo, N. Y.
Fulton .....Brooklyn, N. Y.
Pontiac .....Saranac Lake, N. Y.
Odd Fellows' Hall ...Pearl River, N. Y.
Brevoort .....Brooklyn, N. Y.
Glen .....Watkins, N. Y.
Manor .....Richmond Hill, N. Y.
Opera House.....Margaretsville, N. Y.
Opera House .....Stamford, N. Y.
Cronk M. P. C.....Roxburg, N. Y.
Idle Hour .....Vandilla, N. Y.
Apollo .....New York, N. Y.
America .....Freeport, N. Y.
Franklin .....Astoria, N. Y.
Mt. Kisco .....Mt. Kisco, N. Y.
Orpheum .....Saugerties, N. Y.
Regun .....New York City, N. Y.
Steeplechase....Rockaway Beach, N. Y.
Wanawanda .....Haines Falls, N. Y.
Bronx Star .....New York City, N. Y.
Playhouse .....Suffern, N. Y.
Majestic .....Haverstraw, N. Y.
Empire .....Dinkuke, N. Y.
Hippodrome .....Buffalo, N. Y.
Lyric .....Wellsville, N Y.
Filmore .....Buff, N. Y.
Library .....Pleasantville, N. Y.
Regent .....College Point, L. I., N. Y.
Rudolph .....Annersville, N. Y.
Alhambra .....Brooklyn, N. Y.
Washington .....Dobbs Ferry, N. Y.
New Kingston .....Brooklyn, N. Y.
Gem .....New York City, N. Y.
Apollo .....Midfield, N. Y.
Village .....Cooperstown, N. Y.
Star .....Cobleskill, N. Y.
Colonial .....Norwich, N. Y.
Star .....Ogdensburg, N. Y.
Family .....Le Roy, N. Y.
Park .....Bath, N. Y.
Beekman .....Dundee, N. Y.
Lyndon .....Lyondeville, N. Y.
Bohemian Annex.....N. Y. C., N. Y.
Empire .....Dunkirk, N. Y.
Hippodrome .....Buffalo, N. Y.
Lyric .....Wellsville, N. Y.
Monroe O. H.....Monroe, N. Y.
Photoplay .....Castile, N. Y.
Town Hall .....Brewster, N. Y
Bleecker .....N. Y. C., N. Y.
Greenwich .....N. Y. C., N. Y.
Hapleton .....Brooklyn, N. Y.
Coleman .....New York City, N. Y.
Jamaica .....Richmond Hill, N. Y
Webster.....N. Y. C., N. Y.
Palace Amuse.....N. Y. C., N. Y.
Murray Hill.....Murray Hill, L. I., N. Y.
Flushing .....Flushing, N. Y
Nassau.....Pt. Washington, L. I., N. Y.
Senior Hall .....Montgomery, N. Y.
Criterion .....Roscoe, N. Y.
Columbus Hall.....N. Y. C., N. Y.
Casino .....Riverhead, N. Y.
Mayfair .....Great Neck, N. Y.
Hippodrome .....Sydney, N. Y.
Park .....Silver Creek, N. Y.
Family .....Batavia, N. Y.
Family .....Albion, N. Y.
Proctor's 125th.....N. Y. C., N. Y.
Harlem Op. House.....N. Y. C., N. Y.
Proctor's 23rd Street....N. Y. C., N. Y.
Mt. Morris .....N. Y. C., N. Y.
Colonial .....Albany, N. Y.
Hippodrome .....Buffalo, N. Y.
Red Hook Lyceum....Red Hook, N. Y.
Opera House.....Kingston, N. Y.
Stanley .....Bensonhurst, L. I.
Oneonta .....Oneonta, N. Y.
Star .....Islip, L. I.
Novelty .....Sayville, N. Y.
Your .....Hicksville, L. I.
Century .....Mineola, L. I.
Matinecoch .....Locust Valley, N. Y.
Stratton .....Middletown, N. Y.
Oxford .....Brooklyn, N. Y.
New Garden .....Brooklyn, N. Y.
West End .....Brooklyn, N. Y.
Cleveland .....Brooklyn, N. Y.
Norwood .....Brooklyn, N. Y.
New .....Rockaway Beach, N. Y.
Regent .....Bay Shore, N. Y.
Park .....Rockaway Park, N. Y.
Andrews .....Salamanca, N. Y.
Armory .....Binghamton, N. Y.
68th St. Playhouse.....New York, N. Y.
Stratford .....Poughkeepsie, N. Y.
Proctor's .....Mt. Vernon, N. Y.
Armory or Palace...Schenectady, N. Y.
Amsterdam O. H.....Amsterdam, N. Y.
Elsmere .....Bronx, N. Y.
Spooner .....Bronx, N. Y.
Burland .....Bronx, N. Y.
Majestic .....N. Y. C., N. Y.
Broadway .....W. Eniburgh, N. Y.
Empire.....Port Richmond, S. I., N. Y.
Proctor's .....Yonkers, N. Y.
Baker .....Dover, N. Y.
United States.....N. Y. C., N. Y.
Plaza .....N. Y. C., N. Y.
Greenpoint .....N. Y. C., N. Y.
Mauliallan .....N. Y. C., N. Y.
Steinway .....Astoria, L. I., N. Y.
Photoplay .....N. Y. C., N. Y.
Schuyler .....N. Y. C., N. Y.
New Plaza .....W. New Brighton, N. Y.
Glen .....N. Y. C., N. Y.
Standard .....N. Y. C., N. Y.
U. S. Military Ac...West Point, N. Y.
Liberty .....Canandaigua, N. Y.
Strand .....Geneva, N. Y.
Strand .....Ithaca, N. Y.
Fordham .....Bronx, N. Y.
Concourse .....Bronx, N. Y.
Times .....N. Y. C., N. Y.
Dyckman .....N. Y. C., N. Y.
Unique .....Patchogue, N. Y.
New Columbia....Maspeth, L. I., N. Y.
Atlas .....N. Y. C., N. Y.

New Jersey

* City .....West Hoboken, N. J.
* Strand .....Valley Beach, N. J.
* Cranford .....Cranford, N. J.
* Regent .....East Orange, N. J.
* Park .....Nutley, N. J.

(Continued next page)

U. S. Garden ..... Elizabeth, N. J.
Comedy ..... Jersey City, N. J.
Ocean Pier ..... Sea Isle, N. J.
Gem ..... Point Pleasant, N. J.
Lyric-Auditorium .. Atlantic High., N. J.
National ..... Jersey City, N. J.
Brightspot ..... Haddonfield, N. J.
Auditorium ..... Westville, N. J.
Playhouse ..... Westfield, N. J.
Victoria ..... Mays Landing, N. J.
Green's Opera ..... Woodburg, N. J.
Alpha ..... Leville, N. J.
Criterion ..... Bridgeton, N. J.
Liberty ..... Bernardsville, N. J.
Casino ..... Westwood, N. J.
Plainfield ..... Plainfield, N. J.
Majestic ..... Perth Amboy, N. J.
Fox ..... Riverside, N. J.
Lyric ..... Cape May, N. J.
Colonial ..... Newark, N. J.
Strand ..... Ridgefield Pk., N. J.
Playhouse ..... Ridgewood, N. J.
Ferber's ..... Lakewood, N. J.
Lyric ..... Hackensack, N. J.
Atlantic ..... Spring Lake, N. J.
Gem ..... Belmar, N. J.
Regent ..... Paterson, N. J.
Grand ..... Trenton, N. J.
Newark ..... Newark, N. J.
Empire ..... Red Bank, N. J.
Empire ..... Rahway, N. J.
Firemen's Hall ..... Hillsdale, N. J.
Colonial ..... Pompton Lake, N. J.
Strand ..... Ridgefield Park, N. J.
Hill ..... Newark, N. J.
Forrest Hill ..... Newark, N. J.
Regent ..... Kearney, N. J.
Lyons Park ..... Morristown, N. J.
Baker ..... Dover, N. J.
Lyric ..... Matawan, N. J.
Nemo ..... Clister, N. J.
Metuchen ..... Metuchen, N. J.
Virginia ..... Atlantic City, N. J.
Fenwick ..... Salem, N. J.
Colonial Theatre .... Atlantic City, N. J.
Lincoln ..... Newark, N. J.
Montclair ..... Montclair, N. J.
Savoy ..... Asbury Park, N. J.
Hasbrouck ..... Hasbrouck, N. J.
Lyric ..... Paterson, N. J.
City ..... Newark, N. J.
Music Hall ..... Clinton, N. J.
Court ..... Newark, N. J.
Englewood ..... Englewood, N. J.
Park ..... Ocean City, N. J.
U. S. Temple ..... Union Hill, N. J.
Main St. ..... Freehold, N. J.
Arcade ..... Princeton, N. J.
Strand ..... Hightstown, N. J.
Lyons Park ..... Morristown, N. J.
Montauk ..... Passaic, N. J.
Roys ..... Blairstown, N. J.
Grand ..... Vineland, N. J.
Keith ..... Jersey City, N. J.

New England States

Joseph J. Carey ..... Lee, Mass.
Nugget ..... Hanover, N. H.
Somersworth ..... Somersworth, N. H.
Orpheum ..... Chatham, Mass.
Taylor ..... Danbury, Conn.
City Opera House ..... Riddeford, Me.
Colonial ..... Augusta, Me.
Colonial ..... Belfast, Me.
Big Acme ..... Winthrop, Me.
Columbia Amuse. Co. . Contoocook, N. H.
Salem ..... Salem, Mass.
Colonial ..... Haverhill, Mass.
Plaza ..... Bridgeport, Conn.
Rialto ..... Brockton, Mass.
Olympia ..... Lynn, Mass.
Olympia ..... New Bedford, Mass.
Olympia ..... Chelsea, Mass.
Harvard ..... No. Cambridge, Mass.
No. Shore ..... Gloucester, Mass.
Pastime ..... Bradford, Vt.
Music Hall ..... Woodstock, Vt.
Pastime ..... So. Royalton, Vt.
Elite ..... Bridgeport, Conn.
Liberty ..... Jefferson, N. H.
Opera House ..... Weeberly, R. I.
Silver ..... Waterville, Me.
Davis ..... Norwich, Conn.
Bolster ..... So. Londondorry, Vt.
Crescent Gardens ..... Rover, Mass.
Auditorium ..... Quincy, Mass.
Masonic Hall ..... No. Conway, N. H.
Red Men's Hall .... Millers Falls, Mass.
Park ..... Woonsocket, R. I.
Riverside ..... Bridgton, Me.
Idle Hour ..... Haunnis, Mass.
Warr ..... Wareham, Mass.
Colonial ..... Onset, Mass.
Naval Training Sta ..... Newport, R. I.
Hyde Park ..... Hyde Park, Mass.
Tusean Opera House ..... Dixfield, Me.
Horticulture Hall, Manchester-by-the-Sea, Mass.
Dreamland .... Nantucket Island, Mass.
Metropolo ..... Brookfield, Mass.
Strand ..... Old Town, Me.
Middlesex ..... Middletown, Conn.
Tremont ..... Nashua, N. H.
Union ..... Voluntown, Conn.
Unitarian House ..... Walpole, N. H.
Empire ..... New London, Conn.
Theatre ..... Lakeville, Conn.
Community ..... E. Jafferey, N. H.
Bijou ..... Newport, R. I.
Majestic ..... Burlington, Vt.
Casino ..... Nantucket Island, Mass.
Olympia ..... W. Lebanon, N. H.
Ideal ..... Milford, Mass.
Colonial ..... Andover, Mass.
Imperial ..... Pawtucket, R. I.
Empire ..... Portland, Me.
Smith's ..... Woonsocket, R. I.
Scollay Square ..... Boston, Mass.

West Va. & Western Pa.

Consisting of and Including Fulton, Huntington and Potter Counties

Rockhill Iron & Coal Co., Robertsdale, Pa.
Star ..... Cimonsburg, Pa.
Park ..... Moundsville, W. Va.
Novelty ..... Pittsburgh, Pa.
Rawland ..... Wilkinsburg, Pa.
Palace ..... Vilmerding, Pa.
Photoplay ..... Jeanette, Pa.
Midway ..... McMecken, W. Va.
Dixie ..... Cameron, W. Va.
Pennalomcal Nat. Defense ... Butler, Pa.
Fairyland ..... Fairchauer, Pa.
Burts' ..... Mannington, W. Va.
Crystal ..... Braddock, Pa.
Lyric ..... Zukon, Pa.
Anchor ..... Pittsburgh, Pa.
Grand ..... Bradford, Pa.
Strand ..... Greensburg, Pa.
Rivoli ..... Johnsonbury, Pa.
Grand ..... Grafton, W. Va.
Imperial ..... Pittsburgh, Pa.
Court ..... Kingwood, W. Va.
Castle ..... McKees Rocks, Pa.
Penn ..... Uniontown, Pa.
Hippodrome ..... Elkins, W. Va.
Victoria ..... Gallitzen, Pa.
Empire ..... Glen Campbell, Pa.
Star ..... Blairville, Pa.
Crystal ..... Pittsburgh, Pa.
Wonderland ..... Madera, Pa.
Cosmorama ..... Leechburg, Pa.
Columbia ..... Little Creek, Pa.
Frederick ..... East Pittsburgh, Pa.
Colonial ..... Pittsburgh, Pa.
Hull ..... Elwood City, Pa.
Colisium ..... New Castle, Pa.
Victoria ..... Parsons, W. Va.
Ammum ..... Corry, Pa.
Princess ..... Tetensville, Pa.
Hull ..... Argentina, Pa.
Olympic ..... Monesson, Pa.
Temple ..... St. Marys, Pa.
Belmar ..... Pittsburgh, Pa.
Arsenal ..... Pittsburgh, Pa.
Strand ..... Pittsburgh, Pa.
Plaza ..... Pittsburgh, Pa.
Opera House ..... Magnetburg, Pa.
Strand ..... Knoxville, Pa.
Strand ..... Altoona, Pa.
Dixie ..... Morgantown, W. Va.
Liberty ..... Wheeling, W. Va.
Majestic ..... Elm Grove, W. Va.
Paramount ..... Claysville, Pa.
Hines ... White Sulphur Springs, W. Va.
Smith's ..... Pittsburgh, Pa.
Grand ..... Dinna, Pa.
Star ..... Rockwood, Pa.
Wicks ..... Rolleswing, Pa.
Strand ..... Ridgeway, Pa.
Opera House .... Shepherdstown, W. Va.
Strand ..... Punxsutawney, Pa.
Columbia ..... Pittsburgh, Pa.
Princess ..... Skinstown, W. Va.
Strand ..... Barnesboro, Pa.
Duipe ..... Fairmont, W. Va.
Orpheum ..... Clarion, Pa.
Andrews ..... New Bethlehem, Pa.
New Colonia ..... Bluefield, W. Va.
Majestic ..... Rochester, Pa.
Rialto ..... Wilson, Pa.
Auditorium ..... Burgettstown, Pa.
Camden ..... Parkersburgh, W. Va.
Strand ..... Indiana, Pa.
Bellevue ..... Bellevue, Pa.
Gem ..... Derry, Pa.
Hippodrome ..... Williamson, W. Va.
Rowland ..... Phillipsburgh, Pa.
Whalen ..... Osceda Mills, Pa.
Nixon ..... Carroltown, Pa.
Globe ..... Clearfield, Pa.
Columbus ..... New Kensington, Pa.
Happy Hour ..... Ebensburg, W. Pa.
Garden ..... Pittsburgh, Pa.
Regent ..... Pittsburgh, Pa.
Palace ..... S. Fork, Pa.
Pastime ..... Portage, Pa.
Martin ..... Lock Haven, Pa.
Strand ..... Brownsville, Pa.
Grand ..... Patton, Pa.
Commons ..... Hastings, Pa.
Jack Marks ..... Clarksburg, W. Va.
Grand ..... Kaul, Pa.
Lyric ..... Oil City, Pa.
Star ..... Warren, Pa.
Brushton ..... Brushton, Pa.
Opera House ..... Emporium, Pa.
Cambria ..... Johnstown, Pa.
Rialto ..... Charleston, W. Va.

Eastern Pa.

Strand ..... Philadelphia, Pa.
Darby ..... Darby, Pa.
Dreamland ..... Lititz, Pa.
Opera House ..... Columbia, Pa.
Family ..... Forest City, Pa.
Glenside ..... Glenside, Pa.
Opera House ..... Monch Chunck, Pa.
Hershey Park ..... Hershey, Pa.
Berwyn ..... Berwyn, Pa.
Jenkins ..... Lansdale, Pa.
Star ..... Philadelphia, Pa.
Strand ..... Hanover, Pa.
Shapiro ..... Mt. Union, Pa.
Y. M. C. A. ..... Nayarith, Pa.
Grand ..... Harrisburg, Pa.

San Joy .....Reading, Pa.
Valley Forge .....Valley Forge, Pa.
Grand Opera House....Rogersford, Pa.
Opera House .....Slatington, Pa.
Palace .....Clifton, Pa.
Photoplay .....Gettysburg, Pa.
Apex .....Philadelphia, Pa.
Anchor .....Philadelphia, Pa.
Park .....Palmerton, Pa.
Family .....Mahanoy City, Pa.
Olney .....Philadelphia, Pa.
Montgomery .....Philadelphia, Pa.
P. O. S. of A. O. H.....Berwick, Pa.
Century .....Philadelphia, Pa.
Hippodrome .....York, Pa.
Plaza .....Philadelphia, Pa.
Hippodrome .....Allentown, Pa.
56th Street .....Philadelphia, Pa.
Apollo .....Philadelphia, Pa.
Dreamland .....Philadelphia, Pa.
Opera House .....Leighton, Pa.
Holland .....Forge, Pa.
Cambria .....Philadelphia, Pa.
Lyric, City, Lyceum..Williamsport, Pa.
Victoria .....Jersey Shire, Pa.
Palace .....Plymouth, Pa.
Majestic .....Middletown, Pa.
Firemen's Hall .....Parkasis, Pa.
Wayne .....Philadelphia, Pa.
Pastime .....Media, Pa.
Photoplay .....Newport, Pa.
Park .....Philadelphia, Pa.
Susquehanna .....Philadelphia, Pa.
Aurora .....Phildelphia, Pa.
Prospect Park .....Moore, Pa.
Arcadia .....Reading, Pa.
Liberty .....Philadelphia, Pa.
Hermans .....Kutztown, Pa.
Paramount .....Arnot, Pa.
Paschall .....Philadelphia, Pa.
58th St.....Philadelphia, Pa.
Columbia .....Philadelphia, Pa.
York Palace .....Philadelphia, Pa.
Fairmont .....Philadelphia, Pa.
Lyric .....Girardville, Pa.
Ben .....Philadelphia, Pa.
Gem .....Greencastle, Pa.
Lyric .....Mifflinsburg, Pa.
National .....Hamburg, Pa.
Grand Opera House....Westchester, Pa.
Empress .....Manayunk, Phila., Pa.
Rialto .....GTM, Phila., Pa.
Chestnut Hill .....Chestnut Hill, Pa.
Alhambra .....Philadelphia, Pa.
Auditorium .....Philadelphia, Pa.
Savoy .....Philadelphia, Pa.
Princess .....Philadelphia, Pa.
Market Street .....Philadelphia, Pa.
Imperial .....W. Philadelphia, Pa.
Palace .....Philadelphia, Pa.
Victor .....Manheim, Pa.
Grand .....Ephrata, Pa.
Dreamland .....Hawley, Pa.
Mammoth .....Philadelphia, Pa.
Hippodrome .....Pine Grove, Pa.
C. Nic.....Montrose, Pa.
Hogan Opera House..Susquehanna, Pa.
Bryn Mawr .....Bryn Mawr, Pa.
Globe .....Philadelphia, Pa.
New Broadway .....Philadelphia, Pa.
Starlight .....Olney, Pa.
Garrick .....Morristown, Pa.
Great Northern.....Philadelphia, Pa.
Ridge Avenue .....Philadelphia, Pa.
Logan Auditorium....Philadelphia, Pa.
Ontario .....Philadelphia, Pa.
Leader .....Philadelphia, Pa.
Strand .....Philadelphia, Pa.
Germanton .....Philadelphia, Pa.
Y. M. C. A.....Coatesville, Pa.
Hamilton .....Lancaster, Pa.
Arcade .....Shenandoah, Pa.
New Majestic .....Shamokin, Pa.
Arcade .....Mt. Carmel, Pa.
Victoria .....Harrisburgh, Pa.
Opera House .....Carlisle, Pa.
Arcade .....Waynesboro. Pa.
Strand .....Easton, Pa
Hippodrome .....York, East. Pa.
Orpheum .....Chambersburg, East. Pa.
Bijou Dreams.....Milton, East. Pa.
Opera House.....Towanda, East. Pa.

Texas—Arkansas

* Colonial .....Greenville, Tex.
* Grand .....Hope, Ark.
* Edmonson .....De Leon, Tex.
* Gem .....Wharton, Tex.
* Grand .....Searcy, Ark.
* Majestic.... .....Wills Point, Tex.
* Gem .....Palestine, Tex.
* Imperial .....Gurdon, Ark.
* Gem .....Rosebud, Tex.
* Iris .....Paragould, Ark.
* Princess .....Earle, Ark.
* Gilmer Lumber Co.....Remlig, Tex.
* Dawson Picture Show....Dawson, Tex.
* Frost .....Frost, Tex.
* Palace .....Plano, Tex.
* Liberty .....Celina, Tex.
* Airdome .....Caldwell, Tex.
* Rembert .....Longview, Tex.
* Queen .....Yoakum, Tex
* Lyric .....Jefferson, Tex.
* Queen .....Brownsville, Tex.
* Lyric .....Harrison, Ark.
Empire .....San Antonio, Tex..
New .....San Marcos, Tex.
Queen .....Sour Lake, Tex.
Yale .....Clerbourne, Tex.
Monarch .....Georgetown, Tex.
Queen .....Calvert, Tex.
Queen .....Naraceta, Tex.
Colonial .....Bryan, Tex.
Yale .....Grosbeck, Tex.
Elk .....Italy, Tex.
Saenger .....Texarkana, Tex.
Royal .....Little Rock, Ark.
Buford .....Sulphur Springs, Tex.
Pastime .....Donna, Tex.
Empire .....Waxabachie, Tex.
Brown .....Stamps, Ark.
Lyric .....Big Springs, Tex.
Lyric .....Abolene, Tex.
Lyric .....San Angela, Tex.
Merit .....Merit, Tex.
Key .....Houston, Tex.
Star .....Denison, Tex.
Queen .....Austin, Tex.
Lyric .....Fayetteville, Ark.
Empress .....Webster Falls, Tex.
Crown .....Electra, Tex.
Dixie .....Waxabachie, Tex.
Queen .....McKinney, Tex.
Cozy .....El Campo, Tex.
Old Mill .....Dallas, Tex.
Hippodrome .....Waco, Tex.
Queen .....Galveston, Tex.
Queen or Zoe .....Houston, Tex.
Liberty .....Gainesville, Tex.
Grand .....Paris, Tex.
Home .....Honey Grove, Tex.
Queen .....Bonhem, Tex.
Grecian .....El Paso, Tex.
Crystal .....Stamford, Tex.
Princess .....Weatherford, Tex.
Senitwater .....Senitwater, Tex.
Lyric .....Lubbock, Tex.
Rest Hour .....Krum, Tex.
Dreamland .....Cuero, Tex.
Grecian .....El Paso, Tex.
Lyric .....Lubbock, Tex.
Lyric .....Brownwood, Tex.
Opera House .....Colorado, Tex.
Grand .....Marshall, Tex.
Gem .....Whitesboro, Tex.
Queen .....Ballinger, Tex.
Deandi .....Amarillo, Tex.
Star .....Humble, Tex.
Queen .....Tyler, Tex.
Best .....Hillsboro, Tex.
Empire .....Jonesboro, Ark.
Princess .....Hot Springs, Ark.
Majestic .....Marianna, Ark.
Majestic .....Clarendon, Ark.
Grand .....Newport, Ark.
Best .....Pine Bluff, Ark.
Crazy .....Mineral Wells, Tex.
Amusu .....Corpus Christi, Tex.
Palace .....Farmersville, Tex.
Star .....Eagle Pass, Tex.
Strand or Hipp.....Ft. Worth, Tex.
Airdome .....Del Rio, Tex.
King .....Sherman, Tex.
Grand .....Ennis, Tex.
Queen .....Mart, Tex.
Princess .....Denton, Tex.
Liberty .....Orange, Tex.
Opera House .....Mexia, Tex.
Texas Grand .....Dalhart, Tex.
Peoples .....Beaumont, Tex.
Alvorado .....Alvorado, Tex.

Kentucky—Tennessee

* Gem .....Mt. Olivet, Ky.
* Stafford .....Paintsville, Ky.
* Jo-Jon .....Leitchfield, Ky.
* Princess .....Adairville, Ky.
* Boone Way .....Mt. Vernon, Ky.
* Gay .....Newport, Tenn.
* American .....Central City, Ky.
* Opera House .....Nthiana, Ky.
* Opera House .....Quicksands, Ky.
* Avenel .....Bellevue, Ky.
* Recreation .....Dunham, Ky.
* Recreation .....No. Roberts, Ky.
* Recreation .....Burdine, Ky.
Best .....Pulaski, Tenn.
Palace .....Louisville, Ky.
Moneta .....Cleveland, Tenn.
Bijou .....Nashville, Tenn.
Princess, Humbolt, Paris, Humboldt, Tenn.
Vogue .....Columbia, Tenn.
Grand .....Ashland, Ky.
Norman .....Louisville, Ky.
Rex .....Hopkinsville, Ky.
Queen .....Greenville, Ky.
Kozy .....Dresden, Tenn.
Lillian .....Clarksville, Tenn.
Opera House .....Lancaster, Ky.
Grand .....Henderson, Ky.
Dixie .....Scottsville, Ky.
Dixie .....Ripley, Tenn.
Opera House.....Georgetown, Ky.
City .....Mason, Ky.
Fifth Avenue.....Nashville, Tenn.
Star .....Pleasureville, Ky.
Crystal .....Hickman, Ky.
Auditorium .....Dawson Springs, Ky.
Lyric .....Lebanon, Tenn.
Palace .....Gallatin, Tenn.
Strand .....Knoxville, Tenn.
Alcazar .....Chattanooga, Tenn.
Lyric .....Owingsville, Ky
Ben Ali .....Lexington, Ky.
Recreation Bldg.....Jenkins, Ky.
Gem .....Somerset, Ky.
Majestic .....Memphis, Tenn.
Dixie .....Mt. Pleasant, Tenn.
Princess .....Bowling Green, Ky.
Dixie .....Mayfield, Ky.
Opera House .....Allensville, Ky.
Perry .....Hazard, Ky.

(Continued next page)

Manring .....Middlesboro, Ky.
Gaines .....Pineville, Ky.
Cumberland .....Harlan, Ky.
Empress .....Owensboro, Ky.
Capitol .....Frankfort, Ky.
Washington O. H.....Maysville, Ky.
Majestic.....Johnson City, Tenn.
Mary Anderson.....Louisville, Ky.

Oklahoma

Lyric .....Clinton, Okla.
Rex .....Nowater, Okla.
Pastime .....Woodward, Okla.
Valliant .....Valliant, Okla.
Williams & Walton.....Murray, Okla.
Star .....Sand Springs, Okla.
Majestic .....Jenhs, Okla.
Cozy .....Tagoner, Okla.
Gem .....Edmund, Okla.
Glory B .....Miami, Okla.
Airdome .....Fort Sill, Okla.
Magnet .....Wapanicha, Okla.
Folly .....Weivoha, Okla.
Airdome .....Heavener, Okla.
Photoplay .....Poteau, Okla.
Cozy .....Strouch, Okla.
Ogden .....Chandler, Okla.
Odeon .....Fairview, Okla.
Wonderland .....Sallisaw, Okla.
Lyric .....Stigler, Okla.
Lyric .....Pryor, Okla.
Orpheum .....Haskel, Okla.
Savoy .....Shawnee, Okla.
Consolidated .....Commanche, Okla.
Consolidated .....Duncan, Okla.
Merit .....Wilburton, Okla.
Majestic .....Wetunka, Okla.
Crystal .....Okemoh, Okla.
Jackson .....Pawtuska, Okla.
Alvo .....Medford, Okla.
Murray .....Lawton, Okla.
Mission .....Ponca City, Okla.
Short .....Sulphan, Okla.
Lyric .....Pawnee, Okla.
Liberty .....Wirt, Okla.
Arden .....Oklahoma, Okla.
El Reno .....El Reno, Okla.
Pastime .....Marlow, Okla.
Rex .....Aloa, Okla.
Lyric .....Natonga, Okla.
Odeon .....Battlesville, Okla.
Empress .....Yale, Okla.
Olympia .....Cleveland, Okla.
Happy Hour .....Hominy, Okla.
Auditorium .....Sayre, Okla.
Broadway .....Muskogee, Okla.
Majestic .....Tulsa, Okla.
Busby .....McAlester, Okla.
Yale .....Claremore, Okla.
Grand .....Vanita, Okla.
Liberty .....Ata., Okla.
Palace .....Irdmore, Okla.
Quimeley .....Oklahoma City, Okla.
Liberty .....Durant, Okla.
Morgaon .....Henryetta, Okla.
Cozy .....Okmulgee, Okla.
Yale .....Pauls Valley, Okla.
Royal .....Coddo, Okla.
American .....Enid, Okla.
Liberty .....Hugo, Okla.
Empress .....Sapulpa, Okla.
Empress .....Oklahoma City, Okla.
New Garden.....Stillwater, Okla.

North & South Carolina—Va.—Fla.—Ala.—Ga.

Chestonion .....Chester, S. C.
Edisonia .....Union, S. C.
Prince .....Leesburg, Fla.
Amuzu .....Big Stone Gap, Va.
Schoolfield Y. M. C. A...Schoolfield, Va.
Roden Coal Co.....Morral, Ala.
Gem .....Laurenhug, N. C.
Pastime .....Lumberton, N. C.
Ideal .....Castonia, N. C.
Tallassee .....Tallassee, Ala.
Capital .....Macon, Ga.
Alamo .....Griffin, Ga.
Alamo .....Newman, Ga.
Trianaon .....Birmingham, Ala.
Tapola .....Tapola, N. C.
Strand .....La Grange, Ga.
Grand .....Newton, N. C.
Pulaski .....Pulaski, Va.
Opera House .....Weldon, N. C.
Almo .....Raleigh, N. C.
Lyric .....Madesboro, N. C.
Grand .....Marion, N. C.
Anderson .....Anderson, S. C.
Casino .....Greenville, S. C.
Grand .....Athens, Ga.
Alpha .....Langchester, Ga.
Dixie .....Marietta, Ga.
Liberty .....Darlington, S. C.
Grand .....Alexandria, Va.
Grand .....Palatka, Fla.
Rialto .....Spartanburg, S. C.
Paramount .....Miami, Fla.
Star .....Sanford, Fla.
Princess .....De Land, Fla.
Isis .....Richmond, Va.
Empire .....Winchester, Va.
Palace .....Barnesville, Ga.
Murphy Opera House..Front Royal, Va.
New American .....Columbus, Ga.
Strand .....Tampa, Fla.
Casino .....York City, Fla.
New .....Woodstock, Va.
New Virginia .....Harrisburg, Va.
Piedmont .....Greenboro, N. C.
Paris .....Durham, N. C.
Broadway .....Winston-Salem, N. C.
Broadway .....Charlotte, N. C.
Jefferson .....Huntsville, Ala.
Empire .....Montgomery, Ala.
Orpheum .....Portsmouth, Va.
Duval .....Jacksonville, Fla.
Alcozon .....Dothan, Ala.
Majestic .....Asheville, N. C.
American .....Jacksonville, Fla.
Jefferson .....St. Augustine, Fla.
Rialto .....Atlanta, Ga.
Regale .....Salem, S. C.

North Dakota

Lyceum .....Kenmare, N. D.

Nevada and Hawaii

K. of P. .....Rochester, Nev.
Butler .....Tonopah, Nev.
Hawaian .....Honolulu
Hilo, Wayluku, Post Exchanges, Hawaii
Majestic .....Reno, Nev.

Mississippi and Louisiana

Ivy .....New Orleans, La.
Eureka .....Pascagouia, Miss.
Macon Lyceum .....Macon, Miss.
Jacobs .....McComb, Miss.
Opera House .....New Roads, La.
Lyceum .....Monroe, La.
Fairyland .....White Castle, La.
Happy Hour .....New Orleans, La.
Majestic .....Jackson, Miss.
Globe .....New Orleans, La.
Princess .....Meridan, Miss.
Strand .....Hattisburg, Miss.
Louisiana .....Baton Rouge, La.

Do Your Bit!

Book Pershing's Crusaders

It's just like buying Liberty Bonds

except—

that you don't have to wait for the profits.

J·Stuart Blackton
ANNOUNCES
"The Common Cause"

A Special Super-Feature in Eight Reels. Produced Under the Auspices of and by Collaboration With the British-Canadian Recruiting Mission.

Its Aim: To aid recruiting in all branches of the service—to further stimulate the wave of patriotism that is now sweeping the country.

Its Theme: The bringing together of all the allied nations now fighting for humanity—the cementing of that "Brotherhood in Arms."

IT IS AN ENTIRELY DIFFERENT WAR STORY WITH "A LAUGH, A THRILL AND A THROB"

Its authors are: *J. Hartley Manners, Ian Hay Beith* and *Percival Knight.*

The Scenario by *Anthony P. Kelly*

The All-Star Cast

Herbert Rawlinson
as "Captain Palmer"
Mr. Rawlinson enjoys world-wide popularity as one of the most intelligent and forceful stars of the screen. In "Smashing Through" he scored a Broadway success, and will appear shortly as leading man with Geraldine Farrar.

Lawrence Grossmith
as "Private Tommy Atkins"
Lieutenant Grossmith, the famous comedian of the English and American stage, makes his screen debut in "The Common Cause," having been detailed to play the role by the British-Canadian Recruiting Mission.

Philip Van Lorn
As a Poilu. French actor who has achieved success on stage and screen

Louis Dean
as "Captain Bach"
Clever character actor who portrayed the Kaiser in Vitagraph's "Over the Top" and "My Four Years in Germany."

NOTICE OF DISTRIBUTION

I HAVE looked over the entire field of motion picture distributors for the company best equipped to give "The Common Cause" the distribution its aim and theme deserve.

Measured by actual accomplishment, I have selected Vitagraph and its Distributing Organization as the most thoroughly equipped company in the picture field to present "The Common Cause" to the exhibitors, and through them to the people of America.

I know what Vitagraph has accomplished with "The Battle Cry of Peace," with "Over the Top," with "Womanhood, the Glory of a Nation," "Within the Law," "The Girl Philippa," "The Fall of a Nation" and other special productions. I know how thoroughly Vitagraph has covered the field and how splendidly it has served the exhibitors of the country with these productions.

With this first-hand information, I have arranged with Albert E. Smith, president of the Vitagraph Company of America, for the marketing through that organization of "The Common Cause."

Assured therefore of the highest efficiency in the matter of distribution, all that I am putting into the production of the "The Common Cause" will be well worth while, for I know that its message will reach to the farthest corners of the continent—into the smallest hamlet and cross roads.

J. STUART BLACKTON

The All-Star Cast

Sylvia Breamer
as "Mrs. Orrin Palmer"
Miss Breamer is the beautiful and talented young Australian actress whose superb performance of the heroine in J. Stuart Blackton's "Missing" won exceptional praise, and was one of the triumphs of her phenomenal career on the stage and screen.

Mlle. Marcel
as "Celeste"
Well known French actress who made an individual success in "The Fall of the Romanoffs."

Huntley Gordon
as "Edward Wadsworth"
One of the best known leading men on the stage or screen. His next appearance will be as Ethel Barrymore's leading man in "Our Mrs. McChesney."

Chas. & Violet Blackton
as "Two Little Refugees"
Clever child stars who scored in "The Battle Cry of Peace," "Country Life Series," etc. Charles also made an emphatic hit in "Missing"

A special musical score is being written for "The Common Cause" by the eminent composer, Manuel Klein, who was for ten years musical director and composer of the New York Hippodrome.

VITAGRAPH Albert E. Smith *President*

JEWEL
Productions
1600 Broadway, New York City
Mildred Harris
fascinating star of
"The Price of a Good Time"
& "The Doctor and the Woman"
in Lois Weber's
latest photoplay
triumph.....
"For Husbands Only" As tantalizing as a Wink!

"THE SINKING OF THE LUSITANIA"
EVERY man, woman and child of us wants to see just what happened when the Lusitania went down—just how she went down—how many torpedoings there were—how the maddened passengers flung themselves from the decks—what the boats did in saving life—who the famous men and women were who lost their lives—the whole history of the Great Catastrophe from beginning to end.
IT'S all here—every bit of it! Absolutely authentic in every detail and—it will burn in your brain forever.
MADE from 25,000 separate drawings on gelatine by the famous artist, Winsor McCay, requiring 22 months of work. Book it now for the most exciting, thrilling, absorbing single reel sensation ever shown in your house.
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1600 Broadway, New York City

Gaumont

Individuality characterizes every picture produced by this world-famous house.

The showing of a Gaumont production assures the theatre-goer of clean but intensely interesting entertainment.

All Gaumont pictures—dramas, comedies, educationals, even its great independent News Service—are noted for their distinctive features.

This is especially true of the latest Gaumont production, the EXTRAORDINARY PHOTO-SERIAL:

The HAND of VENGEANCE

This serial contains only ten episodes of twenty reels.

But it contains double the number of startling situations found in the ordinary serial twice as long!

There is something new—something different—THE GAUMONT INDIVIDUALITY—in every scene.

Wise motion-picture men who have seen this serial in its entirety call it the big money-maker of 1918.

GAUMONT PRODUCTIONS ARE RELEASED ONLY THROUGH INDEPENDENT EXCHANGES

Gaumont Co.
FLUSHING, N. Y.

Seeing the War – at Home

Audiences which see

OFFICIAL WAR REVIEW

enjoy the privileges accorded very few-that of seeing the war with Government sanction, official passes and every facility. The respective governments of the United States, France, Great Britain and Italy have made it possible for them to see the war-at home!

Thus the thrills, the pathos and the suspense of the world's greatest drama may be transcribed on your screen – for YOUR patrons.

One Reel-Weekly

Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director
Distributed by

PATHÉ

Pathé
Announcing
Pathé's First Extra-Selected Feature
with all that the name implies
FANNIE WARD
IN
A JAPANESE NIGHTINGALE
Written by William Young
Produced by Astra
Directed by George Fitzmaurice
A picture of the rarest beauty, full of poetic touches, and yet strongly dramatic. A picture to book-and advertise-and clean up with!
Coming Soon

Pathé

Ordinarily "Wid" doesn't review serials

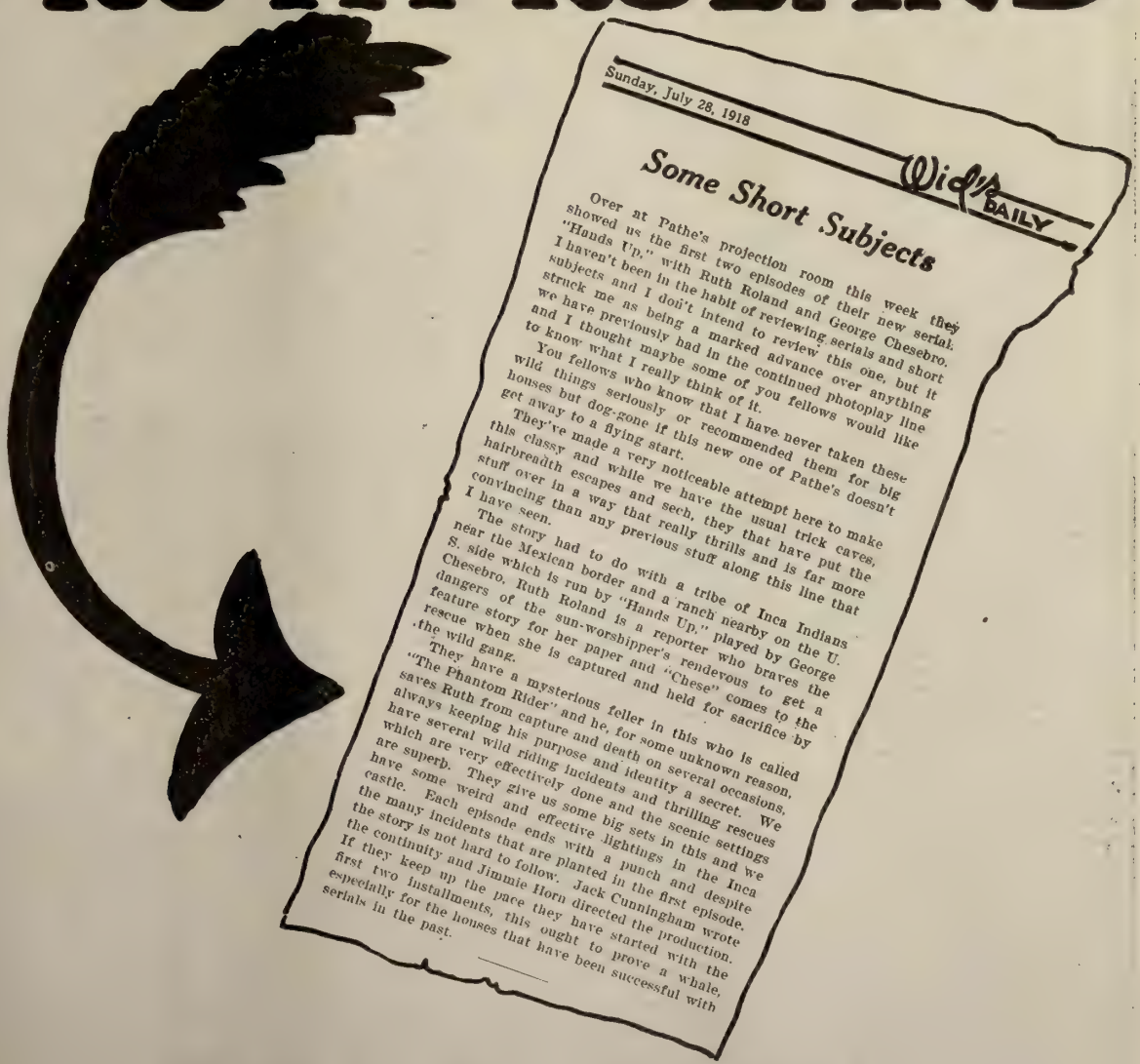
But—

He says this of

HANDS UP

WITH

RUTH ROLAND


Sunday, July 28, 1918
Wid's DAILY
Some Short Subjects
Over at Pathe's projection room this week they showed us the first two episodes of their new serial, "Hands Up," with Ruth Roland and George Chesebro. I haven't been in the habit of reviewing serials and short subjects and I don't intend to review this one, but it struck me as being a marked advance over anything we have previously had in the continued photoplay line and I thought maybe some of you fellows would like to know what I really think of it.
You fellows who know that I have never taken these wild things seriously or recommended them for big houses but dog-gone if this new one of Pathe's doesn't get away to a flying start.
They've made a very noticeable attempt here to make this classy and while we have the usual trick cares, hairbreadth escapes and sech, they that have put the stuff over in a way that really thrills and is far more convincing than any previous stuff along this line that I have seen.
The story had to do with a tribe of Inca Indians near the Mexican border and a ranch nearby on the U. S. side which is run by "Hands Up," played by George Chesebro, Ruth Roland is a reporter who braves the dangers of the sun-worshipper's rendevous to get a feature story for her paper and "Chese" comes to the rescue when she is captured and held for sacrifice by the wild gang.
They have a mysterious feller in this who is called "The Phantom Rider" and he, for some unknown reason, saves Ruth from capture and death on several occasions, always keeping his purpose and identity a secret. We have several wild riding incidents and thrilling rescues which are very effectively done and the scenic settings are superb. They give us some big sets in this and we have some weird and effective lightings in the Inca castle. Each episode ends with a punch and despite the many incidents that are planted in the first episode, the story is not hard to follow. Jack Cunningham wrote the continuity and Jimmie Horn directed the production. If they keep up the pace they have started with the first two installments, this ought to prove a whale, especially for the houses that have been successful with serials in the past.

Play it for a winner!

Produced by ASTRA

Written by Gilson Willets

Directed by James W. Horne

Pathé
"You are after him, are you? Well, come in and get him, damn you!"
Announcing Pathé's first big special feature of the coming season—
Elaine Hammerstein in HER MAN
Adapted from Chas. Neville Buck's well known novel, "The Battle Cry."
Directed by Ralph Ince. Produced by Advanced Motion Picture Corporation
A surpassingly powerful picture of the feud fighters of the Kentucky mountains.
Released September 8th

America's Answer

Second United States Official War Picture

The New York Press registers another Great Success

THE TIMES: "Stirs war spirit. Every scene of the film brought forth cheers."

THE TRIBUNE: "Mr. Creel and the Committee on Public Information deserve due credit for a first-class piece of work."

THE AMERICAN: "A representative picture, in which the fathers, mothers, families and friends of American soldiers may rejoice."

THE SUN: "An inspiration to every American."

THE HERALD: "Kept a large audience applauding, for it was compelling in its story."

THE MORNING TELEGRAPH: "There is a thrill in every foot of the film."

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DIVISION OF FILMS

CHAS. S. HART, *Director*

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The Latest Motion Pictures from the Governments of the United States, France, Great Britain and Italy

One reel each week, and always up to date

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OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

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EDUCATIONAL DISTRIBUTING CORPORATION
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Watch these columns for further announcements

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WATCH THIS MARK

The care exercised in the choice of a play or script for a RIALTO Production is second only to the artistic direction, brilliant casting and lavish investiture disclosed on its initial showing. Proof came with the first RIALTO presentation:—

GRACE VALENTINE IN THE UNCHASTENED WOMAN

BY LOUIS K. ANSPACHER

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READY FOR RELEASE

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The Heart Throbbing Drama of Love's Return

DIRECTED BY FRANCIS J. GRANDON

Powerful—sympathetic—with a golden thread of Love running through a drama of tense human interest—this picture should be featured to your limit.

COMING—NOW IN PREPARATION

GRACE VALENTINE

In Oliver Morosco's Greatest Hit

UP-STAIRS AND DOWN

By Frederic and Fanny Hatton

Authors of "LOMBARDI, LTD.," "THE GREAT LOVER," etc.

This scintillating Broadway success, which will uphold the supreme class of RIALTO De Luxe Productions, will provide a feature that will crowd your theatre to its doors. Watch for presentation announcement.

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THE WESTERN PHOTOPLAYS, Inc.

Announce

that the Sensational, Fifteen-Episode Serial previously advertised as "THE MESSENGER OF DEATH," starring

LEAH BAIRD

will be released as

"WOLVES OF KULTUR"

Full details will be given later.
The release has been set for an early date.

THE SERIAL WITH SMASH AFTER SMASH!

Watch for it!

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A. ALPERSTEIN, Treasurer and General Manager

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Timely Suggestions To Producers:

Never, in the history of the industry, has a substantial, efficient organization been so necessary to the successful marketing of productions in foreign territory. War time conditions make exacting service a paramount necessity. Our facilities for the sale, exploitation, routing, shipping, collecting, insuring, etc., of film are the result of years of experience in foreign fields. We would be glad of the opportunity to show you how the house of ROBERTSON-COLE can better serve you.

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"Those Who Pay"

ENGLISH RIGHTS THAT YIELDED $150,000

and—
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"The Master Crook" — *"The Eleventh Commandment"*
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and a score of others that brought through our agency most satisfactory returns

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World Wide Film Distributors

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24 two a month, and more - Big box office attractions coming from the *best producers of big* pictures in the world.

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52 All Star Series feature productions coming from the most *consistent* high class producers in the world

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The Answer

BECAUSE - after the star, the play and the director were selected, the productions were supervised and personally carried forward in the making by the 2 greatest picture makers in America today - Maxwell Karger and George D. Baker.

When we say greatest we mean the men who could combine art, drama and human appeal in the making of pictures that would attract and hold audiences and *make the box office the happiest department of the theatre.*

MAXWELL KARGER

supervises Metro and Screen Classics INC. productions. He has been *"the man behind the production"* with many of our greatest successes and the entire motion picture industry is greatly in his debt for the sane upward progress of the screen.

GEORGE D. BAKER

supervises the west coast productions and his record is one of success following success. We present him as well as Mr. Karger as a guarantee of a continuance of supreme quality in the coming productions.

EDITH STOREY
in "The Silent Woman"
September release

EMMY WEHLEN
in "His Bonded Wife"
October release

ETHEL BARRYMORE
in the big production "Our Mrs. McChesney"
Autumn release

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& ME
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HALE HAMILTON
A sure fire comer makes his bow in George Randolph Chester's success "5000 an Hour"

BUSHMAN & BAYNE
in "Bushels of It"
Autumn release

MAY ALLISON
in "Testing of Mildred Vane"
September release

EMILY STEVENS
in "Kildare of Storm"
September release

VIOLA DANA
in "Flower of the Dusk"
August release

EEN
SICS INC.
TRO
ARS

BERT LYTELL
in
"Unexpected Places"
October release

OLIVE TELL
A Star in "To Hell with the Kaiser" in "Secret Strings"
Autumn release

SEPTEMBER RELEASE

HAROLD LOCKWOOD

in "PALS FIRST"

A SCREEN CLASSICS INC PRODUCTION

SPECIAL

In announcing Hale Hamilton and Olive Tell in addition to May Allison and Bert Lytell as stars, Metro responds to the popular demand for new talent and new faces in stellar roles on the screen. Each was selected on the basis of absolute merit and all Metro Exhibitors will share in their certain success.

METRO

PICTURES CORPORATION

EDWIN CAREWE

As managing director of the Lockwood productions insures the last word in great productions for this great star.

SCREEN CLASSICS INC.

Coming

The
Screen Classics INC.
Production
with

The Great NAZIMOVA

You saw her in "Revelation"—you saw her in "Toys of Fate"
Now see her in her most marvelous success

EYE FOR EYE

to be followed by Ception Shoals and The Red Lantern

METRO

TO MANUFACTURERS OF FEATURE productions not identified with releasing organizations.

This is the most opportune time to inaugurate your selling campaign. You should begin at once to create ***a buyer's interest*** in your pictures.

The fall market is showing signs of action. New theatres are nearing completion.

Alterations that have been under way during the summer months will be completed shortly.

The MOVING PICTURE WORLD is the medium the live, wide-awake buyers carefully peruse every week. They have learned from experience that it is truthful in its reviews and criticisms of pictures. It enjoys the absolute confidence of every one of its thousands of exhibitor subscribers.

Pictures have been bought, sold and booked entirely on the strength of MOVING PICTURE WORLD "Comments on the Films" without a "previous to purchase screening."

You should also remember, when you buy space for advertising in the MOVING PICTURE WORLD, you are buying the largest net paid circulation that can be had in this industry.

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presents
THEDA BARA
in
WHEN A
WOMAN SINS
The regeneration of a modern vampire
Story by BETTA BREUIL
Staged by J. GORDON EDWARDS
A Theda Bara
Super production
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STANDARD
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Don't Take Chances!
Book Standard Pictures Now!

That's a sure way to get this

THEDA BARA

Super-Production

WHEN A WOMAN SINS

Released in September

FOX
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GLADYS BROCKWELL
in
VICTORY PICTURES
September release KULTUR
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WILLIAM FOX PRESENTS
VICTORY PICTURES
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WILLIAM FOX presents
GLADYS BROCKWELL
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September release KULTUR
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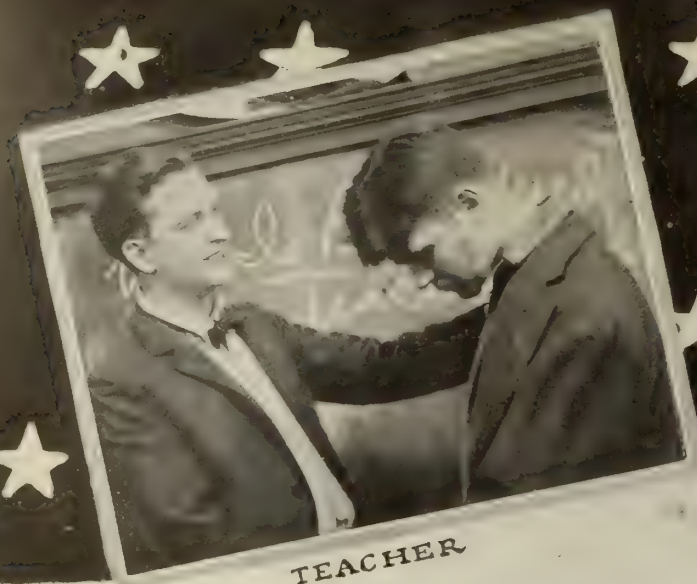

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GENERAL PERSHING

for the massive William Fox production

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Let your patrons know the man who is leading their sons on the battlefields of France

MAKE YOUR BOOKINGS EARLY

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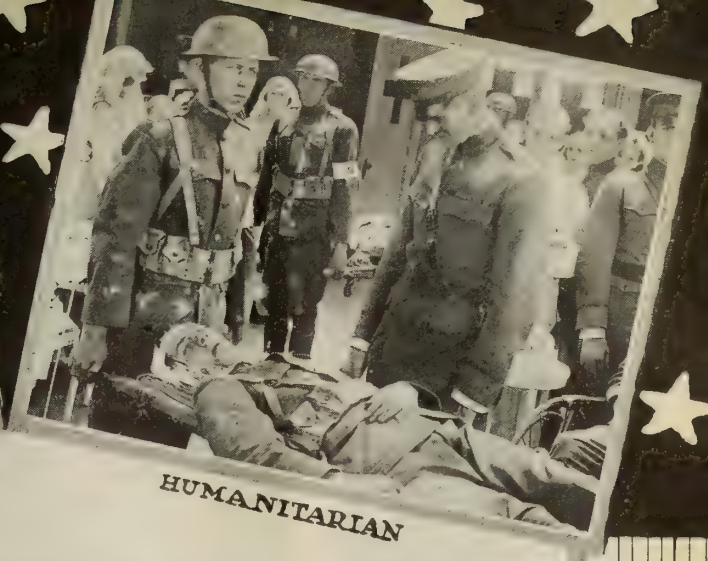

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WHY AMERICA WILL WIN

Staged by Richard Stanton

Depicting every phase of the life of

GENERAL PERSHING

Your chance is now!
Released in September
on individual basis.

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FILM CORPORATION

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EXCEL PICTURES

WHO KILLED THIS MAN?

BEST DETECTIVE STORY EVER FILMED

Baffling Mysterious Tragedy!
Puzzling Trail of Clues!

William Fox - presents

VIRGINIA PEARSON
in
"QUEEN of HEARTS"

Released in September
and booking fast now!

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Smashing, Dashing, Merry, Fairy

SUNSHINE COMEDIES

are helping hundreds of exhibitors
put the blues to rout!

JOIN THE JOY JAUNT!
ENLIST TODAY!
Then Finish a Good Job by Booking
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MUTT and JEFF

Animated Cartoons

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STRIKE NOW!

Get your share of the big Clean up
Book the picture that's proved it's
what the public wants

WILLIAM FOX *presents*

THEDA BARA

in the Theda Bara Super-Production

CLEOPATRA

Still Available
as an Individual
Attraction
Get it To-day

FOX
FILM CORPORATION

THENARDIER THREATENS TO REVEAL JEAN VALJEAN'S SECRET

CARRYING MARIUS OUT OF PARIS SEWER JEAN VALJEAN MEETS JAVERT

JEAN VALJEAN AFTER RELEASE FROM PRISON

FANTINE IMPLORES THE AID OF THE MAYOR OF M-

JEAN VALJEAN FINDS LITTLE COSETTE

PACKING THEM IN- EVERYWHERE!

WILLIAM FOX *presents*

The greatest modern actor

WILLIAM FARNUM

in Victor Hugo's masterpiece

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MISERABLES

Playing to thousands daily as an individual attraction-

UNPRECEDENTED PROFITS
GET IT NOW — TODAY!

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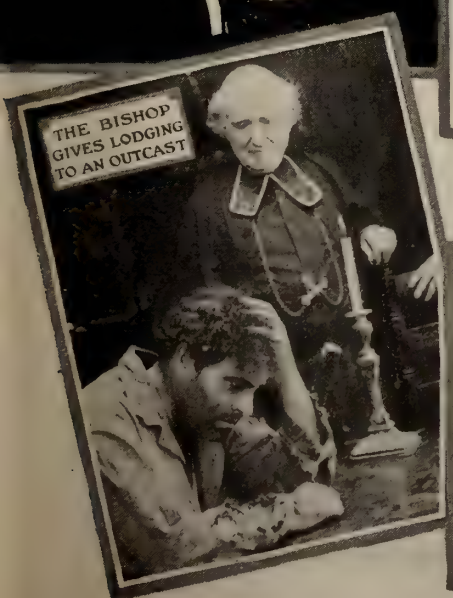

THE BISHOP GIVES LODGING TO AN OUTCAST

CONVICT Nº 24601 BREAKS HIS OWN CHAIN

MARIUS AND COSETTE MOURN JEAN VALJEAN'S DEATH

TO CONTENTS

Advertising Aids for Busy Managers.....1304
Advertising for Exhibitors.....1259
"Around the Clock with a Rookie".....1243
Assistant for the Operator, A Helpful.....1255

Benefit Sunday Despite Nashville's Mayor.1296
Bennett, Hunter, is "Doing His Bit".....1252
Bluebird Announces Season's Players.....1253
British Notes 1249
Buffalo Citizens Awake to Patriotic Appeals.1292
Bumper Crops Bring Joy to Wheat Belt...1295

Canada's Blue Laws, Unfeelingly Crack...1254
Capital City Brevities of the Film Trade..1299
"Changing Woman, The" (Vitagraph).....1301
Chicago News Letter.....1242
Comments Upon Current Productions.....1303
Crandall Advises Legislation on Tax.....1247
Creel Lifts Ban on Air Photographs.....1232
Critical Reviews and Comment Upon Current Productions 1300
"Cruise of the Make-Believe" (Paramount).1301
"Crusader's Contest," Here Are Figures in..1233

Dentelbeck is an Operator and More.....1254
Detroit Six First-Run Houses Open in.....1245
Detroit Sees Home-Made Feature Screen...1297

"Eagle's Mate, The" (Paramount).....1302
Educational Films Now Branching Out....1244
Enlarged Music Department for World.....1248
Exchangemen Aid Wounded Soldiers.....1246
Exhibitor Merger Now Seems Assured.....1242

Facts and Comment.....1256
Film Activities Throughout Great Dominion.1294
Film Editor is Unhonored and Unsung....1252
Film Now May Be Exported to Sweden....1234
Film Offerings at New York Theatres.....1247
"Fires of Youth" (Bluebird).....1301
Fleckles Gets Back Into the Game.....1251

Game, Square and White.....1257
General to Issue "Our Bridge of Ships"....1247
Gerard Film Doing Remarkable Business...1248
"Ghost Flower, The" (Triangle).....1302
Good Cheer from the "Bread Basket".....1241

"Heart of the Wilds" (Artcraft).....1303
"Her Man" (Pathe).....1303
"Her Only Way" (Select).....1300
Hodkinson Program Promises Variety.....1251
"Hoosier Romance, A" (Selig).....1301
House to Lay 5 Per Cent. Rental Tax.....1234

"Inn of the Blue Moon" (De Luxe).....1300
It Don't Pay to Flout U. S. Lightless Rules.1293

"Liar, The" (Fox).....1302
List of Current Film Release Dates, 1312, 1314, 1316, 1318
Live News Gleaned from the Golden Gate..1298
"Love Swindle, The" (Bluebird).....1300

Manufacturers' Advance Notes.....1279
Migratory Star a Diminishing Light.....1248
"Miss Mischief Maker" (General).....1302
Motion Picture Educator.....1264
Motion Picture Exhibitor, The.....1237
Music for the Picture.....1267
Mutual Brings Sliter to New York.....1251

News of Los Angeles and Vicinity.....1238
New York Operators Submit Scale.....1232

Officers' School, Quickly Breaks Into.....1252
"On the Quiet" (Paramount).....1301
Operators' Jobs Have Sudden Value.....1246
Operators, No Scarcity of in Toronto.....1245
Organize Large Exchange in Canada.....1241
"Our Mrs. McChesney" (Metro).....1302
"Playthings" (Bluebird) 1301
Porto Rico Has Censorship Rumble.....1234
Posing 1258
"Power and the Glory, The" (World).....1303
Projection Department 1262

Rambles Round Filmtown.....1265
Reissues Are Liked in San Francisco.....1245
Reviews of Current Productions.....1300

St. Louis Officials to See "Salome".....1254
"Salome" Slated for a Thousand Houses...1252
Sardou and the Screen.....1257
"Savage Woman, The" (Select).....1300
Scenario Writing Courses, Prepare New....1248
Schaefer and Rembusch Get Together.....1237
Sign, New Quick Changing on Market.....1255
Soldiers, Good Pictures and Music for....1247
Spends $2,000 for Five Foot Dissolve.....1255
Spokane Liberty to Increase Prices.....1246
Spokes from the Hub.....1278
Stars Come Through for Fourth Loan.....1231
State Rights Department.....1289
Uncle Sam to Appear as War Worker.....1245
Vamping is Now a Pursuit and a Verb.....1250
Vitagraph to Issue Blackton Picture.....1253

War Demands Give Exchanges Concern....1237
Week's Grist from Hoosier News Hopper...1291
Whitman Will Campaign with Films.....1248
Woman's Land Army at Work, Shows.....1241

TO ADVERTISERS

CARBONS AND CARBON ACCESSORIES
Speer Carbon Co.....1321

ELECTRIC AND MECH. EQUIPMENT.
Amusement Supply Co.....1308
Hertner Electric Co.....1304
Northwestern Electric Co.....1321
Porter, B. F.....1308
Swaab, Lewis M.....1309
Typhoon Fan Co.....1307
United Theatre Equipment Corp.....1323
Universal Motor Co.....1307

FILM EXCHANGES.
Film Exchange, The.....1304

LENS MFRS.
Gundlach Manhattan Optical Co.....1320

LOBBY DISPLAYS.
Kraus Mfg. Co.....1306
Newman Mfg. Co.....1309

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories.....1306
Duhem M. P. Co.....1304
Erbograph Co.....1321
Evans Film Mfg. Co.....1309
Rothacker Film Mfg. Co.....1304
Standard M. P. Co.....1307

MFRS. OF MOVING PICTURES.
American Film Co., Inc.....1191
Broadway Star Features.....1188
Committee on Public Information.Colored Insert
Douglass Natural Color Co.....1212
Educational Films Corp.....1214-15
Essanay Film Mfg. Co.....1179
Famous Players-Lasky Corp.....1182-85
First National Exhibitors Circuit, Inc., Colored Insert, 1195-1202
Fox Film Corp.....1220-29
Gaumont Co. 1206
General Film Co.....1189
Goldwyn Pictures Corp.....1192-94
Haworth Pictures Corp.....1213
Jewel Productions, Inc.....1178, 1204-5
Metro Pictures Corp.....Colored Insert
Palmer Photoplay Corp.....1320
Pathe Exchange, Inc.....1207-10
Rialto DeLuxe Pictures.....1216
Robertson-Cole Co. 1218
Schomer Photo-Play Producing Co., Inc...1211
Triangle Distrib. Corp.....1190
Universal Film Mfg. Co.....1180-81
Vitagraph Co. 1203
Western Photoplays, Inc.....1217
W. W. Hodkinson Corp.....1186-87

MISCELLANEOUS.
Anti-Censorship Slides 1322
Automatic T. S. & C. R. Co.....1308
Bioscope, The 1309
Cine-Mundial 1317
Cinema, The 1308
Classified Advertisements 1313
Eastman Kodak Co.....1320
E. C. Smith.....1322
Harvey, Geo. L.....1309
La Cinematografia Italiana.....1321
M. P. World Circulation Coupon.....1321
M. P. World.....1319
Moore, Wm. N.....1322
National Ticket Co.....1307
Our-Boys-in-France Tobacco Fund.....1306
Richardson's M. P. Handbook.....1304
Robinson, T. L., & Co.....1304
Screencraft 1322
U. S. Employment Service.....1319
U. S. Liberty Loan.....1315
Williams, A. F.....1307

MOVING PICTURE CAMERAS.
Bass Camera Co.....1308
Burke & James, Inc.....1322

MUSIC AND MUSICAL INSTRUMENTS.
American Photo Player Co.....1309
Astoria Pub. Co.....1273
Belwin, Inc. 1273
Boosey & Co.....1271
Bryant Music Co.....1275
Chalmers Pub. Co.....1275
Chas. Genert 1275
Fisher & Bros., J.....1273
Hinds, Hayden & Eldredge, Inc.....1275
Seeburg Piano Co.....1275

PROJECTION MACHINE MFRS.
DeVry Corp., The.....1321
Power, Nicholas, Co.....1324
Precision Machine Co.....1311

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1304

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We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

Stars Come Through for Fourth Loan

Chairman Zukor of the National Association's Committee Reports the Work of His Confreres Greatly Simplified by the Alacrity and Enthusiasm Displayed by the Leading Screen Players in Putting Over Thousand-Foot Liberty Specials

THE invitation extended by Frank R. Wilson, director of publicity for the Fourth Liberty Loan campaign, to the stars of the motion picture industry to make short Liberty Loan pictures has been accepted with alacrity and enthusiasm by practically all of those whose aid was solicited. As a result, the committee appointed by the National Association of the Motion Picture Industry, of which Adolph Zukor is chairman, finds its work simplified to a great extent and is now engaged chiefly on the details of distribution.

It was the original intention of the Zukor committee to supply the stories to the various companies and stars, but after due consideration it was decided it would be better to outline the character of stories desired, leaving the details to the originality of the stars and their scenario writers. This method has been followed and is proving extremely successful.

So enthusiastic is Paul Brunet, vice-president and general manager of Pathe, that he has issued specific instructions to the various departments of the company as to the methods to be pursued, supplementing them with the following statement:

"We propose to bend every effort in assisting the Government in making the next Liberty Loan Drive the success it deserves to be. All the Pathe stars, including Pearl White, Frank Keenan, Fannie Ward, Ruth Roland, Harold Lloyd, Bebe Daniels, Baby Marie Osborne and other, are going to bend their shoulders to the wheel and work for Uncle Sam. The services of these stars are at the disposal of the Government and the Pathe company is ready and willing to co-operate along any other lines that the Government may suggest."

President Samuel Goldfish, of Goldwyn, has notified the committee that Mabel Normand and Mae Marsh will start work on their picture as soon as suitable stores are worked out, while Willard Mack, Goldwyn's scenario chief, begged the privilege of making a thousand foot picture starring Pauline Frederick and including a number of other well-known Goldwyn players. This offer was immediately accepted and the picture is now in the making.

Griffith Will Direct a Lillian Gish Picture.

Mr. Zukor has received a telegram from D. W. Griffith, stating that he will personally direct the picture in which Lillian Gish is to appear. All of the other stars connected with the Famous Players-Lasky Corporation who were requested to make pictures have responded to the invitation and are either now at work on their productions or are having their stories written for them. Speaking for Jesse L. Lasky, vice president in charge of productions, Whitman Bennett stated that pictures will be made by Billie Burke, George M. Cohan, Marguerite Clark, Elsie Ferguson, Wallace Reid, Fred Stone, Enrico Caruso and John Barrymore, from all of whom definite acceptances have been received. Others now out on location have not been heard from yet, but there is no doubt as to their willingness.

Thomas H. Ince has written Mr. Zukor that in addition to separate pictures featuring Enid Bennett, Dorothy Dalton and Charles Ray there will be a special Thomas H. Ince picture in which the director himself will give on the screen his idea of the proper way to sell Liberty Bonds. Two comedies also have been pledged by Mack Sennett, who promises that each will carry a punch that will be compelling as a bond-selling argument.

Albert E. Smith, president of Vitagraph, in a long letter to Chairman Zukor, has placed every facility of his company at the disposal of the committee, and further states that pictures will be made by the following Vitagraph stars: Earle Williams, Alice Joyce, Gladys Leslie, Harry Morey, Corrinne Griffith, Bessie Love and William Duncan. Mr. Smith and the entire Vitagraph scenario staff are now busily engaged in providing suitable stories and nothing will be permitted to stand in the way of completing the pictures on time.

From Lewis J. Selznick and Nicholas Schenck it is learned that Alice Brady, Norma Talmadge and Clara Kimball Young, Select stars, have accepted the invitation to make pictures.

In addition to Mme. Nazimova and Ethel Barrymore, both of whom will start work this week on their contributions, Metro announces that Harold Lockwood, Emily Stevens and Edith Storey have completed pictures.

Doug and Bill Have Finished Theirs.

Douglas Fairbanks and William S. Hart have already completed their pictures. While no definite word has yet been received from Mary Pickford, the committee believes it a foregone conclusion that she will not overlook the present opportunity.

Another acceptance received last week was that of Sessue Hayakawa, and both William and Dustin Farnum, the former with the Fox organization and the latter with the Sherman Pictures Corporation, telegraphed that their pictures have already been completed and are now in the process of being assembled.

William L. Sherrill, president of the Frohman Amusement Corporation, wrote a letter to Arthur Brisbane requesting that he write the story for the picture in which Jack Sherill is to be starred. Mr. Brisbane not only wrote the story but wrote a column editorial commending the plans of the Zukor committee.

Charlie Chaplin Will Contribute.

Charlie Chaplin will make a picture, as his telegram to Frank R. Wilson, director of publicity, Treasury Department, indicates:

> "Your letter at hand and I will make with pleasure a picture for the Fourth Liberty Loan and rush same as soon as possible to committee headed by Mr. Zukor."

To this message Mr. Wilson replied:

> "We are certainly greatly pleased to receive your communication saying that you will make a film for Fourth Liberty Loan campaign. Your work in last campaign was very beneficial to loan, and I am sure you will be able to do a great deal to help us in the forthcoming drive. We have notified Mr. Zukor, who is in charge of production and distribution of these films. Best personal regards."

The Drews Will Work at Famous Players Studio.

Especially worthy of comment is the acceptance of Mr. and Mrs. Sidney Drew, one of the first to be received, for it will be recalled that Mr. Drew is the father of S. Rankin Drew, the first prominent American member of the motion picture industry to be killed in France. Mr. and Mrs. Drew,

who are now appearing on the legitimate stage, wrote that they would be glad to make a picture, but owing to the fact that they were not now connected with any producing organization and had no studio to work in someone would have to lend them one. The Famous Players-Lasky Corporation immediately proffered the use of either of its Eastern studios to the Drews and they have agreed to have their contribution ready on time.

The title presentation of all the pictures will be uniform and will bear the official imprint of the Treasury Department, together with an inscription to the effect that the picture was made and distributed through the co-operation of the National Association of the Motion Picture Industry. Owing to the fact that such an enormous number of prints must be made of these pictures in order that every theatre in the country may be served in the short space of three weeks, it is absolutely necessary that the pictures be completed as soon as possible. All of the negatives and one positive print of each picture must be in the hands of the committee by August 25, and the stipulation that no pictures will be accepted after that date will be rigidly enforced.

As previously announced, the pictures will be booked to the exhibitors of the country free of charge, and it is planned to have the exhibitors run a different picture every day of the drive. The handling of the distribution, it is expected, will be a comparatively simple matter, as there are to be three thousand prints in circulation. Walter W. Irwin has charge of this part of the committee's work and announcement of his plans in detail may be expected some time this week.

New York Operators Submit Scale

Wages Asked for Range from $25.20 to $45 and Will Become Effective September 24.

ANNOUNCEMENT of a new wage scale is made by the Moving Picture Machine Operators Local 306, I. A. T. S. E., covering New York City, which will become effective on September 24. According to Secretary M. J. Rotker all contracts with exhibitors terminate on that date, and on and after September 24 this local will only supply operators to exhibitors who have signed contracts on the new basis. Mr. Rotker further states they will be in position to take care of the requirements of exhibitors and to supply them with all the operators needed; also that the new scale was indorsed by the I. A. T. S. E., in executive session in Minneapolis, during the recent American Federation of Labor Meeting, and that the executive board of Local 306 is in session from 10 to 2 A. M., every Tuesday, at which time they will be glad to meet exhibitors and discuss any points of difference.

The new scale is as follows:

CLASS 1.—All houses having a seating capacity of less than 1,000 and charging from 5 to 10 cents admission:
- From 9 A. M. or later to 11 P. M. daily, two shifts, each shift not to exceed seven hours a day per man, each man to receive not less than $29.40
- From 10 A. M. or later to 11 P. M. daily, two shifts, each shift not to exceed 6½ hours per day per man, each man to receive not less than $26.30
- From 11 A. M. or later to 11 P. M. daily, two shifts, each shift not exceed 6 hours per day per man, each man to receive not less than $25.20
- From 11 A. M. or later to 12 midnight (not later) daily, two shifts, each shift not to exceed 6½ hours per day per man, each man to receive not less than $26.30
- From 12 noon or later to 12 midnight (not later) daily, two shifts, each shift not to exceed 6 hours per day per man, each man to receive not less than $25.20
- From 2 P. M. or later to 11 P. M. daily, with one hour for supper, not less than $33.60
- From 5 P. M. or later to 11 P. M. daily, not less than .. $25.20
- From 5 P. M. or later to 11 P. M. daily, with two matinees per week, with one hour for supper, not less than $29.20
- Extra matinees $2.00
- One day's work in Class One, consisting of not less than 3 hours nor more than 8 hours, shall receive pro-rata at the rate of 6 days per week $5.60
- Supper hour (1st) $1.20
- Supper hour (2nd) ..... $ .60
- Operators, working in film exchanges, studios, and laboratories shall not work more than 8 hours per day, and receive the same scale as per Class (1).
- Minimum salary, $25.20, based on 60 cents per hour flat.

CLASS 1a—All houses having a seating capacity of 1,000 or more, and charging from 5 to 10 cents admission, be based on 65 cents per hour flat, to be charged as per Class 1, Scale, with reference to working hours daily.

CLASS 1b.—All houses, having a seating capacity of less than 1,000, and charging from 5 to 13 cents admission, be based on 65 cents per hour flat. Same as above.

CLASS 2.—Any house, charging not more than 50 cents admission:
- From 9 A. M. or later to 11 P. M. daily, two shifts, each shift not to exceed 7 hours per day per man, each man to receive not less than $33.60
- From 11 A. M. or later to 11 P. M. daily, two shifts, each shift not to exceed 6 hours per day per man, each man to receive not less than $29.40
- From 2 P. M. or later to 11 P. M. daily, with one hour for supper, not less than $39.20
- One day's work in Class 2, consisting of not less than 3 hours nor more than 8 hours, shall receive pro-rata at the rate of 6 days per week $6.53
- Supper hour (1st) $1.40
- Supper hour (2nd) ..... $ .70
- Overtime per hours $1.05
- Overtime per half hour ..... $ .70

CLASS 2a.—Vaudeville and burlesque houses, not to exceed 8 hours per day, with one hour for supper, not less than $39.20
- Two (2) shows $35.00
- All houses and hours not specified in Class 2a, shall be rated at 70 cents per hour.

CLASS 3.—Lectures, clubs, and all other special performances . $7.80
- Setting up and taking down a booth $3.00
- Setting up and taking apart a machine $3.00

CLASS 4.—All school performances $5.00
- Any house, not employing a steady operator, and running a week or more, 2 men, one man at each machine, not more than 8 hours per day per man, not less than $45.00

No man is permitted to work more than 8 hours per day.

Prices and hours not provided for in this schedule, shall be referred to the Executive Board of this Union.

To recognize 7 days as constituting a week, excepting when calculating the salary for a fraction of a week, when 6 days constitute a week.

All Operators will strictly confine themselves to Operating Moving Picture Machines ONLY during working hours.

All members of this Union holding positions as Managers, can relieve Union Operators, for supper ONLY. (This applies to Exhibitors also).

Creel Lifts Ban on Air Photographs

Government Will Also Permit, Under Official Supervision, Taking Pictures of Construction.

ONE of the most important Government decisions relating to film news is that by which the ban was lifted this week from the taking of photographs of airplane operations. It affects the whole field of news pictures, including newspaper photography as well as motion picturedom. It will provide an unusually valuable supply of news pictures to appease the public appetite for such things, which has grown enormously.

The Universal, which operates Current Events, Animated Weekly and Screen Magazine services, and which has been striving for months to get the right to take aviation pictures, acted quickly when permission was finally flashed forth. The ban lifting notice was issued by Captain Lawrence Rubel, of the Committee on Public Information.

Inside of a few minutes Jack Cohn, in charge of Universal's news pictorials, telegraphed orders to all his men within striking distance of the twenty-six aviation camps, to get busy quick on good big aviation films.

The decision permits film men to take pictures, under official supervision, of course, of airplane construction as well as the actual flying affairs.

Film men express the belief that the tremendous aid they have given to the Liberty Loan Committee, Food and Fuel Administrations, Departments of Labor and Agriculture, Red Cross and the war-making services of the country in general has influenced the Government in modifying its restrictions.

Not a day goes by that does not bring to the film news desk a request from some department of the Government for a particular picture to reveal a particular war message on the screen. This relation between the Government and the news pictorial producers has become systematized to the last degree. As a result of this condition the news pictorial has risen from the plan of trailer and to that of special feature. And from a historical standpoint, the news films have become a storehouse of information. The Universal has a library of news pictures collected through the four years of war, that is worth many thousands of dollars to the Government. It was from this library, in fact, that the Universal was able to mobilize material for the feature film, "Crashing Through to Berlin," which Jewel Productions, Inc. has purchased.

EILEEN PERCY PLAYING FOR METRO.

Eileen Percy has been engaged by Metro to play opposite Bert Lytell in "Making Good," the story of which was written by Mr. Lytell in collaboration with George D. Baker, manager of production of Metro's west coast studios. Miss Percy's theatrical career dates back ten years. At that time she played child parts in road productions traveling all over the country.

Four years after her entrance into the drama, Miss Percy joined the Ziegfeld Follies. It was while appearing in the Follies that she was induced to have a "test" picture made and she photographed so beautifully that she was at once given a contract to play opposite Douglas Fairbanks in a series of his pictures.

Here Are Figures in "Crusaders" Contest

Now You Estimate for Yourself Your Standing in the Race for the Splendid Trophy Offered by the Moving Picture World to the Exchange Showing the Largest Relative Bookings for "Pershing's Crusaders"

HERE are the official figures to be used in determining the winner of the huge bronze trophy that presently is to decorate the office of the exchange manager whose staff shows the greatest amount of hustle in getting "Pershing's Crusaders" before the public. These figures are official and are given for all First National Exchanges. The figures for the territories occupied by the State Committees of Defense are not yet announced, but will be given later. Working with these figures, there is a close race between ten of the eighteen exchanges, with plenty of time in which to change the figures. It should be remembered that to count in this contest all contracts should be reported before September 1, but they need not be for showings prior to that date. It is "bookings" and not "showings" upon which the contest is to be decided.

There is another heavy advance all along the line, as is shown by the advertising pages where the latest definite results are recorded. Last week you were given a table of bookings to that date. To get the new bookings, merely count the starred names and add these to the totals shown last week.

We think Des Moines must have been swanking us—to employ Allied slang—when they asked that the trophy be sent on at once without the mere formality of waiting for a count-up. They have 1,557 houses to draw to, and it is evident that a lot of towns are not going to see the film. This is a pity, because it is something that every man, woman and child in America should see. When you read that the raincoat companies are charged with turning out inferior product it is a comfort to turn to the film and to realize that raincoats are but a small feature of the great work being done. It takes all sorts of men to make a nation and it will cheer your heart to see how most of the men are plugging away at their bit. The manager who passes over a single issue of these Government films is neither a patriot nor wise. To show them is a patriotic duty and to handle them right is to make money.

Of course you cannot merely book the film and then kick because Secretary Baker does not send a regiment from the nearest cantonment to bayonet the people into your house. That's the way it is done in Germany, not over here; but if you make the right sort of announcement and follow it up you'll be surprised to find that you can make as much money as you can with an one of the fifty-seven varieties of Chaplin films. Get the Boy Scouts out, coax the local band. Fake up some sort of a "production" and you'll get enough money to pay for the program feature you have had to shelve and you'll still show a profit.

J. J. Schuester, for example, has a house in Wagner, S. D. He put on the film properly with some tableaux and a lot of germane noise and he did so well that he is already asking for the next film in the series for two days instead of one and he wants it right out of Minneapolis. He showed to more than 1,000 persons for "Pershing's Crusaders," and he realizes that if he holds the film over the first day's audience is going to go out and press-agent the rest of the town.

It has been pretty hot in New York the past few weeks, yet the Cohan theatre has been crowded with paid admissions, and you hear more talk of "America's Answer" along Broadway than you do of the thousand and one "patriotic" films. One night, for example, the house was packed by the Knights of Columbus, then holding a convention here. A few days later the Mystic Shriners took the entire seating capacity, and another night was filled in by the Rotary Club. You can do the same thing in your own town with "Pershing's Crusaders." You can sell seats by the block instead of singly, and you can keep your house filled.

Lee L. Goldberg, of Louisville, reports that even the tanks and the mining camps are handling the picture at a profit. All you have to do is to create the right sort of an atmosphere and the film will do the rest. You can get the local notables to make speeches, you can call in the singers and musicians and have the biggest time since the circus was in town, and you will be making money and you'll have the handsome Government-awarded Victory Screen Pledge to hang in your lobby and show that you have done your bit. Have a little local pride. Help out your local exchange. If the salesman does not get around to you in time, telegraph in. Don't wait. Do it today if you did not do it yesterday. And remember, it is not to help the First National. It's to help your country.

We present below the latest figures on the standing of the contestants, giving the total bookings to date, so far as they have been recorded and approved. It will be seen that New Orleans is getting busy now and Chicago has taken a decided jump. Almost all of the exchanges have advanced their figures and even Washington is showing more ample bookings, though the District and Maryland and Delaware combined still show but 15 bookings out of a quota of 322. But a very respectable total of 1,727 houses has been played, and the returns are still incomplete with several districts open.

Allotments for "Pershing's Crusaders."

The following tables gives the figures upon which will be based the award of the beautiful bronze trophy offered by this publication:

Territory	Number of Theatres
Seattle	865
Denver	591
Minneapolis	1,164
Des Moines	1,557
St. Louis	616
Dallas	1,166
Chicago	1,379
Indianapolis	649
Cleveland	1,038
Louisville	482
Boston	1,143
New York City	1,529
New Jersey	461
Philadelphia	763
Pittsburgh	991
Washington	322
Richmond	994
New Orleans	394

Bookings to Date for "Pershing's Crusaders."

NOTE:—The figures given below do not represent the standing of the various contestants, but merely give the bookings recorded to the time of going to press. It throws some light on the matter, but does not supply material from which the outcome may be adjudged:

Territory "Pershing's Crusaders."	Bookings Published in Aug. 10 Issue.	Bookings Added in Aug. 17 Issue.	Bookings Added in Aug. 24 Issue.	Bookings Added this Aug. 31 Issue.	Grand Total to Date.
Col. N. Mex. —Utah —Wyo.	53	25	31	18	127
Wash. -Ore.—Alaska —Mont.	17	6	15	13	51
Illinois	125	19	9	41	194
Indiana	50	12	14	14	98
Iowa—Nebraska—Kansas	75	19	31	24	149
Minn.—Wis.—S. D.	115	55	23	..	193
Missouri	24	7	7	12	50
Ohio	24	15	8	20	67
Delaware—Md.—D. C.	1	3	2	6	15
New York	86	36	18	28	168
New Jersey	46	8	6	10	70
New England States	6	10	15	30	61
West Va. and Western Pa.	24	10	27	29	90
Eastern Pa.	16	40	37	14	107
Texas—Arkansas	47	17	12	22	98
Kentucky—Tenn.	23	12	9	13	57
Oklahoma	31	8	15	10	64
N. C.—S. C.—Va.—Fla.—Ala.—Ga.	23	9	21	4	57
North Dakota	1	..	..	..	1
Michigan	State Committees on Defense. No report yet.				
California					
Nevada and Hawaii	1	..	2	2	5
Mississippi and Louisiana	3	1	1	8	13
Grand Total Number of Theatres Playing "Pershing's Crusaders"					1,727

Walraven Goes to Coast.

J. Hesser Walraven, for some time press representative for Paralta, has resigned and will go to San Francisco to take the management of the Rialto theatre in that city.

House to Lay 5 Per Cent. Rental Tax

Ways and Means Committee Also to Recommend Doubling of Annual Impost on Theatres.

MOTION PICTURES are to pay a much larger share of the war expenses during the coming year, if the provisions of the proposed new war revenue bill, tentatively agreed to by the members of the House Ways and Means Committee are later adopted by the House itself and by the Senate. It is expected the committee will conclude its deliberations and present a bill and its report and recommendations August 19. There will probably be some changes made in the House of Representatives, but substantially it will be adopted in the lower house as reported by the committee.

Congress has to raise eight billion dollars. To do so, it is said by the financial experts of the Government, necessitates doubling present taxes and the institution of new methods of revenue-raising because of changes that must be made to smooth out the laws. The film industry will, unless the business takes a slump as a result of the extra burden, pay more than double what it is now called upon to provide.

When the committee representing the whole industry was here some time ago it recommended the adoption of a rentals tax to be paid by the exhibitor, presumably to replace the present footage tax. The congress committee has seized upon the idea and has figured out a rate of 5 per cent of the amount paid by the exhibitor for his films to go into Uncle Sam's coffers. At present it is the contention of the exhibitors that the manufacturers make a profit on the 15 cents a reel a day assessment made upon them to meet the footage tax. This means a total of 75 cents upon a five-reel show. The contention has been that this is burdensome, particularly on the cheaper shows, but it will not be half as burdensome as the 5 per cent tax. While the exhibitors whose daily rentals are under $15 will benefit by the new plan, the exhibitor who is in the habit of paying $50 a day for his films will have to come across with $2.50, more than three times his present tax cost. The manufacturers get out from under.

Would Double Annual Tax.

Theatres, including moving picture shows, museums and concert halls having a seating capacity of not over 250 will be called upon to pay $50 per annum, instead of as at present $25; where the seating capacity is between 250 and 500 the rate is increased from $50 to $100; where between 500 and 800 to $150 from $75, and where the capacity is over 800, the tax is jumped from $100 to $200.

As tentatively agreed upon, the admission taxes are doubled and, further, a one-cent tax is to be imposed upon all admissions which do not exceed seven cents.

As stated above, all of the taxes are doubled or more than doubled, and the exhibitors will have to pay taxes of the same nature as they are paying now. There are the levies on freight and express shipments, railroad transportation, telephone and telegraph messages, and many others, all of which go to increase the overhead cost in theatre operation.

If the industry is to do anything toward easing up this burden, the problem should be taken up by a committee of exhibitors—for it is the exhibitors who are vitally interested—with the members of the Senate Finance Committee. It is declared that many theatres will darken their doors under so heavy a burden as this. Congress wants to get $8,000,000,000, but not at the risk of closing up any industry—it does not want to kill the goose that lays the golden egg.

LINZ.

Film Now May Be Exported to Sweden

War Trade Board Will Consider Applications for Licenses Subject to Specified Regulations.

EXPORTERS interested in the movement of merchandise to Sweden are being informed that the War Trade Board will now consider applications for the exportation of all commodities to that country. Exporters in the United States, before filing applications for export licenses, must obtain from the prospective importer in Sweden advice that there has been issued by an appropriate importing association or by the States Handel's Kommission a certificate covering the proposed consignment. The number of the certificate should be forwarded by the importer in Sweden to the American exporter. This number should be specified on Supplemental Information Sheet X-104, which must be duly executed and annexed to the application for an export license.

Applications for licenses to Sweden of commodities for which a Handel's Kommission certificate or an importing association certificate is required will be considered only in the event that the said certificate has been issued subsequent to June 14. Certificates issued prior to that date will be treated as void.

Porto Rico Has a Censorship Rumble

Moral Crusade Sweeping Over Island Aims a Shot at Two Motion Pictures But Fails to Score Hit.

San Juan, Porto Rico, August 1.

THE moral crusade that has been sweeping over San Juan of late seems to have led to an outcry against some of the films exhibited in the theatre and resulted, on Saturday, in the seizure of two films by orders of Insular Chief of Police Shanton, who had them placed in charge of Municipal Judge Castejon, at the same time making a statement to the court of just why the films had been seized.

On Saturday afternoon, at the suggestion of Judge Castejon, a party of about twenty well-known persons gathered at the Cine Luna to witness an exhibition of the films in question and to act as a censorship committee, in conjunction with Judge Castejon and Colonel Shanton and to assist them in determining as to whether the moral tone of the picture plays in question is detrimental to the public morals.

The general consensus of opinion expressed by members of the committee was that the pictures were perfectly proper. The opinion was expressed that the pictures were intended for grown ups, and perhaps might not be suitable for young girls and boys not familiar with the ways of the world, in just the same way that many books now published and found in public libraries are not intended for young people. But there is nothing essentially indecent or immoral in the scenes depicted. The suggestion was made that, in these days when pictures to be shown are so well advertised in the press, it is more a matter for parents to determine whether or not their children shall visit the houses where such pictures are exhibited.

The two films that were seized are "One Hour," which was shown to large audience at the Park Cine a few nights ago, and "The Victim," a powerful picture of the melodrama type that has been largely advertised. Both of these photoplays have been passed by the censors on the mainland.

Upon the findings of the special committee, Judge Castejon decided to release the films and they will accordingly be exhibited.

Colonel Shanton made the statement that his action in seizing the films was based upon the fact that both Governor Yager and himself had received a number of complaints from persons who had seen the pictures to the effect that they were of a high immoral character and not fit to be seen by girls and young women.

"My Four Years in Germany" is being widely advertised throughout the island and one or two private exhibitions have been given prior to its public release here. The film is being shown by West Indies Films, Inc., represented here by Raphael P. Martin.

Judging from the popularity of "The Kaiser," "My Four Years in Germany" will have big business.

HULL.

BOARD OF REVIEW PRAISES "SALOME."

In a special report, the National Board of Review of Motion Pictures has declared, following a private screening of "Salome," that the Fox-Theda Bara drama "should rank with the best screen productions." The report of the board was as follows:

"We wish to advise you that the majority comment on your photoplay 'Salome' was as follows: Entertainment value, excellent; educational value, good; technical handling, good; costuming, fine; atmospheric quality, scenic setting, convincing; historical value, considerable; moral effect, good. General comment: In the opinion of those present this production was a serious and dignified portrayal of the story of Salome, imaginative and dramatic, and presented in a way that should rank with the best screen productions."

LOCKWOOD COMPANY GOES TO SAENGER STUDIOS.

The Harold Lockwood Company, one of Metro's producing units, has changed its base of operations and has moved from the Bacon Backer studios, which it occupied since its arrival in the East, early last month, to the Saenger studios, at 134th street and Park avenue, New York, where it will remain for the remainder of its eastern stay.

Ruffner Uses Butte Fire Department

By Epes W. Sargent

Western Manager Uses City Fire Department to Ballyhoo Daily for Selig "Still Alarm" and Works In "House of Hate"

CERTAINLY it has to be handed to Ralph R. Ruffner, of the Rialto Theatre, Butte, Mont. He used the city fire department of Butte to ballyhoo for his presentation of Selig's "The Still Alarm" and he did it for three days hand running. More than one manager has borrowed a policeman or fireman for lobby work, and marines have "plugged" for "The Unbeliever" and other propaganda plays, but we think Mr. Ruffner is the first to use the fire department of a regular town for ballyhoo purposes for the full three days of a run.

When he saw Selig was releasing a five reel version of the play that was one of the forerunners of the "practical props" school of melodrama he thought he saw a chance to do something real for a change. He had seen the play back in 1890—"when I was a very small boy," to quote his own words—and he got busy. About a month ahead of the showing he had the picture sent to the house and he ran it before a select gathering including Chief Martin, of the Fire Department; the Mayor of Butte, the State Fire Marshal, the City Council and other city officials. Chief Martin was the man he was after, but he got them all in that none might be offended. Then he sent the reels back and booked them for a three-day showing after he had convinced the fire chief that here was a chance to show the citizens of Butte what a fine department they had. Just to be a good sport he was willing to have a crowd in front of the Rialto, since that was a good place to see from, and he would let them have it just before the matinee, because there would be a lot of people down that way, anyhow, coming to the matinee. The Chief and the Mayor seemed to feel the same way about it, and anyhow Ruffner was a good fellow, and so they took the scheme in. They got together and laid out a program. An alarm was to be turned in, the apparatus would roll up and they would see how long it would take to get to the top of the five story theatre and throw a stream. Then Ruff would have someone in readiness to be "rescued" and the people could see how that was done. It is not recorded that Ruff told them that the Hooded Terror would be the one to be rescued, but probably he had it in mind all the time.

Ralph R. Ruffner.

Then Ruff went to work on his advertising campaign. There were two daily papers and so both carried full pages on the opening day. Throughout it was announced as an "exhibition" by the Fire Department, and not as a ballyhoo. Of course the galloping horses and the flaming letters helped along the display, but there possibly are still some people in Butte who think it was fortunate that Ruffner happened to have a fire play about the time the Fire Department decided to have a display.

Just to help things along, the city hall is only a block away, and the old fire bell was used to sound the alarm, "Box 61" being that nearest the house. The crowds were tremendous and packed the sidewalks long before the box was pulled. Trucks and a pumping engine dashed up, the aerial ladder was raised, with a fireman perched on the top rung, others stood in readiness to run up the hose and inside of 90 seconds from the start of the ladder there was a stream playing upon an imaginary fire on the roof of the building, which equals in height the average six story building.

Of course some water came down on the crowd, but that

FREE EXHIBITIONS AND AERIAL TRUCK DRILLS BY THE
BUTTE FIRE DEPARTMENT
WILL BE GIVEN ON THE PARK STREET SIDE OF THE
RIALTO THEATER BUILDING, TOMORROW AND SATURDAY
IF YOU MISSED IT TODAY SEE IT TOMORROW AND SATURDAY
3 TREMENDOUS DAYS 3
TODAY
TOMORROW
SATURDAY
BETWEEN 2 AND 3 P. M.,
UNDER THE PERSONAL
DIRECTION OF
FIRE CHIEF
FRED MARTIN
LISTEN FOR
BOX 61
The STILL ALARM
VIVIDLY DEPICTING THE MOST GIGANTIC AND DARING FIRE SCENES
EVER ENACTED BEFORE A CAMERA THE CLIMAX OF SENSATIONALISM
"THE HOODED TERROR" AND POOR PEARL WHITE IN 10th INNING
OF BUTTE'S FAVORITE INDOOR SPORT SEE WHAT HAPPENS!
OTHER EVENTS
RIALTO
BUTTE'S BEST PHOTOPLAY HOUSE
11 A. M. to 11 P. M.

One of the Full-Page Display Advertisements Used to Announce the Exhibition by the Fire Department.

only helped the fun along, and presently a shout arose as a diminutive "hooded terror" appeared in a window on the fourth floor with agonized appeals to be saved. The crowd

The Butte Fire Department Helping to Advertise "The Still Alarm" with a Daily Fire Drill. The Hill in the Background Is Known as "the Richest Mountain in the World" Because of Its Mineral Wealth.

roared as he was carried down the ladder by a stalwart fireman, for "The House of Hate" is a Rialto serial, and

the town has been worked up over the identity of the masked villain.

Then a fleet of small boys, each dressed as a hooded terror, appeared in the crowd, for Ruff had advertised that every small hooded terror could collect one silver dollar if he showed up at the box office in proper attire, which is a stunt other exhibitors can copy even if they are unable to borrow the local fire department. But there is no reason why other departments should not be used, now the way has been paved. It is a good advertisement for the city executives and the department and splendid practice for the men, particularly in cities where they are not often called to large conflagrations.

Levy Tries New House Plan in Seattle

Western Manager Turns His 2100-Seat Orpheum Into a Home for Long Runs with Big Features.

THERE has been a great deal of discussion of late on just how long motion pictures would continue to attract the public as a source of amusement. There is little comparison in the motion pictures of yesterday and to-day in regard to stories, productions and stars—yet there is little doubt that the motion pictures of the future will be large and stupenduous productions put out on the road, in the same manner as a legitimate show, carrying their own advance agents, managers and probably orchestras.

D. W. Griffith and William Fox were the first big producers to start this movement, and they have been handsomely rewarded for their pioneering along this line. Naturally the next step would be where and how these productions could be played. The motion picture theatres are usually booked so solid that there is little chance to break into them on a percentage basis, while the larger legitimate houses are so situated that they cannot juggle their bookings in order to accommodate the picture.

Eugene Levy, manager and owner of Levy's Orpheum, Seattle, Wash., has looked into the future in regard to this matter and has practically changed the policy of his million-dollar theatrefi with a seating capacity of 2100 seats, into an amusement house for handling only the biggest films on the market either by buying them outright, playing on a percentage basis or renting the theatre.

Mr. Levy started his new policy with D. W. Griffith's "Hearts of the World." So great was the success that the production ran to its fifth week, smashing all records in Seattle for a long engagement. Mr. Levy has installed a forty-piece orchestra under Frank Alderman.

Levy Believes in Display Advertising.

Mr. Levy is also a great believer in large display advertising. He secured the services of Vic Gauntlett, who started off the campaign on "Hearts of the World" by taking a double page advertisement in the Sunday Times of Seattle. He then followed it up with a series of advertisements that has hammered the public from all angles, with the result that capacity houses attended every showing of "Hearts of the World."

Mr. Levy has booked to follow "Hearts of the World" Theda Bara's latest screen offering, "Salome," and there is little doubt there will be another record broken.

In regard to the new policy of his theatre Mr. Levy says: "I am after the biggest productions on the market and will pay any price in order to secure the ones I want. I feel that Seattle is now willing to pay a nominal admission price to see the best motion picture offerings, as they have already shown in 'Hearts of the World.' If the motion picture companies would turn out more big productions, more picture houses throughout the country would adopt the policy I have, for really, when you stop to think, the motion picture business of the future will be along these lines. Although I am pioneering I feel confident that I will blaze the trail clear enough so that there will be a number of other houses throughout the United States follow my example."

ANNUAL DIRECTORS' MEETING HELD.

Following a luncheon at the Palace Hotel, San Francisco, the United Motion Picture Industries of Northern California held its annual directors' meeting on July 31, which resulted in the unanimous re-election of the officers. They are: President, Louis Reichert; vice president, Eugene Roth; secretary, Norman Eisner; treasurer, Sam Levin; directors, M. J. Cohen, Eugene Roth, Howard J. Sheehan, Louis Reichert, J. A. Partington, Sam Levin, Norman Eisner and Herman Wobber. Problems pertaining to the industry were discussed, and in spite of war pressure the business and accomplishments of the year were considered satisfactory.

Semi-Annual New York Trips Necessary

So Declares John Hazza of Alberta, Who Comes a Distance to Pick up the Latest Angles.

AMONG the well-known men from out of town who visited New York during August was John Hazza, general manager of the Northwest Theatres Company, Limited, of Edmonton, Alberta, and member of the First National Exhibitors' Circuit, Limited, of Canada.

Mr. Hazza's visit to New York was for the purpose of getting into personal touch with business conditions at headquarters, and to attend to several important metropolitan film premieres liable to help him in arranging his own plans for the coming season.

"I find a semi-annual trip to New York absolutely indispensable to a proper comprehension of the business of exhibiting pictures in a high class way," said Mr. Hazza in the course of a brief interview. "Important events in the film industry occur so frequently and conditions change so rapidly that one must keep in touch with New York ideas to maintain his place in the procession."

As the proprietor of the Empress and the Bijou Theatres in Edmonton, Mr. Hazza can speak from the practical viewpoint of the experienced showman in this connection.

"We recently played Ambassador Gerard's 'My Four Years in Germany' for a full week to record business," Mr. Hazza went on. "This was during the hottest week ever known in the northwest—the same spell of weather you New Yorkers were suffering under when I arrived here. It is only once or twice a year we are able to keep a picture on a full week at Edmonton, but in the case of 'My Four Years in Germany' the patronage grew steadily from day to day. Prior to the regular opening we gave a special exhibition of the picture for Lieutenant-Governor Brett of the Province of Alberta and his staff and a number of local newspaper editors. As a result, public interest in the production was keyed up highly, despite the terrific heat."

Mr. Hazza made some interesting comment on the daylight saving law as it is applied in his part of the world. "There was really no necessity for putting the plan into operation in the Canadian northwest," he stated, "as we naturally have very long days and short nights throughout the summer months. But I suppose it was inevitable, so long as the rest of Canada and the United States had adopted it. The moving pictures suffered considerably at first, as people spent the extra hour of daylight after supper gardening or playing outdoor games, and forgot about the pictures. But now conditions are getting back to normal again."

A native of Toronto, Mr. Hazza has made his home in Edmonton for several years past, although retaining substantial property interests in Toronto.

WIDEAWAKE EXHIBITORS USE PHONOGRAPHS.

Many progressive exhibitors have been quick to take advantage of the opportunity afforded them by a graphophone company which is announcing the production of a record containing "Pershing's Own Voice from the Battlefields" and "Ambassador Gerard's Address on Loyalty."

When showing "Pershing's Crusaders" or "My Four Years in Germany," several alert First National exhibitors have been quick to take advantage of the opportunity presented to install a phonograph on the stage or in the lobby to run this timely record.

In many of the towns the newspaper publicity received for the innovation has amply repaid the exhibitors for the small extra expense involved.

BROOKS EXPLOITATION MANAGER FOR PATHE.

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., announces the appointment of Edgar O. Brooks as exploitation manager, a new office, which promises to be of benefit to exhibitors of Pathe pictures. Mr. Brooks, who has had many years' experience in the motion picture and theatrical business and is connected with Pathe's sales department, comes to this important task qualified in every way to give the exhibitor hints on how to cash in with their motion picture programs.

BLACKTON TO TAKE OVER HIS OWN STUDIO.

J. Stuart Blackton, who is producing "The Common Cause," a big propaganda special, under the auspices of the British-Canadian Recruiting Mission, will this week take over his studios in Brooklyn. While in California during the past winter Commodore Blackton sub-let his plant to William Fox. This contract has expired.

The Motion Picture Exhibitor

Schaefer and Rembusch Get Together

Everything Points to a Successful Convention of the Whole Trade—More Strictly, a Great Business Conference.

FRANK J. REMBUSCH, secretary of the convention committee, of the A. E. A. National Convention, came into Chicago Tuesday evening, August 13, and one of the first important things he did was to hold a conference with Peter J. Schaefer, president of the M. P. E. L. of A. The initial meeting took place Wednesday and was continued the following day.

Both men are good friends, of ten years' standing, and while many things were discussed it need scarcely be stated nothing was given out at this time, except that President Schaefer has agreed to address the national convention at one of its sessions and to act as toastmaster at one of the daily luncheons.

The convention committee has mailed a letter to every state president and secretary of the M. P. E. L. of A. and of the A. E. A., requesting them to participate in the approaching convention and to bring with them reports of the conditions in each state, with the object of ascertaining how a national organization can be most helpful to the industry as a whole.

As previously stated in these columns, the leading men in the trade—including producers, distributors and supply men—have been invited to attend, and it is also hoped by the convention committee that exhibitors from all parts of the country, irrespective of affiliation with either organization now existing, will come on to take part in this great business conference of the industry.

The object and the plan of this convention, it is again emphasized, are wholly away from those formulated and carried out at any preceding convention. Everyone in the moving picture business, who has a message to deliver for the general good of the industry, is cordially invited, and he will be given an opportunity to voice it and a respectful hearing.

Secretary Rembusch announces that prominent speakers will positively appear at fixed hours each day, and that the balance of the time will be devoted to a general discussion of the trade by those present. In other words, the convention will be a great get-together meeting, where important topics will be amicably discussed for the good of all concerned.

During the first four days the proceedings will be confined strictly to the discussion of business and its condition, and politics will be positively excluded.

On Friday, September 6, there will be an open business meeting for exhibitors, whether they belong to an organization or not. Some of the subjects to be discussed on that day are the tax question, Sunday opening, censorship, better pictures, efficiency and economy in production, distribution and presentation of pictures; the organization of the industry so that it shall become more powerful, active and representative in a national sense; advertising, technical art of the picture, etc.

Some of the prominent men in the trade who have already promised to attend and address the convention are William Fox, William A. Brady, Walter W. Irwin, Samuel L. Rothapfel, Frank Buehler, manager of the Stanley circuit of theatres, Philadelphia; Frank Newman, owner of the Royal Theatre, Kansas City, Mo., and Barrett McCormick, manager of the Circle Theatre, Indianapolis.

Charles E. Hart, director of the Division of Films, will also come on from New York to address the convention.

Many other prominent men in the various branches of the trade whose names can not yet be given will also deliver important addresses.

Messrs. Frank and Rembusch assured the writer that everything concerning the convention had been arranged at the time this article was written. They left for New York, Friday, August 16, for a stay of one week. Their headquarters will be at the Hotel Astor. While there Mr. Rembusch will call on well-known men in the trade, whose presence at the convention is most essential to insure a truly representative gathering. J. S. McQ.

MARYLAND EXHIBITORS HOLD PICNIC.

The picnic which was held by the Maryland Exhibitor's League at Monument Park, Baltimore, on Saturday, August 10, was very much of a success, when it is taken into consideration that the night was cloudy and started out with a heavy rain and also that only one of the film celebrities who were scheduled to be present appeared upon the scene. About 1,500 people gathered at the picnic to meet the stars scheduled to appear. A dancing pavilion was filled with eager moving picture fans.

After a wait of twenty minutes, during which Cupero's New theatre band gave selections, June Caprice was escorted to the band stand by Frank A. Hornig, president of the league; L. A. De Hoff, secretary, and several others.

The success of the affair financially and otherwise is principally due to the hard work of L. A. De Hoff and Frank A. Hornig, Irvine Levine, and others on the committee, including Eugene B. McCurdy, J. Louis Rome and Thomas D. Goldberg.

War Demands Give Exchanges Concern

Down in Dallas Managers Are Training Women to Fill Places of Department Men.

WITH scores of Dallas film exchange employees wearing Uncle Sam's uniform managers are in a quandary in regard to securing help. The selective draft age increase appears likely to take many of their experienced men, and already they are planning for the future.

Dozens of women have been employed by local film exchanges during the past few weeks and are being trained to fill the places of men going to war.

Manager Ned Depinet of Consolidated, seven of whose men have donned uniform during the past two or three months, and Manager J. B. Dugger of Vitagraph Co., whose office has given nine men to the army and navy, are of the opinion that all road men will have to be brought into the offices in the near future. Business then would be done through telephone calls or letters to exhibitors. The dimensions of the Southwestern territory will make telephoning a pretty costly business.

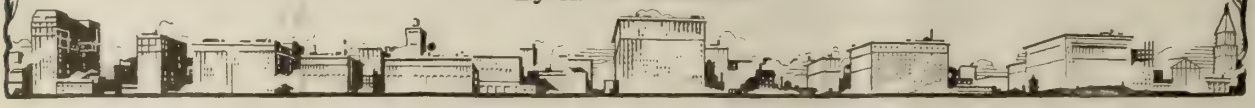
Coming League and Other Exhibitors' Conventions

(Secretaries Are Requested to Send Dates and Particulars Promptly)

American Exhibitors' Association, Business Convention, Hotel Sherman, Chicago....September 3 to 7
Exposition, National Association Motion Picture Industry, New York City.....October 5 to 13

News of Los Angeles and Vicinity

By A. H. GIEBLER



One Hundred Comedies in One Hundred Weeks.

ON August 19 the Christie Comedy Company rounded out a period of 100 weeks, during which time a hundred comedies were produced and released. The hundredth comedy bears the title "Does Your Husband Flirt?" The Christie Brothers are rather proud of their record, and of the fact that they have actual financial proof that their comedies are steadily gaining in favor.

The Christie films feature the loves and tragedies of youth. The near-tragic incidents that happen to every pair of lovers before and after marriage are treated in a serio-humorous manner that recalls the exaggerated woes of the early romances of the elderly couples and anticipates the coming troubles of the young lovers who view the films.

During the past few months three of the Christie leading men have gone to war—Harry Ham, Neal Burns and Jimmy Harrison. Jay Belasco expects to be called at any time, and Harry Edwards and Bobby Vernon have just enlisted in the Navy.

Clarine Seymour is a new member of the Christie forces and will make her bow opposite Bobby Vernon in an early release.

Paton Celebrates Birthday.

Stuart Paton, directing Diando western companies, was presented with a platinum chain by W. A. S. Douglas and Leon T. Osborne and with a gold watch by members of the company on the occasion of his birthday, which was celebrated at the home of Howard Crampton, and which was attended by a large number of film celebrities.

Seven Companies Working at Brunton Plant.

Seven film producing companies are now installed at the Robert Brunton studios and are working on productions. Paralta has two companies, one with Louise Glaum, and the other with Bessie Barriscale. Mme. Yorska is working on her first film for the Matzene corporation. Helen Keller, the famous blind girl, is also at work on her first feature for the Helen Keller Film Corporation. Sessue Hayakawa, an old-timer at the plant, is making his third picture for the Haworth Pictures, and Frank Keenan is doing Pathe features. The seventh company is headed by Marie Dressler, who is working on comedies.

Kerrigan Moves to Hollywood.

J. Warren Kerrigan has moved from the old Selig studios at Edendale to the Willis and Inglis studios in Hollywood, where work is progressing on "Three X Gordon," a story by Kenneth Clarke. Later an Alaskan story by the same author will be filmed. Wallace Kerrigan, brother of the star, is seen in his old capacity around the plant, as studio manager, and Lois Wilson is playing the opposite lead in the picture. Negotiations between Jesse Hampton, business manager for Kerrigan, and Mrs. Richard Harding Davis are being made for the film rights of "Soldiers of Fortune" and "Ranson's Folly."

Harold Bell Wright Productions Coming.

Harold Bell Wright, noted novelist, has organized a company for the production of his best sellers for the screen, and sets have been erected in a studio in Hollywood for certain scenes to be made for the first picture, "The Little Shepherd of the Hills," the exterior scenes to be made on the mountains beyond Pasadena.

George McDaniel, who has played leading roles in Lasky and Fox productions during the past two years, has been engaged by Mr. Wright as leading man in the first production. Mr. McDaniel has appeared in the Victor Herbert Opera Company in New York, and in stock companies, also in New York. After finishing "The Little Shepherd of the Hills, work will be started on "The Calling of Dan Matthews."

Jesse L. Lasky in Town.

Jesse L. Lasky, vice president of the Famous Players-Lasky Corporation, arrived in Los Angeles the first week in August, to remain his usual six weeks. Mr. Lasky is quoted as saying that Los Angeles is to be the haven of motion picture producers this winter. The schedule of the Famous Players-Lasky stars has been arranged so that while all of them may not be here at any one time, they will all be here at some time or other during the winter, excepting Caruso, he says.

Howells Confers with Tally.

David Howells, foreign representative for the First National Exhibitors' Circuit, has been in Los Angeles the past week in conference with T. L. Tally, vice president of the organization, regarding future plans for the foreign bookings of the Circuit's productions.

Film Producers to Pool Extras.

In order to comply with the "work or fight" ruling, the motion picture producers in Southern California have evolved a plan whereby the men employed as extras at the different studios will be secured through a central agency, which will have on its list only a sufficient number to protect the interests of the motion picture industry. This plan will give practically steady employment to about four hundred men, whereas the original number of men who found occasional work in big productions, or in mob or crowd scenes, has been estimated at 1,200. Draft board officials announced that they would not recognize the organization, but they would co-operate so that the picture concerns would be protected as far as possible. The new plan will necessitate longer working hours for the extras in most cases.

Lightless Nights in Los Angeles.

Monday and Tuesday night of each week have been designated as light saving nights for the city of Los Angeles. Motion picture theatres are not permitted to use display lights or electric signs, nor more light in the lobby than is necessary to conduct business on those two nights. One violation of the rule the first night the law went into effect was witnessed in a Broadway playhouse. The proprietor was warned not to commit a second offence, as he would make himself liable to punishment, which would probably be the loss of all lighting privileges for a certain period.

Theatre Attendant Killed by Negroes.

Emerson Schooler, 16 years old, doorkeeper of the Angelus Theatre, was stabbed by two negro boys whom he had ordered to leave the house because they had slipped in by another entrance and had taken seats near the front of the house. Young Schooler noticed the boys and made them leave by a rear door. The boys heaped abuse on him and dared him to come out. A few minutes later a patron coming that way saw the boy lying near the rear entrance and the two negro boys running down the alley. Schooler was taken to a hospital, but all attempts to revive him failed, and he died. The negro boys were captured and admitted having fought with the theatre attendant, but denied that they had stabbed him.

Godwin Repairs Wrong.

R. M. Godwin, the director of the School of Expression, who was accused of having swindled several young women out of various sums of money in not keeping his promise to teach them the art of acting before the camera and to find them work in film studios, appeared in court and testified that he had been called in the draft and that he had not intended to perpetrate any fraud. He agreed to turn over part of his army pay until the young women were reimbursed for the money he had collected from them.

Film Stars Aid War Exhibit.

At the Allied War Trophy Exhibit held in Exposition Park from August 1 to 11 a number of film stars from the various studios assisted in entertaining the multitudes of people that daily formed the audiences that viewed the sham battles, critically examined the big guns, the war tank and the souvenirs that were captured from the Huns.

Mary Pickford, besides impersonating Miss Los Angeles

on the opening day and receiving the service flag given to the city by the Government, made an address in behalf of the various war stamps and bonds. Helen Keller, most famous blind girl in the world, and now a film star as well, also made a patriotic speech that was enthusiastically received. On other days, such as Naval Day and Children's Day, Douglas Fairbanks and Charles Chaplin appeared and delivered addresses.

A benefit given by the Stage Women's War Relief at the residence of Mrs. Estelle Dowling, was attended by the following film stars, who appeared in sketches, dances and other entertaining acts: Mr. and Mrs. Charles Ray, William Desmond, Bert Lytell, Harry McCoy, Bessie Barriscale, Howard Hickman, Lillian and Dorothy Gish.

The big movie masked ball to be given as a benefit for the War Hospital soon to be erected by the Motion Picture War Service Association at Shrine Auditorium has been postponed to August 17.

At War Benefits and Red Cross Shops.

The Stage Women's War Relief gave a big war fund benefit on August 10 at the Alexandria, at which a number of film stars took charge of booths and other forms of entertainment. Ralph Lewis was in charge of the dancing pavilion and Vera Lewis was mistress of the national marquee, which was decorated in red, white and blue and had all sorts of national emblems for sale. Gladys Brockwell peddled cigarettes; Charlie Ray presided at the paddle wheel, and Charlie Murray and Bryant Washburn auctioned off autographed photographs of Mme. Sarah Bernhardt, who was in town filling a vaudeville engagement at the Orpheum.

Theodore Roberts delighted the patrons of the Red Cross Shops at Eighth and Alvarado streets, on Tuesday, with a monologue and humorous "tea tales."

William S. Hart and other film stars attended the War Work Emergency Drivers' benefit given at the Rex Arms on Friday.

Louise Glaum, Katherine MacDonald, Mildred Harris, Winifred Weston, and Mr. and Mrs. Sessue Hayakawa appeared at Red Cross Headquarters on Saturday.

War Notes.

Kenneth Harlan, now in training at Camp Kearney, has been transferred to the 143d Artillery, Mary Pickford's own regiment.

Russell E. Smith, former scenario and publicity writer for the Betzwood Film Company, has joined the army.

The four stars in the new service flag at the Kinema means two Filipino boy ushers, Jack Loranger, former manager, and H. McQuestion, doorman.

A Present for Chaplin.

T. L. Tally, vice president of the First National Exhibitors' Circuit, has a novel gift all ready to present to Charles Chaplin. The gift is a handsomely bound souvenir of Chaplin's first picture, "A Dog's Life," in which the comedian opened his engagement with this association. The book includes copies of advance advertising, colored plates, autographed letters from members of the Circuit who ran the picture, and a large number of criticisms and clippings.

Film Star Obtains Divorce.

Mae Murray, Bluebird star, known in private life as Mrs. Mae O'Brien, obtained a divorce from James O'Brien, a New York broker, in Los Angeles last week. Miss Murray was married to O'Brien on December 19, 1916, and the pair separated on January 3, 1917. Miss Murray testified that her brief married life began unhappily with a quarrel on the very night of the wedding, when she refused an intoxicating drink that her husband ordered for her at the wedding supper.

Picture Show at Balloon School.

The Army Balloon School at Arcadia, Cal., will be able to see moving picture shows in the future, as the camp has been provided with a projection machine by the Y. M. C. A., and moving pictures will be a permanent feature of the entertainments provided for the students of aviation. Wednesday has been set aside as educational day, when only films of an educational nature will be shown, in addition to lectures on various educational topics.

Hart to Take Active Part in Fourth Loan Drive.

William S. Hart is preparing to do his bit in the coming Fourth Liberty Loan drive by making a featurette, for which he wrote the story himself, and by making arrangements to drop all cinema work during the drive to go on a speaking tour as he did during the Third Liberty Loan drive.

Picture Previews.

Quinn's Rialto gave a private showing of "To Hell With the Kaiser," one morning last week, and invited as guests some eight hundred sailors and soldiers to view the film, filling up the remainder of the house with city officials and newspaper folk.

The first two of the Sessue Hayakawa features, "His Birthright" and "The Temple of Dusk," were given a private showing to a number of invited guests in the projection room of the Brunton studios.

Winter Headquarters.

Harry Aitken, president of Triangle, who has just arrived in Los Angeles from the east, predicts that nearly all the big picture stars of the country will make their winter headquarters in Southern California this year.

Entertained by Cowboy Soldiers.

Leon T. Osborne, vice president and treasurer of the Diando Film Corporation, was entertained at Camp Kearney recently by Art Acord and other cowboy-actor soldiers in training at the camp.

New Members to Miller Theatre Company.

Several northern capitalists have become interested in the new Miller Theatre that is going up on Broadway, owned by Fred and Roy Miller and Harry Leonhardt. J. L. Gottstein of the Greater Theatres Company, of the Northwest, and Messrs. Aronson and Davis have become partners to some extent in the new theatre, which promises to be one of the most up-to-date and modern on the west coast. Robert Bartleson has been engaged as secretary and assistant manager of the house.

Clune's Auditorium Renovated.

A thorough process of renovating and beautifying has been going on at Clune's Auditorium in preparation for the run of D. W. Griffith's new Artcraft picture, "A Great Love," which began an engagement on August 12. Bert St. John, manager of the house, and Theodore Newman, general manager of the Clune interests, have not overlooked the least little thing in the way of added comforts and pleasures for the patrons of the house.

New Theatre for Hill Street.

A new theatre is being planned by Alexander Pantages to be erected on the lot at Seventh and Hill Streets, adjoining the Los Angeles Athletic Club, which may cost all the way up to a million dollars. Mr. Pantages has not decided yet whether to make the building five or twelve stories, but he wants nine store rooms and the theatre a thing of classic beauty.

Service Star is Admission.

The Los Angeles Herald, an evening paper, was host to mothers, sweethearts and sisters of soldiers and sailors at the Kinema Theatre one afternoon last week between the hours of 12 and 5, during the run of "The Service Star," with Madge Kennedy in the leading role. All that was required of the guests was that they show their service star and pay the war tax.

Kehrlein Finds Business Good.

Emile Kehrlein, of the Kehrlein Kinema Circuit, which includes theatres in Oakland and Fresno, has returned from a visit to those two cities, and declares that although he found no place of amusement where people were being turned away, business conditions were good, and none of the exhibitors he spoke to were losing money.

The Alhambra Theatre boasts a splendid new augmented orchestra, which has been engaged to play afternoons and evenings during the run of the war films, such as "Pershing's Crusaders," which have been and will continue to be a feature of this house.

Jack Curtis, former assistant manager of Clune's Auditorium, has left for New York, motoring with friends as far as San Francisco.

Rubbernecking in Filmland

Personally Conducted by Giebler.

LADIES and Gentlemen, on a day a little more than four years ago two young men, weary and foot sore from tramping here and there in our fair city and its environs in search of a suitable location for their enterprise, stood on this corner casting their eyes across the street. Placing their respective left hands between the third and fourth buttons of their respective vests, they raised their right hands to the high heavens in a fine dramatic gesture and cried in a thankful and simultaneous voice: "Eureka! On yonder spot we will build our studio!"

One of these men, my friends, was named Jesse L. Lasky and the other Cecil B. De Mille.

On that fateful day, the block which you now see ornamented to the uttermost inch with buildings of various dimensions, all devoted to the making of movies, was

the location of nothing more important than a small garage, a collection of weeds, wild geraniums and a gopher village. Now look at it!

The song that the gopher sang to his mate at eventide is replaced by the voice of the director's megaphone. The noise of the back firing of the disabled autos has long been stilled by the dull thud of the typewriting machines in the scenario and publicity departments.

Observe the long line of autos that are parked at the curb for the distance of the entire block, and not a flivver among them. All these machines belong to the people who work here.

All of which teaches us that the way to make money in the movies is to erect a studio on a plot of ground formerly occupied by a garage and a gopher village. That being accomplished, all that is necessary is to make pictures of the same class as the Lasky pictures and success and the income tax collector will be following you from early morn to dewey eve.

The Lasky plant is so large that it would take an entire week to give it anything like a comprehensive once over, but we will nevertheless go inside and see what we shall see.

The little room to the left houses the publicity department. The picture of the bearded gentleman hanging on the wall is a portrait done in oil of the late Ananias, the patron saint of all press agents.

The young man with the dreamy air and the large pipe is Kenneth McGaffey, head of the publicity department. The coupling of the words pipe and dreamy was not intentional.

Across the hall is the office of Adam Hull Shirk, whose name is not unknown to the pages of our periodical literature. In spite of the implication suggested by his cognomen, Mr. Shirk is one of the hardest workers around the place.

Down at the end of the hall is the office of the chief mover of all these works, Jesse L. Lasky. Owing to the fact that he has just arrived on the coast, and is very busy, we will not be able to meet him in person.

On this stage you will see a distinct novelty. The play being staged here is a movie of a movie. The story deals with life and work of the actors, and Donald Crisp, the director wearing the open-work effect straw hat, is going to take the lid off and show an eager and curious public some of the shameful tricks of the trade.

The young lady with the verdant gown and blond curls is Rhea Mitchell. The other lady to the right wearing a similar dress and similar curls is no lady at all, but Fred Stone, the regular stage comedian, who is making a few movies during his vacation.

Fred is wearing the same kind of a costume as Miss Mitchell because the plot of the story requires him to double for her in a skating scene. But for the fact that Fred's style of beauty is somewhat more rugged, you will observe a strange resemblance between him and Miss Mitchell.

The other lady nearby is Winnifred Greenwood, and over to the left is Charles Ogle and Philo McCullough. The man with the faint crop of whiskers is Noah Beery, and seated near Noah is Raymond Hatton.

The somewhat stout player on the platform is Clarence Burton, one of the most affable villains of the movies. The small chap with the camera is Henry Katoni, the only Nipponese cameraman in the pictures who claims to be a sea-going cowboy.

This long open space, or run-way between the business offices of the studio and the stages, is a most interesting place. It is known as the Players' Promenade—a place where the actors can stretch their legs and smoke their cigarettes.

Today it presents a pretty and an appealing scene. Many of the people walking up and down here are actors who have finished their day's work and are waiting for the whistle to blow that they may grab their dinner pails and hie them to their humble bungalows, there to do up the chores and seek an early couch that they may be up betimes for the morrow's work.

The tall and willowy person smoking the cigarette is Wallace Reid. The other man near, equally tall and willowy, is Casson Ferguson. Crossing the promenade further down with dignified mien is that reliable wheel horse of the screen, Theodore Roberts.

The two ladies ascending the steps are Mayme Kelso and Nina Byron. Standing near the third door to the right you see two of the most celebrated figures of the film, the De Mille brothers, Cecil and William. Approaching them is Bryant Washburn, now being directed by Cecil De Mille. Ushering himself through the door near the steps is Elliott Dexter.

The little lady entering the scene from the stage is Frances Marion, writer of movie plays and author of the film we have just seen being worked out on yonder stage by Donald Crisp called "The Goat."

"The Goat" is the name of the play, Lady. Far be it from us to apply such an opprobious epithet to our old friend Don.

Observe the person with the manuscript in his hand and the air of deep concentration on his classic brow. This is Monte M. Katterjohn, who, together with General Lew Wallace, George Ade and J. Whitcomb Riley, has helped to make Indiana celebrated for things other than hoop poles and punkins.

Crossing the open space to the extreme right is Lila Lee, the latest star in the Lasky constellation, said in the vernacular of the movies to be a "comer."

The lady near the entrance to the stage to the right is Mary Anderson and approaching her is Anna Q. Nilsson. No, Lady, your assumption is wrong. "Cute" begins with a C. We do not know what the Q in Miss Nilsson's name stands for.

The man with an air of being in a hurry is James Cruze, an actor of note and a master of the mysteries of make-up.

This, Ladies and Gentlemen, will conclude our rubbernecking for today.

Little Thrills of the Week

FILMDOM has been thrilled to its innermost core by the report that Theda Bara is to be married. Theda denies the soft impeachment and hands out the usual "will never be wedded to anything but my Art."

The gentleman in the case is said to be named Palmer, but whether or not his first name is Arthur cannot be learned at this writing.

* * *

Charles Chaplin rises to remark that the story of his reported engagement to Mildred Harris has no foundation, and adds: "We are just good friends, that's all."

* * *

Bessie Barriscale has a Jap servant, than whom no other domestic was ever half so good. Emissaries from other households tried to lure him away. Bessie got him to sign a new contract, increased salary—name on screen and all that. Jap is now negotiating for a personal representative, press agent and everything.

* * *

Mary Pickford is going to move. She has rented a simple little cot with fifteen rooms and five baths at 56 Fremont place. This will make Mary a near neighbor to us. She will be living on one side of Westlake Park and we on the other, the only difference being that rents are a shade higher on Mary's side of the park. We hope she will drop in often, and we plan to run over and have many pleasant little chats with her. Knowing as we do the difficulties of setting up housekeeping in a new place we offer to lend Mary a cup o' salt, our tack hammer, and other little things until she gets her menage in working order.

Studio Shorts

NILES WELCH, who has played opposite nearly all the movie stars in the eastern studios, has arrived in Los Angeles and will begin work at the Lasky studio, playing leading roles with the stars of the west coast productions for Paramount and Artcraft.

Frank Campeau, the villain, has adopted a three-year- old French orphan.

Mary Pickford has taken up golf, and with Louis Barrien to teach her the game, will hereafter often be seen chasing the ball on the links of the Brentwood Country Club.

Henry King has had the Bill Russell company out at Santa Inez making exterior scenes. The company lived in tents during their stay, and the thermometer registered 120 in the shade—wherever there was any shade.

Harold Lloyd, not to be outdone by other male stars of the screen who bring back fish stories from Catalina Islands, went himself to the fishing and hunting grounds while on a short vacation last week, and now can tell as long a fish story as any of them.

Henry B. Walthall, as soon as he will have finished his engagement at the Ince studios as star of "The False Faces," will leave for New York, where he will be starred in a big stage production.

Lila Lee at the Lasky studio has begun on "The Secret Garden," which is an adaptation of the Frances Hodgson Burnett novel, under the direction of G. Butler Clonbough, formerly known as Gustav von Seyffertitz.

Olive Thomas, who has been in New York for several weeks, stocking up on new clothes and visiting her sailor husband Jack Pickford, has returned to Los Angeles and will soon resume her labors at Triangle.

Dan F. Whitcomb, photoplaywright at the American studios in Santa Barbara for some time, has resigned his position with that company and has returned to his Hollywood home.

Douglas Fairbanks has engaged an instructor to teach the French language to any member of his organization who wants to learn it. Classes are held three times a week.

Anna Q. Nilsson has been engaged to play the part of Lady Diana in Cecil B. De Mille's big production of "The Squaw Man," with Elliott Dexter in the part made famous by Dustin Farnum.

Gladys Brockwell has received notice that her soldier husband, Harry Edwards, former film director, has been promoted to the rank of Corporal at Camp Lewis.

Taylor Holmes has begun on his first Triangle feature, "A Regular Fellow," under the direction of Christy Cabanne.

"Shoulder Arms," the new Charles Chaplin film, is scheduled for release by the First National Exhibitors on September 8.

William Conklin, for the past year with the Ince forces, is now playing leads at Universal City.

Marie Dressler celebrated her -th birthday last week. The reason that exact figures cannot be given is that Miss Dressler omitted the candles on the cake.

House Peters will soon reappear in pictures under the management of Harry Garson, manager of Clara Kimball Young, Blanche Sweet and others.

W. S. Van Dyke, director of the Al Jennings picture, has gone on a mountain

trip, reconnoitering for the prospective big game season that opens soon.

A. G. Kenyon is a new scenario writer at Metro's west coast studios in Hollywood. Kenyon is a brother of Charles Kenyon, the playwright.

Dagmar Godowsky, daughter of Leopold Godowsky, pianist of note, has been given a part in a forthcoming Hayakawa production. Miss Godowsky visited the studio with her father when he was in Los Angeles recently on a concert tour, and her engagement resulted from the visit.

John Fairbanks, Doug's brother and business manager, motored to the Yosemite for a two weeks' vacation.

Hampton Del Ruth, who left the Mack Sennett organization recently, is forming a company of his own to produce high class five-reel comedies.

Bryant Washburn is working at the Morosco studio on his first Paramount vehicle, "The Gypsy Trail," after having played the leading male role in a Cecil De Mille production for Artcraft at the Lasky studio.

H. B. Keeler, one-time scenario writer at Paralta, but lately a free lance writer, has disposed of both stage and screen rights to a new play he has just finished.

Constance Talmadge, just back after a two months vacation in New York, is working at the Morosco studio in a Select picture in charge of Robert Vignola.

Dorothy Gish has begun her second production, called "The Hope Chest," for Paramount.

Thomas Nash, for seven years manager of Selig productions made in the west, is temporarily in charge of Universal City while Henry McRae is taking his vacation.

Claire Du Brey is visiting kinfolks in San Francisco between engagements in J. Warren Kerrigan pictures.

Bebe Daniels took a movie camera along when she went to Big Bear Valley on a short vacation a few days ago.

Wellington Cross, former musical comedy star and vaudeville headliner, will soon make his debut on the Triangle program in "The Gray Parasol."

Organize Large Exchange In Canada

Stevens, Lennon and Cohen Form National Film Incorporation, Limited, with Several Offices.

A DISTINCT surprise was sprung in Canadian film circles last week by the withdrawal of two officials from prominent Canadian organizations to establish a brand new exchange for the handling of special productions throughout the Dominion. The two men are Charles Stevens, general manager of Superfeatures, Limited, Toronto, and F. R. Lennon, assistant general sales manager of the Canadian Universal Film Company, Limited, Toronto. Associated with them in the new enterprise is Arthur Cohen, formerly president of the Globe Films, Limited, Toronto, and the owner of three Toronto moving picture theatres, the Globe, Rialto and U-Kum.

Mr. Cohen holds the Canadian rights for Paralta releases and a number of state right productions. Mr. Stevens recently returned from New York City, where he secured the Canadian rights for the special release, "The Still Alarm." Mr. Cohen will be the president of the new company, which will be known as the National Film Incorporation, Limited.

It is the announced intention to open offices of the company in Montreal, Winnipeg and other Canadian cities. These are to be established before September 1. The company proposes to specialize with state right productions and special releases of various kinds.

J. R. McKenney becomes assistant general sales manager of the Canadian Universal in succession to Mr. Lennon. Mr. McKenney has been a star salesman of the Universal for a number of years and lately assumed office duties in Toronto. Mr. Lennon was with the Canadian Universal for ten years, being first employed by Jules and J. J. Allen when they controlled the Canadian Universal rights.

Incidentally, J. A. Kirkpatrick has joined the sales force of the Canadian Universal at Toronto and will cover the northern Ontario territory. L. A. Crume of Sault Ste. Marie, Ontario, has also sold his Princess theatre in order to be associated with Mr. McKenney in the Toronto office.

Good Cheer from the "Bread Basket"

James V. Bryson Sees New York and Talks of Prosperity In the Wheat Belt.

JAMES V. BRYSON was a welcome visitor at the office of the Moving Picture World during the past week. It was the film man's first look-in on the new quarters, which shows it has been some months since he was in New York. Mr. Bryson was for eight years known in the Northwest territory as the head of the Laemmle Film Service of Minneapolis. More recently he has been working independently in Minnesota, Wisconsin, North and South Dakota and Montana booking "Twenty Thousand Leagues Under the Sea" and "Come Through." As his territory is pretty well cleaned up he has made a trip to New York, accompanied by Mrs. Bryson, with the view of taking on new productions.

The Brysons made the trip from Minneapolis by automobile, eighteen days being covered by the journey. Stops were made of three days in Chicago, four in Detroit and three in Toronto. These visits enabled the Northwesterner to get the eastern angle on the market and verify the observations he has made in his own territory.

"Out in the Northwest the exhibitors are more than enthusiastic," said Mr. Bryson. "Of course, there everything is based on the viewpoint of the farmer—and the farmer is happy. He is having a remarkable season. The sun has shone when he wanted it to shine and the rain has fallen when most he desired it. The farmer will get right down to brass tacks with you and count the grains on a stalk to show you that this year is a banner year. Just for an illustration as to financial conditions in the agricultural districts I might remark that I have seen in New York more Ford cars than I have noticed recently in the farming sections. The man of the soil is driving big cars these days—and expensive ones, too.

"Up in Canada conditions look good—that is, so far as they may be judged from what I saw in Toronto and Hamilton. Exhibitors seem to have more faith in the future. I can note the difference between the present and a year ago. They are fixing up their houses and expanding generally.

"The exchangemen you meet have brighter faces. They have got back their confidence. The war tax for a time knocked the heart out of many exhibitors. In the Northwest territory 25 cents general admission is a common thing in practically all towns. Exhibitors are beginning to appreciate the value of advertising and of the twenty-four sheet, of the necessity for having boards on which to place these. You will notice the marked increase in the number of boards.

"In the smallest towns you would be surprised to find the number of first class houses depending on the farmer—and likewise the class of machines you see lined up in front of the houses. The exhibitors no longer are afraid of the fifty-sixty dollar a day feature, and having got it they know how to go out and advertise it. In practically all the smaller towns these large features are taken on two or three times a month.

"And as to the star problem? My opinion is that the salvation of the industry lies in the star."

Mr. Bryson, who will be in town for another week, is stopping at the Hotel Markwell, Forty-ninth and Broadway.

Shows Woman's Land Army at Work

Universal Makes Picture for Private Exhibition, but May Give It General Release.

HARRY LEVEY, director of the industrial department of Universal, has official word from New Jersey that the players who figured in "Girls to the Rescue, or the Salvation of a State," were actually the heroines in a real life drama, and that the scenes were vital in the affairs of New Jersey. The picture is New Jersey's unit of the Woman's Land Army at work. The women are shown at work in the fields.

If it weren't for the Woman's Land Army the crop of New Jersey would be lost. This is the message reported by Miss Constance Allen, field secretary of the "Army," who was one of those who helped make the picture. Officials of the State Departments of Agriculture have notified the Woman's Land Army leaders that their work has been the means of saving the state's crop.

New Jersey farmers have proved themselves this season to be intensely patriotic. They planted vastly greater acreage than ever before. Meantime the young men of the farms have vanished into military or munition plant manufacturing service.

As matters were approaching a crisis in the last few weeks, state officials sent out a plea to the women. There was a response that amazed the farmers.

The Universal film shows the women volunteering on a particular farm, and the camera follows them after they get the job. It shows, for one thing, that women are as capable in the garden as men. Although the Land Army film had been intended for release independently to clubs and women's societies for private showing, Universal officials declare there is a strong probability it may be placed on the market for regular distribution.

Chicago News Letter

by Jas. S. McQuade

Exhibitor Merger Now Seems Assured

Peter J. Schaefer, Louis H. Frank and Frank J. Rembusch Meet in Chicago and Important Statement Is Issued.

SINCE mailing the convention article which appears in this issue under the Motion Picture Exhibitor heading, the following statement was given out from the headquarters of the American Exhibitors' Association, this city, Thursday afternoon, August 15:

"Louis H. Frank and Frank Rembusch called upon Peter J. Schaefer, president of the Motion Picture Exhibitors League of America, to invite the League to attend the convention of the American Exhibitors' Association which will be held in Chicago, September 3, 4, 5, 6 and 7.

"Mr. Schaefer stated that it was the consensus of opinion at the Boston convention that there should be an amalgamation of both the national organizations.

"Messrs. Rembusch and Frank stated that there was nothing in the way now to prevent amalgamation and that the American Exhibitors' Association would welcome such action.

"Mr. Schaefer agreed to call a meeting at once of the executive committee of the League in order to take whatever action is necessary to bring about harmony between all concerned.

"All parties agreed that a new organization and by-laws would be necessary, and that both organizations would receive equal representation in the new body.

"It was the unanimous opinion that all side issues, trade shows, expositions, booking circuits, etc., should have no place in a national organization, but that the purpose of the new organization should be to protect the industry from adverse legislation, censorship, unjust taxation, and to work for constructive objectives that effect the entire industry, and especially the motion picture exhibitor.

"American Exhibitors' Association,
"FRANK J. REMBUSCH, National Secretary."

This statement affords the most cheering and gratifying news for the trade generally which has been announced for years past, and hearty congratulations are extended Messrs. Schaefer, Rembusch and Frank for showing a way out of the vexatious difficulties which have seriously affected the business for some time past. It is fervently hoped that the way will lead up to a permanent settlement of the differences between the rival organizations, and that it will end in the formation of a single body which will represent not only the interests of exhibitors but of every other department of the moving picture industry.

It is obligatory on the entire business in these days of war stress that everybody engaged in it should form a united body to assist the Government in every way possible to bring the war to a close in the shortest time possible. Enthusiastic, concerted and prolonged action is needed by the Government from the people in our industry, and since moving picture screens throughout the country afford the most effective means for government propaganda work it is the patriotic duty of every exhibitor to do his best in this respect. Let every exhibitor, therefore, become a member of the exhibitors' organization that will be formed during the A. E. A convention in September.

The last paragraph of the statement signed by National Secretary Rembusch outlines a notable departure from the policy of former national organizations of exhibitors. "All side issues, trade shows, expositions, booking circuits, etc." are to have no place in the new national organization, which will work for the interests of the entire trade and especially for the exhibiting department.

This policy, when carried out, will give the exhibitor a new standing. He cannot help holding his head higher. Why should he go begging for stars to make his show a success? And why should be expect producers to undergo great loss of time and expense to make his show a success? Also why should he cheapen his business by bringing the public in contact with the photoplayers, who cannot fail to lose some of their attractiveness on the screen by being "exhibited" to the mob?

Yes, indeed, this will be a departure devoutly to be wished by the whole moving picture industry.

I called on President Schaefer, of the M. P. E. L. of A., Friday noon, Aug. 16, and found him in a happy mood. He returned from his vacation Monday, August 12, which has lasted since the Boston convention adjourned, and looked fit for any undertaking, strenuous or otherwise.

He spoke of the social and friendly chats with Mr. Rembusch which led up to the writing of the statement given out, and said that no differences whatever existed between Mr. Rembusch and himself. He also informed me that he had many good friends in the A. E. A., who will be glad to work with him on any conditions.

Mr. Schaefer's attitude toward the A. E. A. is distinctly friendly. That was very plain to me, judging from the conversation. As I was leaving he said that in order to bring about the amalgamation of the two organizations he was willing and ready to make any concessions possible, so long as they were fair to his friends in the League.

Mr. Schaefer told me before leaving that a meeting of the executive committee of the M. P. E. L. of A. will be held Labor Day, Monday, September 2, to take whatever action is necessary to bring about harmony between the two organizations. The proceedings of the meeting will be read before the convention of the A. E. A., the time to be fixed by the executive committee of the latter organization.

Lucien C. Wheeler Talks of His Duties

Interesting News About the Work of Mr. Hoagland and Himself for the Divison of Films.

IN the latest issue (July 18) at hand of the Bioscope, London, considerable space has been devoted to an interview with Lucien C. Wheeler, representative in that city of the Divison of Films of the Committee on Public Information. The Bioscope article states that in France alone 30,000 feet of negative are now being taken every week by the United States Signal Corps. These negatives are being sent weekly to Washington, where they are developed and positive prints made and assembled for distribution.

It was also announced, at the time the article was written, that "America's Answer to the Hun," the story of the Paris showing of which already has been printed in the World, would be presented in London in the near future, under the auspices of the British Ministry of Information, in accordance with an arrangement made by Mr. Wheeler with the British Ministry's Cinematograph Department.

"So far," says Mr. Wheeler in the article, "we (meaning Herbert Hoagland and himself) are highly pleased with the result of our work in London. By the officials of the Ministry of Information, and particularly by Sir William Jury and his assistants, we have been received with the utmost cordiality. Every suggestion we have put forward has been met with the fullest and most generous response and Sir William Jury's department is co-operating with us in the most enthusiastic, whole-hearted and effective manner."

Friedman in Charge of Foursquare

Celebrated Players Film Corporation Will Release Not Less Than Twelve Feature During Coming Year.

JOSEPH L. FRIEDMAN, president of Celebrated Players' Film Corporation, informs me that the interests of Foursquare Pictures, Inc., will be in charge of his organization, dating from August 15.

George Backer, president of Foursquare Pictures, Inc., and also of the Bacon-Backer Film Corporation, visited the city last week, and during his stay made arrangements for turning over the Foursquare office to the Celebrated Players' Film Corporation. He also made arrangement with Mr.

Friedman to handle the future productions of the Bacon-Backer Film Corporation and of the Harry Rapf Films, Inc.

Under these arrangements the Celebrated Players' Film Corporation will release not less than twelve features of the super-feature type during the coming year.

Mr. Backer and Holmes C. Walton, his personal representative, who has been in Chicago for several days looking after Foursquare interests, returned to New York August 16.

A Fish Story on George Kleine.

An amusing fish story has leaked out in which George Kleine was the principal victim. Mr. Kleine has been dividing his time these broiling days between work at his executive offices on East Adams street, and in fishing at Eagle Lake, Wis.

One morning he and his party left a certain landing by rowboat, at 3 o'clock sharp, to reach another lake which connects with Eagle by a narrow channel, choked for most of its length by grasses and sedge weed. Progress was slow and strenuous for the rowers, as the oar blades had only weeds and grass to furnish resistance to the strokes. What with the added disadvantage of handling oars that were wrapped in masses of weeds, the party took about an hour and a half in making the short trip, and morning had succeeded dawn.

Hastily the fishers got ready for the killing. The early morning's sport was intended to be a "live" baiting fest, for the finny tribe in those waters scorn decoys, however tempting.

Where is the bait? asked George, with just the tinge of fear in his customary bass voice, and the vestige of a pallor that soon o'erspread his face.

Great heavens! It had been left behind on the landing, between which and them stretched the strangled channel. But not all the fair promise of a bountiful fish harvest could tempt the party to make the round trip twice the same day!

Ruling on Light for Lightless Nights.

The conservation department of the Fuel Administration for Illinois recently announced the following rules on the light to be used outside of each picture theatre at night, during the period of lightless nights which took effect July 29 and 30:

For safety reasons only each theatre is limited to 500 watts to light the lobby and the box office. No lights are permitted outside of the building for signs or advertising purposes, either on the front or top of the building. When a theatre uses the front doors for exits, the lights over these exits must be included in the 500 watts allowed.

Political Candidates Must Favor Pictures.

The committee on political action, of Chicago Local, M. P. E. L. of A., will meet Tuesday and Thursday of every week until the primary election takes place. All candidates desiring to run slides in picture theatres must appear before this committee and state their attitude toward moving pictures and the industry as a whole.

Joseph Hopp American's Chicago Representative.

Joseph Hopp has been selected to act as representative of the American Film Company releases in Chicago and tributary territory. His headquarters will be at the Pathe's Chicago office, fourth floor, Consumers Building. Mr. Hopp will be assisted by experienced salesmen, who are now being selected for the work.

Mr. Hopp's long connection with the distributing business in Chicago eminently fits him for this position. He is one of the oldest exchangemen in the city, having founded the Standard Film Exchange in 1907. This exchange continued to do a flourishing business until October 6, 1915, when Mr. Hopp sold out to Universal.

"The Great Love" Packs Orchestra Hall.

D. W. Griffith's Artcraft picture, "The Great Love," broke all records for this season at Orchestra Hall, so manager Hill has informed me. Several times during the week, both in the afternoon and evening, waiting lines were to be seen, a very unusual happening at this house of over 2,500 seats. The admission was 25 cents, the customary summer price. The attraction will be retained for another week, but it would crowd the hall for many weeks to come. The management, however, is restricted to one week, as a rule, by the releasing company.

George Kleine's Italian Film at Playhouse.

"Behind the Lines in Italy," the six-reel feature made by an Italian producing company, on the request of the Italian ministry of Arms and Munitions, the exclusive American rights being purchased by George Kleine, will begin an indefinite engagement at The Playhouse, this city, Sunday, August 18.

Twentieth Century Changes Ownership.

The Twentieth Century Theatre, Forty-seventh Street and Prairie Avenue, was recently acquired by Henry Ortenstein, owner of the Vista Theatre. The house has been renovated for the opening under the new management, which took place Saturday evening, August 17. A high class program was offered for the occasion.

Randolph Will Be Finished November 1.

Adolph Linick, of Jones, Linick & Schaefer, state that work on the Randolph Theatre, their new house on Randolph Street, near State, will begin September 1, and it is expected that the building will be finished about November 1. The site has a depth of 180 feet and a width of 40 feet. Architect Newhouse has the plans prepared and they have received the approval of the owners. Mr. Linick mentioned incidentally that the ventilating system will be the same as that installed in the Orpheum and Rialto, the other two "Loop" houses owned by his company. Throughout the hottest summer a steady temperature of 68 degrees can always be found in these houses .

Prominent Film Concerns Change Headquarters.

Paramount will remove headquarters in this city from the nineteenth floor of the Consumers' Building, on State Street, early in September, to its new building at Ninth Street and Wabash Avenue.

The Select Pictures Corporation will move into the quarters vacated by Paramount in the Consumer's Building, from the fifteenth floor, where its present quarters are located.

"The Master Crook" to be Released Soon.

The Celebrated Players' Film Corporation will release early in September "The Master Crook," featuring Edmond Breese and Alma Hanlon. President Friedman of the organization considers this production a very strong picture of the "Raffles" type.

"Around the Clock with a Rookie"

Y. M. C. A. Subject Shown in Screen Magazine Has a Real Film Actor in Title Role.

A REAL film actor, picked up accidentally for the purpose, is the star of "Around the Clock with a Rookie," a special release for Universal's Screen Magazine. This picture, directed by H. E. Hancock of the Y. M. C. A. War Service Council, and photographed by George Coudert, reveals the adventures of an American soldier in work and play from reveille to taps, and traces his development from a rookie with two left feet to the status of a crackerjack fighting man. The picture was taken at Camp Devens, Ayer, Mass., with incidental scenes from other sources touching on the war subject.

Mr. Hancock, when he went among the rookies looking for a "type" for his head character, was after a regular rookie—one if possible, who possessed the time-honored "nothing but thumbs" and left feet of the awkward squad. He found a "type" that answered all requirements. Then it developed that the "star" was really a young fellow who previously had served time as a player in the Lubin studios.

But, though the rookie knew the technique of film playing, he did precious little acting in this film. The trouble was he didn't know how to handle a gun, and this spoiled all his chances of putting art into the action. But the results delighted the director. The picture portrays all the important bumps and as well as the good times that are cast in the lot of a soldier.

Considerable attention is paid in the film to the recreation division of a soldier's life. It shows how his leisure moments are filled with comforts and facilities to enjoy himself. Glimpses of the Y. M. C. A. huts and the reading rooms, etc., are given. There are twenty-five huts at Camp Devens, and the provision of fun for soldiers constitutes a big undertaking done in a big way.

It is shown that recreation, in fact, must necessarily be a matter of leading importance to the soldier. The soldier is free to enjoy himself from 4 p. m. to 10 p. m., and with the exception of the dinner hour, he passes much of the time in the Y. M. C. A. hut.

One of the most interesting scenes of the "Around the Clock with a Rookie" is that taken in the Eagle Hut in London. This is set in historic surroundings, and is one of the most important recreation institutions on the other side.

Educational Films Branching Out

Vice-President Hammans Tells What His Company is Doing in Coming Year—Three Subjects a Week

E. W. HAMMONS, vice president and general manager of the Educational Films Corporation of America, announces a notable expansion of activities for the season of 1918-19. The precepts of the Federal Government to conserve everything for war efficiency are being kept steadily in view. Indeed, all the work of the Educational will be of the useful kind.

"Within the year half a million feet of the Educational's films have been sold to agencies connected with the Government for exhibition in foreign countries or the entertainment of the Expeditionary Forces on the transports or in France," said Mr. Hammons. "This will serve as an indication of how closely we are working in harmony with the great American purpose overseas, while at the same time we are catering to amusement needs over here.

"We shall offer for the coming season of 1918-19, beginning September 1, 156 short subjects a year—that is, three a week—besides occasional multiple-reel features of great public interest such as 'Your Fighting Navy' and 'When the Giant Wakes.' In adition to these the Robert C. Bruce 'Scenics of Adventure in the Northwest' will be continued with an entirely new series descriptive of the Yosemite Valley and Lake Tahoe, the Mount Shasta Range, the Yellowstone Park, Jackson's Hole and Teton Mountains in Wyoming, and many hitherto unexplored locations in Oregon and Washington. The distribution of the fifty-three pictures made by Raymond L. Ditmars under the fascinating title of 'The Living Book of Nature' will be maintained and carried forward, much of it in virgin territory. These Bruce and Ditmars series have been no small factors in the policies that have won unexampled success for the Rothapfel and the Strand theatres, respectively, and they are rapidly being introduced into the high-class houses throughout the country.

Pagoda, Nikko, Japan.

A Native Indian Drama

"George D. Wright's 'Mexico Today,' twelve pictures now being released, descriptive of the land and the people, will be followed by a new series depicting the political and industrial life of Mexico. Mr. Wright is now working on this subject, with every facility afforded to him both at Mexico City and in the Tampico oil fields by President Carranza's government. E. M. Newman's travel abroad in the Allied countries this summer will supplement with a series of war-time films the able Newman Travels he has already furnished us, of life in the Far East and in the American possessions.

"A distinct novelty of the 1918-19 season will be a series of tabloid native Indian dramas prepared by the Northwestern Film Corporation at Sheridan, Wyo. The company is using native Indian actors exclusively and promises the first truly realistic representation of aboriginal life among the scenes made famous in the history of America's western frontier. The primal release of the Dwight L. Elmendorf foreign pictures will be another interesting event of the season. Mr. Elmendorf has turned over to us 50,000 feet of his original negatives forming a picturesque record of Oriental lands and of the monuments of pre-war Europe. This has never before been available for motion picture houses, but is now being edited and titled with a view to popular requirements. A number of other individual travel, scenic and scientific novelties will be announced by us a little later.

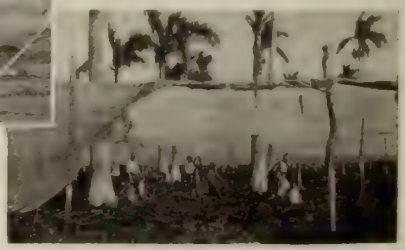
Will Release Cartoon Comedies Weekly.

"The demand for the International black and white cartoon comedies has greatly increased since that concern chose the Educational as its agent about four months ago. New comedies will be released at the rate of one a week throughout the year. Besides the Happy Hooligans and the famous Kids, Gregory La Cava is now taking Tad's Silk Hat Harry cartoons as the subject of a new series, and the first release thereof took place on August 19. Some have wondered why these cartoon burlesques have found a place among the Educational's more serious work, but the obvious answer is that the clientele of any good theatre requires a medium of farce and fun alongside the more solid elements of its program. Audiences like the meat and the gravy, but they want the spice and the dessert, too.

"The problem of wider distribution," concluded Mr. Hammons, "which has exercised us considerably in the past, is now being happily solved, thanks to the organization of the Educational Distributing Corporation which has recently been established by outside capital with my friend Charles A. Dean as the active head. To the even dozen of Educational exchanges now doing a flourishing business have already been added three others founded by the new company in the important centres of Chicago, Cleveland and Detroit.

Educational Opening New Exchanges.

"Exhibitors of the Chicago district can be assured of the best service and the fullest co-operation from the Distributing Corporation's Chicago agent, R. C. Cropper, at 220 South State street. In Detroit, Harry Abbott is opening up the Michigan territory by a new branch office located at 63 East Elizabeth street. Picture managers of northern and central Ohio who have been long seeking Educationals will be glad to learn that offices at 322 Euclid avenue, Cleveland, have now been equipped to fill their needs, with Robert McLaughlin, the popular ex-manager of the Colonial theatre there, as the representative.



"Cigars for Kings and Millionaires"

"Mr. Dean went this week on a trip to Cincinnati, St. Louis, Kansas City and likely Dallas and New Orleans to establish additional branches in the West and Southwest. With the strong representation that we already have in the eastern cities, New York State, Minneapolis, and the three strategic centres of the Pacific Coast—San Francisco, Seattle and Los Angeles—it is only a question of weeks when the Educational service of instructive and entertaining motion pictures will be available to practically every exhibitor within the length and breadth of the United States."

HAMISH McLAURIN WITH RED CROSS.

Hamish McLaurin, who has been publicity man for S. L. Rothapfel since the opening of the Rialto, has resigned to take a position with the Red Cross publicity bureau at Washington. Mr. McLaurin's assistant, Louis Geffen, will succeed.

No Scarcity of Operators in Toronto

Membership, Now 160, Is Recruited from Returned Soldiers Instructed under Government Auspices.

THERE is not likely to be a scarcity of moving picture projection machine operators in Ontario," is an announcement that President Charles A. Dentelbeck of Moving Picture Machine Operators' Local 173 of Toronto has just made.

President Dentelbeck points out that the membership of the Toronto is now at the high water mark, about 160 operators being actively associated with the local. Incidentally some sixty members of the local are overseas with the Canadian Army or have already done their bit. Thirty-nine members of the local are actually in France or England. The membership now also includes sixteen returned soldiers, some of whom were not operators before their service with the Canadian forces. The latter took up projection work as a new occupation and received instruction in vocational and re-educational institutions under the auspices of the Government. Just as soon as one of these returned men finishes his course and is able to qualify for an operator's license he joins the Toronto local. This remaking process for returned men has only just practically started.

The Toronto local has assured the authorities that only returned soldiers will be employed anywhere as operators' assistants.

Practically all the members of the local are married men with dependents, excepting those who have gone to war or have been rejected for physical reasons. Three members of the local have been officially reported killed in action and two others have been unofficially reported killed.

The Toronto local is said to be the first branch of the I. A. T. S. E. to arrange for the conferring of honorary memberships on members who don the uniform of the army. The soldiers are kept in good standing until they return to their work or take up other occupations after serving.

There are about 160 members in the Toronto local and the number of theatres in Toronto is approximately 85. There are now two operators in a great many Toronto theatres as a result of educational work on the part of the union. The Toronto union has a number of out-of-town members.

Conditions in Toronto are apparently quite satisfactory and the operators are evidently making an honest effort to deliver the goods. The subject of projection is seriously studied from all angles and many members are continually trying to work out new ideas of their own.

Uncle Sam to Appear as War Worker

At Thirty-five State Fairs in Twenty-three States He'll Show Film of His Own Making.

UNCLE SAM will show himself as a war worker to those of his nephews and nieces who gather at some thirty-five state fairs in twenty-three states during the fair season which is just opening. The presentation will be made through motion pictures taken by the Government and developed and printed in its own laboratories.

These pictures show military work in the activities of the army engineers constructing heavy pontoon and spar bridges, mining and demolishing enemy defenses; the types of horses and their training needed for cavalry and artillery; and the logging and milling of timbers for ship construction. Federal road building as another part of the development of transportation facilities is shown in various stages from foundations to the final crowning of the road.

A large part of the films will show the part played by the man behind the man behind the gun—the producer of food and clothes and shelter. Such films portray poultry and hog raising, the grazing of sheep and cattle on the National Forests for the production of wool, leather, and meat.

Six First Run Houses Open in Detroit

By September 1 All Will Be in Full Swing—McGee of Majestic for Open Booking.

BY Labor Day every first-run theatre in Detroit will be in full operation. C. H. Miles, of the Regent, announces that the definite opening date of that house is September 1, while M. W. McGee, managing director of the Majestic theatre, plans to open August 25.

As we have several times noted Mr. McGee of the Majestic is going to adopt a rather unique policy—that of absolute open booking. He will probably open with a Pathe feature with Frank Keenan, "More Trouble," running it two weeks, and following it with "To-day," a state right feature owned for Michigan by Joe Horwitz, of the Foursquare Exchange. It is Mr. McGee's contention that there will be plenty of good film attractions and that he will surround each show with other good attractions so that, after all, the feature will not be more than thirty per cent of the consideration.

Mr. Miles is also of the belief that there will be available plenty of good pictures and that he is in no hurry to sign up, although he has already contracted for some fifteen or twenty Paramount pictures, and will likely open with a Paramount picture with Jack Barrymore.

There is now some talk that Messrs. Cohen and Warren, of the Colonial theatre, Woodward and Sibley Streets, are seriously contemplating changing the policy of that theatre, making it a first or second run theatre, running all pictures a full week. If they adopt this proposed policy it will increase Detroit's list of first-run theatres to six.

Reissues Are Liked in San Francisco

Several Downtown Houses Offering Them, the Only Complaint Being Against Change in Titles.

THE film reissues that are being handled by several exchanges in San Francisco are meeting with a splendid reception and are being offered on the bills of some of the largest downtown houses. Many of these, with their new titles, and in rearranged form, are superior to the original productions and are proving fully as satisfactory from the box-office standpoint. The only phase to which exhibitors are voicing an objection is the change in name that has been made in some of these. In communities where the original picture was not shown this camouflage is of no moment, but in other places patrons sometimes resent being shown the same production under two names. One of the leading local downtown houses that has been strongly featuring a series of Chaplin reissues gives the name of the old production, as well as the new title, in its newspaper advertising. For instance, "The Pugilist," is featured as adapted from "The Knockout."

Business during the past few months has been none too active, especially in the interior, where many theatres have been closed for the summer and others are operating on a greatly reduced schedule. The reissues that have been offered have given exhibitors an opportunity to secure service at reduced rates, a feature that has been very attractive to them, and at the same time permit them to offer some of the finest productions of the past. Some are free to confess that their ability to secure reissues featuring prominent stars, at the reasonable rental prices that have been named, has alone enabled them to continue in business during the summer months.

JUNE ELVIDGE HANGS UP A RECORD.

June Elvidge, a World Picture star, is taking a well merited vacation of three weeks, having just completed a five reel photoplay by Clara S. Beranger under the direction of Travers Vale. Miss Elvidge during the past year has completed fourteen subjects. In addition to these appearances she was employed in the making of "Stolen Orders."

Fifteen productions in twelve months is a record that no other moving picture star has ever reached in five reel pictures. In these same twelve months Miss Elvidge was never late one day at the studio. She never held up a scene or delayed the work by dilatory tactics.

DALLAS EXPRESS SERVICE UNSATISFACTORY.

Dallas film men with hardly an exception have forwarded to the Federal Express Company complaint blanks stating that service given by the merged express company is not satisfactory. The principal complains are that the express company takes no pains in routing films by the most direct route and that many delays are occurring. They also complain that the wagons will take no late afternoon shipments.

All the film exchanges are making their express shipments days in advance to insure delivery on time. This naturally is inconvenient.

WALTER COUGHLIN BOOSTING AMERICAN FILMS.

Walter A. Coughlin, northwestern representative of the American Film Company, Inc., has established headquarters at Spokane in the offices of the Pathe Exchange and will boost American productions in that territory. Mr. Coughlin is well known to exhibitors of the Northwest, having been connected with the Mutual exchange for a number of years.

Spokane's Liberty to Increase Prices

Manager Cohn Taking His Public Into His Confidence Against Expected Raise in Federal Tax.

SPOKANE picture patrons can pull their belts up another notch and clench their fists with the new determination to do another bit—almost two bits, meaning 25 cents out here—toward winning the war. If the amendments to the war tax act go through admission prices in some of the picture theatre are due to go up, and will probably run from 40 cents for boxes to 24 cents for general admission. Manager Sam W. B. Cohn of the Liberty Theatre has been tentatively adjusting his admission scale to fit the new tax demands, and will put the new scale into effect when the amendments become law. He is taking the public into his confidence to explain why increased prices must necessarily follow.

The present Liberty prices are: General admission, 18 cents, plus 2 cents war tax, or 20 cents; children, 9 cents, plus 1 cent war tax, or 10 cents; boxes, 31 cents, plus 4 cents war tax, or 35 cents.

Liberty prices when the new taxes become operative will be: General admission, 20 cents, plus 4 cents war tax, or 24 cents; children, 8 cents, plus 2 cents war tax, or 10 cents; boxes, 32 cents, plus 8 cents war tax, or 40 cents.

Increased admission taxes are not the only way the moving picture houses are hit by the proposed amendments. To-day they pay a war tax of 15 cents a reel a day for all their pictures. Under the amendments they will pay instead of the reel a day tax 5 per cent of the rental price of films. This, Manager Cohn says, will have the effect of increasing their film tax several hundred per cent.

In addition, theatres, like all corporations, are subject to the income tax and the excess profit tax, if there are any excess profits. They have been allowed a small margin of profit, according to Manager Cohn, and the proposed new assessment will take about 33 1/3 per cent of their net profits. On top of all is the annual government seating tax, based on capacity, which in the case of the Liberty Theatre amounts to $100 a year.

Liberty Now Paying Over $26,000 Annually.

"The Liberty is collecting and paying to the United States government between $26,000 and $30,000 annually," said Manager Cohn. "The government has held that the theatre is an essential business, and each theatre is a licensed government collector of taxes. The picture theatres have become an essential agency for propaganda, through their screens, Four-Minute Men and film trailers. We are informed that during the Fourth Liberty Loan the government will furnish every exchange with film trailers with famous stars, and these will be attached to all further productions. Patrons will not be able to enter a theatre and not see or listen to some of the government's propaganda.

"Hereafter the government will deal directly with the picture theatres in placing its official war pictures. We have already asked to submit bids on government pictures of various types.

"The picture theatres are not complaining and are doing all they can willingly in keeping up the morale of the people at home. We only ask that the public understand the increased cost under which we are forced to operate. The Liberty salary list is 100 per cent higher than it was a year ago. Carbons are up 500 per cent. Condensers are much higher. Film service costs us from 50 to 250 per cent more than a year ago. Printing, advertising and all supplies are soaring. If the new tax plan goes through 50 per cent of the small-town houses will be forced to close their doors within six months."

CINCINNATI EXHIBITORS NOT WORRYING.

The prospect of a tax on theatre admissions just twice that now prevailing, with a tax as well on the admissions at houses charging less than 10 cents, is not viewed with any great enthusiasm by exhibitors in Cincinnati. On the other hand, very few believe it will effect attendance to any great extent. They point to the fact that the present 10 per cent tax has had virtually no effect on attendance, as far as anybody can determine, and are for the most part of the opinion that the imposition of an additional tax of a cent or two to help Uncle Sam win the war will be accepted by the public cheerfully and willingly. It is admitted that the high-priced "legitimate" theatres, already hit by the tax, will probably suffer still more, as a 20 per cent tax amounts to something with them; but photoplay exhibitors, as a rule, feel that in their case there is little to worry about.

Exchangemen Aid Wounded Soldiers

Washington Managers Offer Personal Service in Cases of Sick or Injured Film Boys.

THE exchange managers of the national capital are going ahead with their plans to assist the sick and wounded soldiers, now numbering 2,100, confined to the Walter Reed General Hospital. A sub-committee from the association, consisting of Oscar A. Morgan, S. E. Kent and Clarence L. and Bertram F. Linz, made an initial vist to the institution to ascertain what the men want most among the list of articles that are not supplied to them by the Government or the American Red Cross.

The sub-committee had previously purchased a large quantity of cigarettes for the boys, as well as a thousand souvenir postal cards of Washington to be used by the invalids in keeping their parents informed of their condition.

"There is an excellent chance for exchange managers and exhibitors all over the country," declared Mr. Morgan, who is secretary of the Washington Exchange Managers' Association, "to do good work along this line. There are forty-four Red Cross Convalescent Huts—one at each of the large camps and cantonments—where there are boys who would welcome a visit such as we made to Walter Reed Hospital and the donation of a few smokes, picture postal cards of the city, games and puzzles. We are going to ask the exhibitors in this territory that are interested to assist us in keeping the Walter Reed Hospital invalids supplied with these little things."

"If there are parents or friends of any film boys confined to Walter Reed Hospital desirous of knowing of their condition or of sending a more personal message to them," said Mr. Kent, "our committee will be only too glad to perform such a mission and see to it also that copies of the film trade journals reach them."

The committee is willing to undertake any reasonable personal service as outlined above, and interested persons in the film industry can communicate with the Washington office of the Moving Picture World, or to Mr. Morgan, at the Famous Players Exchange, or Mr. Kent, at the exchange of the Triangle Distributing Corporation.

Operators' Jobs Have a Sudden Value

Building Commissioner in Cincinnati Reports Rush of Applicants for Licenses Following "Essential" Decision.

THE fact that draft ages will soon be greatly extended, probably in both directions, coupled with the announcement of the authorities that moving picture operators are held to be engaged in an essential work, has resulted in a regular stampede in Cincinnati of would-be draft exempts for jobs in operating booths. This, at least, is the report of Building Commissioner Rendigs, who supervises the issue of licenses.

The requirements for passing the examination will be strictly adhered to, the Commissioner declares, stating that he will not permit men to pose as operators without due qualification merely in order to escape the draft or work in some useful occupation. Formerly two or three men a month applied for licenses, whereas shortly after the "work or fight" rule went into force, with exemption for operators, nine men took the examination in one day.

Shifts Among Kansas City Managers

Changes and Promotions, Coupled with Demands of War, Bring New Men Into the Field.

A GENERAL shift has taken place among the managers of the Kansas City branches of several film exchanges. I. F. Mantzke, of the Kansas City office of the Mutual Film Corporation, has been appointed special representative for the Mutual and has left on a brief trip to Oklahoma City. Mr. Mantzke will make his headquarters in Kansas City for the present.

G. R. Sirwell, manager of the General Film Company, Inc., has resigned. H. B. Brennan, traveling auditor for General, is in the city and will temporarily take charge of the office.

Milton Feld, for the past eight months manager of the Universal Film Exchange office in Kansas City, has left to join the army. Mr. Feld is now a sergeant in the Quartermaster's department at Camp McArthur, Texas. L. B. Douglas, assistant manager, takes Mr. Feld's place. Mr. Douglas was with Universal five years ago, then manager of the Mutual exchange at Wichita, Kan., for a year and a half, returning to Universal in Kansas City about a year and a half ago.

Good Pictures and Music for Soldiers

At Camps Near New York Men Will Hear the Soloists from Manager Edel's Strand.

THROUGH the patriotic co-operation of Harold Edel, managing director of the Strand theatre, New York, it has been made possible to secure the Strand's soloists at the camp near New York when pictures are being played. The following have offered their services gratis: Grace Hoffman, coloratura soprano; Rosa Lind, dramatic soprano, formerly with the Grand Opera Company of Brussels; Alys Michot, coloratura soprano; Herbert Waterous, basso, formerly with the Metropolitan Opera Company; Cora Tracey, contralto, and Mary Zentazy, violinist.

Contracts for "Hearts of the World" have been signed for camps Upton, Custer, Lee and Meade, and confirmation for the camps in the Southwest is expected to be received any day.

"To Hell With the Kaiser" has been meeting with success at all the Liberty theatres. Official orders were issued by General French at Camp Jackson to the Commission on Training Camp Activities to secure this picture for free showing to the men.

"Pershing's Crusaders" has been the big hit in Camps Grant, Custer, Pike and Travis, and will be played on the entire Liberty theatre picture circuit.

Douglas Fairbanks in "Say, Young Fellow" opened Monday at Camp Upton's Buffalo theatre as a picture feature on the vaudeville bill. William Hart in "Shark Monroe" will play the last half of the week.

General to Issue "Our Bridge of Ships"

Government Two-Reeler Shows How Workingmen Are Peopling Shipyards with Enthusiastic Hosts.

JUST when another Liberty Loan is coming along, here is "Our Bridge of Ships," a two-reel subject that should sell "oodles" of dollars' worth of Uncle Sam's securities to those who have taken shares in the early issue and to those who have held off through suspicion (or some other motive) created by doubts as to how the billions are being spent. "Our Bridge of Ships" is convincing proof of the tremendous activities that are being rushed to a victorious climax under the direction of Charles M. Schwab, director general, Emergency Fleet Corporation, and Richard N. Hurley, chairman, United States Shipping Board.

The two reels shown August 19, in the Kineto projection room, Masonic Temple Building, give brief and convincing "shots" at activities in a score of shipbuilding plants, with construction work in various stages of advancement. Steel and wooden shipbuilding is pictured and there are no end of impressive "shots" at great crowds of enthusiastic workingmen employed in squelching the atrocious Hun.

General Film Company will start at once to release "Our Bridge of Ships" through its various agencies, and exhibitors who wish to arouse local enthusiasm, stir patriotic action and help immeasurably in putting the proper spirit into the "man behind the man behind the gun" will see to it that this newest Government film is flashed upon their screens.

Crandall Advises Legislators on Tax

Washington Exhibitor Says Care Should be Taken Not to So Weaken Industry as to Make It Non-Operative.

THAT the many taxes proposed for the motion picture and other theatres in the bill being whipped into shape by Congress will have a serious effect upon the smaller houses especially was pointed out by Harry M. Crandall, of Washington, to a number of Congressmen during a visit to the Capitol. He showed the legislators that it will be impossible to keep down to present figures the charges for admission, and predicted that the fifteen-cent houses will be asking twenty-five cents (tax included) if saddled with the heavy burden proposed.

Now the people are called upon to pay a tax of two cents upon each fifteen-cent admission. If this tax is doubled it will mean the gross admission charge will mount to nineteen cents. In Washington, while conditions are different than in most of the cities, the pay of musicians alone has jumped up to $35 weekly, and other costs have mounted in proportion, and with a doubling of the seating capacity tax and the imposition of a rental-price tax, added to the others, the advance in operating costs will reach several more cents. In fact, it is figured that the fifteen-cent admission will, in round figures, total twenty-three and one-half cents—and the exhibitor will charge twenty-five cents.

Mr. Crandall was careful to point out that the exhibitors of the United States were not asking to be exempted from taxation—they are willing to do their share—but he urged that care be taken not to so weaken the industry as to practically make it non-productive. Heavily burdened it can yield little or no revenue, he declared.

Film Offerings at New York Theatres

Programs for the Week of August 18 at Some of the More Prominent Local Picture Houses.

STRAND.—Ethel Barrymore in a screen version of her stage success, "Our Mrs. McChesney," was the star of the picture program at the Strand the week of August 18. The Edna Ferber stories about the travelling saleslady have many popular features. The latest official War Review, a Christie comedy entitled "Know Your Neighbor," another number of the Outing-Chester bird pictures and the Strand Topical Review completed the screen bill. Grace Hoffman and Mery Zentay were the soloists.

RIALTO.—"Her Only Way," a Select picture with Norma Talmadge featured, was at the head of the Rialto list. George Scarborough is the author, and Sidney Franklin directed the production. The Animated Magazine, a comedy and a scenic were also shown. The soloists were Greek Evans and Mlle. Madeline D'Espinoy.

RIVOLI.—Elsie Ferguson in "Heart of the Wilds," an Artcraft picture, was the leading player on the Rivoli program. Josephine Garavelli was the soloist. A comedy, a scenic, the Animated Pictorial and the Official Allied War Review were also included in the screen numbers.

EIGHTY-FIRST STREET.—First half, Gloria Joy in "The Locked Heart." Latter half, Mabel Normand in "Back to the Woods."

FORTY-FOURTH STREET.—Griffith's "Hearts of the World" continues to fill the theatre.

GEORGE M. COHAN'S.—"America's Answer."

ALLEN HAS HONOR ROLL OF 34 NAMES.

Eighty-one employes of six theatres of Calgary, Alberta, have enlisted with the Canadian and American forces for service overseas against the Hun. This total is an indication of the great number of moving picture theatre employes of Canada who have joined the colors for the big fight during the four years that the Dominion has been at war. The Calgary branch of the Canadian Universal Film Company, Limited, has also seven representatives in the Army, and this fact is evidence of the manner in which exchange employes have taken up arms.

According to the statistics recently compiled in Calgary the Allen Theatre heads the list with thirty-four names on its honor roll. The Pantages Theatre has seventeen maple leaves on its service flag while fourteen employes of the Princess Theatre have joined the fight. The Regent Theatre, Calgary, has furnished six soldiers, while the Empress and Bijou Theatres each have five men in uniform.

McMAHAN TO BUILD THEATRE IN NEWTOWN.

Definite information that the Cincinnati Development Company, in which I. W. McMahan, of McMahan & Jackson, is largely interested, is planning to build a good-sized moving-picture house at Newtown, near the site of the vast Government nitrate plant now under construction, has been made available. As there will be fully 10,000 persons employed in the plant when it is finished and under way, and as their families will nearly all live nearby, it can be seen that there will be ample business for one or several theatres. The same company will also operate other business enterprises in Newtown, as well as handling the development of a tract of land for residence purposes. The enterprise which led Mr. McMahan to jump promptly into the real estate business when the site of the Government was settled bids fair to net him a substantial fortune, judging by the increasing activity of the realty market in the section referred to.

HULSEY BREAKS HIPPODROME HOODOO.

E. H. Hulsey, who owns more moving picture shows than any other man in Texas, has broken the hoodoo which has stayed with the Dallas Hippodrome for years. Manager after manager has failed at the theatre. Hulsey took it over early in August, and through judicious advertising and the staging of high-class features is literally packing the big theatre. On the opening day when Griffith's "The Greater Love" was featured the lobby of the Hippodrome was a bower of roses sent by Dallas merchants who are anxious for Hulsey's success.

Enlarged Music Department for World

George W. Beynon, Its Editor, Realizes His Ambition to Give Service to the Music Director.

FOR some months George W. Beynon, who conducts the department of the Moving Picture World headed "Music for the Picture," has been working upon a new plan for the presentation of that very interesting and essential subject. Always a leader in the matter of real service to the exhibitor the Moving Picture World years ago started a music department at a time when very little attention was given to that factor of exhibiting. Much of the progress that has been made in the way of associating music and the picture has been due to the advice and guidance thus provided to musicians who were playing the pictures.

George W. Beynon.

In its several steps along the road of progress in this particular branch of picture presentation it is probable that the most fruitful effort was in securing the services of Mr. Beynon as editor of the music department. Being a musician and leader of high accomplishments and widely recognized as such by musical directors throughout this country, Mr. Beynon at once brought to his support many of those who knew and respected his work. Through communication with his numerous friends engaged in directing the music of picture theatres he soon discovered the true needs of the musician and is now prepared to give them the proper form of service.

Backing up Mr. Beynon's efforts the Moving Picture World presents with this issue the first installment of "Music for the Picture" in its new form. Mr. Beynon feels confident that it is what the musical director wants and it looks good to us. We hope our readers will like it, for it surely is the most comprehensive presentation of the subject that has yet been offered.

Whitman Will Campaign with Films

New York Governor and State Secretary Appoint Harry Levey to Supervise Screen Exploitation.

THE political campaign in New York State will be waged to a great extent through the films. A step was made in this direction by the appointment of Harry Levey, director of the Universal's industrial department, to have charge of the film campaign for Governor Whitman and Secretary of State Francis Hugo.

Mr. Hugo instructed Mr. Levey to produce a special picture to be entitled "My Four Years in Albany," which will review all the important activities of both the Secretary of State and the Governor during the tenure of office. The film is likely to be one of the chief campaign enterprises of the Republican forces.

It will be remembered that Mr. Hugo has previously figured as an active sponsor of the motion picfure message carrier. He had a big part in causing the production of the feature, "Careless America," by the Universal, in advancement of the Safety First campaign.

Prepare New Scenario Writing Courses

Extension Division of University of California Finds Much Interest in Work Among Students.

THE course in scenario writing that was featured last term by the extension division of the University of California, under the direction of Earle Snell, proved so popular that new courses in the subject were prepared for the summer and fall terms and classes are now receiving instruction. The new courses are designed to fill the needs of those who have expressed a desire to enroll, and many who are already on the waiting list. The elementary technique of scenario construction is being taken up along the same general lines as those covered by the previous courses and in addition there is an advanced class for those who have mastered preliminary technique; it will include the building of a complete motion picture story.

Some of the leading exhibitors in the San Francisco bay district have offered the facilities of their theaters to the university, and members of the class will be given the freedom of their houses whenever pictures conducive to analysis are presented. Exhibitors express the opinion that the need of the industry is for more good stories from authors trained in the technique of the screen. The offices of the extension division of the university are located at 62 Post street, San Francisco.

Migratory Star a Diminishing Light

Louise Huff Says It Is Shortsighted Policy on the Part of Player Continually to Change Employers.

"The motion picture star who shifts from one company to another after every picture or two not alone injures herself, but causes suffering from a monetary point of view to the exhibitor," says Louise Huff, who has just completed her second picture, "The Sea Waif," for World Pictures.

"It is a short sighted policy for any young woman who has been fortunate in having her name elevated to stellar position," says Miss Huff, "to move from one company to another. It is true that for the moment she may be able to demand more money for making the shift, but in the end she loses her drawing power because she confuses the exhibitor who, being unable to keep up with her migrations, confines himself to exploiting her in the stereotyped way. To maintain her popularity the star must have the benefit of concentrated publicity. She also must have the advantage of discrimination in selection of stories. She must also be in sympathy and accord with the director and camerman. If she keeps jumping from pillar to post, no one will take any particular interest in her and in the end she will be the recipient of lukewarm co-operation and her pictures will offer nothing to the public but just ordinary values. Soon after this the star will be relegated to the discard.

"A star can make her name a trade mark just like a popular brand of crackers or cigarettes, but she can do this only by sticking to an organization. What she temporarily sacrifices in the way of financial remuneration she more than makes up by longevity of box office value and this, in the long run, makes the greatest aggregate amount of money to her for her work."

Gerard Film Doing Remarkable Business

In Its Twentieth Week in Boston and Over 100,000 Persons See It in Month in Cincinnati.

WITH more than two hundred persons waiting in line at 10 o'clock at night for the last show to start, the small town of Medina, Ohio, established a remarkable record when it showed to 1,750 persons out of a total population of only 2,000 a few days ago. The attraction was "My Four Years in Germany," and Manager Branch of the Princess Theatre utilized several good publicity ideas of his own in addition to material furnished by the First National.

At the Tremont Theatre in Boston Gerard's "My Four Years in Germany" is in its twentieth week and still showing to capacity. The Boston Advertiser recently declared that this picture has established itself as one of the greatest successes ever shown on the screen. Naval officials have been special guests of the theatre management and have also asserted that this picture has been a tremendous aid to recruiting throughout New England.

Showing to more than 100,000 persons in 168 performances broke the established new turnstile figures during a phenomenal four weeks' run at the Grand Opera House in Cincinnati, Ohio. E. M. Franklin, publicity man for the Grand, stated that "My Four Years in Germany" was undoubtedly the most talked about picture ever shown in Cincinnati. It played to a gross of $23,401.75. A special performance was given for the University of Cincinnati and one night was utilized in co-operating with the local naval recruiting officers.

Restoring One Year of Business Life.

The World reporter who interviewed Jacob Wilk on the subject of Hiller & Wilk for a recent issue took a whole year of business life away from that firm without so much as an apology. Hiller & Wilk, as a matter of fact, started business August 1, 1915, instead of two years ago as stated in The World's interview.

British Notes

By J. B. Sutcliffe.

THE reply of the Chancellor of the Exchequer to the petition recently presented by the Exhibitors' Association for a reduction of the entertainment tax in its application to lower priced admissions has been made with a promptness not usually associated with Governmental transaction. The aim of the petition was to secure administrative readjustments of the import to allow an increase in price of seats without incurring the increased tax rather than financial concessions. Under the present scale such is impossible. For a twopenny seat the patron pays two-pence-halfpenny, the halfpenny being tax. Should the showman find it necessary, as many have been compelled to, to increase the price of his cheapest seats to two-pence-halfpenny he burdens his patrons with just double the former amount of tax. Exhibitors, particularly in poorer districts where the cheap seats furnish the staple receipts were not long to realize the inequality and through the Association's efforts the welcome announcement was made last week of readjustments in the working of the tax. These are: Upon seats not exceeding 2½d, tax ½d; exceeding 2½d, but not exceeding 4d, tax 1 d; exceeding 4d, but not exceeding 7d, tax 2d. There is no material sacrifice in tax revenue in any or all of the alterations, but they meet the purpose intended by permitting the exhibitor making a slight increase in his charges without encountering the next grade on the tax scale. The readjustments are scheduled to be operative October 1, but it is highly probable that they will be available in August.

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Shirley Kellogg, revue star of the Hippodrome and wife of Albert de Courville, is contemplating an early excursion into what one scion of the "legitimate" calls the great contemporary.

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"Les Miserables" (Fox, new version), has recently been shown to the trade and viewers at the Alhambra. The booking barometer, so the Fox people tell me, has set immovably at "fair."

* * *

Herbert Brenon, who has been over here several months, has very nearly completed his work on the Government film he is directing and will soon be at work upon another. It is palpably a propagandist picture, but the scenario by Hall Caine and the artists at his disposal allow the producer scope for play upon the emotions in a manner hitherto unassociated with patriotic appeal.

* * *

The London branch of the Exhibitors' Association has a bone to pick with Film Booking Offices, Ltd., the distributor of the Gerard film on account of the exhibition of a part of the picture at the Royal Albert Hall upon the occasion of a patriotic demonstration there. The Gerard film has been booked extensively in the Metropolis as a serial.

* * *

As evidence of the general interest being taken in the Tideal company's moving picture biography of the Prime Minister, Lloyd George, the introduction of the matter into Parliamentary discussion is a thing of noteworthy interest. It arose from a question in the House of Commons asking if it was an official film. It is not. It is entirely the private enterprise of the Ideal Film Company, assisted by Lloyd George's brother, William Lloyd George, and by Sir Sidney Low of London University (Imperial and Colonial History), who has prepared the script.

* * *

Moving-picture biographies seem to be the general rule with English producers this year, for we have already had seven pictured "lives." And now Maurice Elvey has practically completed a "Life of Nelson" for International Exclusives, Ltd.

* * *

The Provincial Kinematograph Exhibitors' Federation, a northern organization of exhibitors, condemns in unmistakable terms the growing practice of the smaller independent exchanges in releasing feature films expressly for the convenience of a leading kinema in the locality. It frequently happens, they aver, that a subject exhibited exclusively at a city kinema in this manner does not fulfill its second engagement for a fortnight or three weeks later during which time it may have been shown at several halls outside the city area.

* * *

A County Court ruling at Sheffield against the Fox Company makes it quite clear that when an exhibitor alters a contract form for film hire, although not confirmed by the exchangeman, its receipt and retention constitute an acceptance of its terms and legal responsibility to execute them.

* * *

Lady Stapleton, wife of Sir Miles Stapleton, has become a professional moving picture player. She is a reputed society beauty and is embarking upon a kinematographic career as a form of war work.

* * *

Now that the merging alignment of interests has been consummated in the new London producing combine, National Kinema Productions, Ltd., it is possible to definitely corroborate previous assumptions on the policy and aims of the undertaking. The capital of the company is approximately half a million dollars. The president is J. Benson, an owner of extensive theatrical properties, and the managing director Will Barker, a moving picture producer of twenty years standing. The affiliated companies, which will each continue to produce independently of each other but which will release under the one banner, are the British Actors Film Company, and that first milestone in the history of our trade, Barker Motion Photography, Ltd. The N. K. P. will more or less be devoted to the preparation of superpictures, multi-reel dramas, both of the spectacular and social type or both. The personnel of the two companies already working will remain almost unaltered. Thomas Bentley, our Dickensian specialist, will still direct for the British Actors Company and Will Barker, now that he has resigned from some of his trade organization offices, will still find time to supervise affairs at the "old shop" in Soho Square.

* * *

Sir Thomas Beecham, a pioneer of grand opera, with a picked company of artists now touring provincial Britain under his own baton, deplores the appeal of the lighter setting for skilled musicians. "Most of our best singers have gone into lighter opera and, I suppose, we shall presently see them in the kinema houses where our orchestras have already gone. For lack of other scope the most brilliant players ever heard in the world are now playing in kinemas," he says.

* * *

A few weeks ago exhibitors at Sheffield threatened to refuse to show any film that had previously been shown in the city at any hall other than a regular moving picture theatre. The position was precipitated by the appearance of "The Garden of Allah" (Selig) at a local public hall. To eliminate any possible misunderstanding the exhibitors of Sheffield, 95 per cent of whom are members of the Exhibitors' Association, are anxious to state that this resolve is one in principle and execution to apply to any film so exploited to their detriment and bore no special application to the production above mentioned.

* * *

Film Booking Offices, Ltd., reports heavy bookings of Ambassador Gerard's visualized narrative, "My Four Years in Germany," and the release date is months away yet. This, the first moving picture of a state document, had a notable send-off, sponsored by many celebrities in divers walks of life. More ambassadors, foreign ministers and dignitaries of the state, church, law and industry attended the New Gallery Kinema trade view than would be found at the highest society functions.

* * *

The Reindeer Film Company, with offices at King Street, Covent Garden, is a new independent renting exchange formed for the distribution on this side of the series of topographical and educational split-reel subjects now being issued by the Ford Motor Company of Detroit, Michigan, and Manchester, England.

* * *

George F. Green, who recently assumed proprietorship of the Samson Film Company, has taken over the remainder of the Alice Howell Century Comedies.

* * *

Glasgow exhibitors are justifiably annoyed at the admission of the general public—that is, to be specific, individual members of the general public—to the private trade and press viewings of forthcoming features. Not that the complaint is peculiar or confined to the Scottish capital; in

the eye of the exhibitor the exchangeman is notoriously generous with his trade show invitations. It is a liberality born of fear, a fear that as Messrs. So and So are holding a trade show the same day he will have no audience. To insure against this he very often distributes his pasteboards broadcast to his friends and to his friend's friends with what result? A public performance that may deprive some exhibitors of patrons. At least one London renter I know of is averse to encroaching upon his customers' territory by allowing none but genuine exhibitors or their accredited representatives and pressmen access to tradeshows. Adoption of this plan might alloy the Glasgow grievance! Meanwhile local exhibitors are hesitating whether to close their books to subjects screened at trade shows where the public has been admitted.

* * *

Upon the subject of trade shows is another controversy current, this one among the exchangemen and manufacturers agents. The exchangeman regards the trade show of a picture as his special right and privilege seeing that upon him devolves the sale and distribution of the film to the ultimate consumer, the exhibitor. But of recent months the manufacturer, or if he be abroad his London selling agent, has favored an elaborate trade show before disposing of the film to any exchange and for a motive fairly obvious. To create for his goods a publicity value. Whether it is policy to ask the renter to pay for that value, sometimes inflated, in the price of the film is another matter

* * *

It is many moons since "Enlighten Thy Daughter" started its successful career in the States, but it was only screened in London a few days ago. Mrs. J. D. Walker, who operates an independent exchange on her own account, has purchased the subject for this country.

Vamping Is Now a Pursuit and a Verb

While Precedence Seems to Go to the Vamp the Lady Is Not Particularly Well Defined.

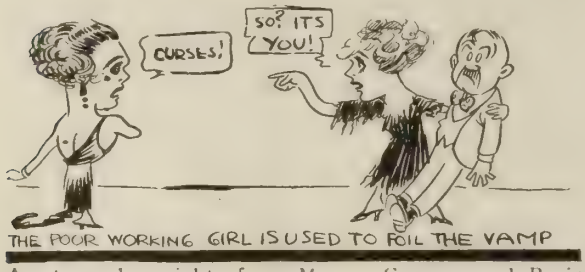
AMONG the current ladies of Filmdom, especially those most in vogue, precedence seems to go to the Vamp. She is not particularly-well defined. She is some sort of a mysterious compound of Louise Glaum, Dorothy Dalton and Theda Bara, with a dash of Gay Parree. Her mission in life is to bleed young bloods in dress suits when they are genially alcoholed.

Vamping has become a pursuit and a verb.

I vamp. Thou vampest. SHE vamps.

"She" is often represented to be "French," and she is about as "French" as American accent on "Give me some bread."

"Donny mow doo pang!"



THE POOR WORKING GIRL IS USED TO FOIL THE VAMP

Amateur playwrights from Macon, Georgia, and Racine, Wisconsin, represent her to be a "New Yorker," whatever that is, and no one has ever been able to find out.

These dramatists from Racine and Macon are supercynical.

New York ladies may not all be members of the Y. W. C. A., nor even all subscribers to the Ladies Home Journal and Butterick's Patterns, but they are not a bad lot for all that, as many eminently respectable former men-about-town can, without naming them, attest.

Ah, Joe, Bill, Harry, Mac, Jim and others too numerous!

The Lady of the Lure is of no especial nationality.

She is of all times, all places, all conditions.

Opposite her, for purposes of contrast, plays the colorless ingenue of many curls, bright ways and general imbecility, though it be she who embraces the wild young Wall Street millionaire "at last." Or perhaps the "poor working girl," Geraldine Farrar or Elsie Ferguson, in rags and tatters, is used to foil the insidious Vamp and wear just as becoming creations as SHE does in the last act.

Where on earth is the American girl we marry?

And where is the one we ought to marry? Oh, where?

It is a safe bet that the Vamp gets more "mash notes" than either the Ingenue or the Poor-Working-Girl, though this may not speak well for the future of our noble race, at least so it would appear at a glance. But let us not judge the sex skirmish superficially.

The ladies of Filmdom may not be representative.

These impersonations are becoming to lose flavor.

They are served up from the delicatessen menu.

What is called fresh from the American gardens and orchards would be far more palatable, but puzzled producers of pure and uncommercialized purpose do not seem to know where to find it, so embittered is their love of the drama by hatred of paying a royalty.

They have much to learn from detested sources.

The American girl who dances on a table strewn with flowers and champagne glasses at 3 A. M. is a weird creation of Atlantic City idealism. She is more likely sound asleep after a chocolate-ice-cream-soda at the corner drug store, but chuck full of dramatic possibilities. Beneath her embroidered "nightie" are more ardent emotions, delicate sensibilities, capacity for making trouble and extricating herself skillfully from it than in all the vamps, ingenues and working-girls put together, with a beautiful-stenographer-headed-for-ruin thrown in.

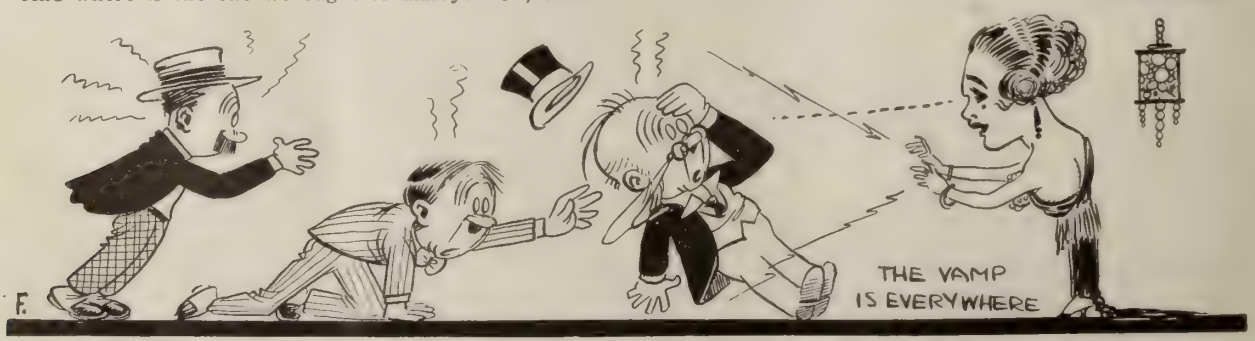
The American girl has dazed all Europe and some husbands.

As light as froth in skimming over the surface of things in peaceful days, she has swiftly adapted herself to complex conditions in war times to the amazement of all, herself included. It is not easy to name her strongest characteristic. Let us say she is "congenially emotionalized." Her

impulses for good and bad are staggering in results, according to the way she happens to feel at the time. She makes our hair stand on end, or turn gray, or strokes it with gentle hand in such swift succession that we never know exactly what to expect. We are in a panic of joy or fear whenever she mixes in.

As complex as love, the embodiment of life, when may we see this Lady Contemporary on the screen?

HARRISON.



Hodkinson Program Promises Variety

Corporation Believes with Latest Additions of Contributing Companies It Can Supply Any Type of Production.

WITH the addition of the Lillian Walker Productions to its program the W. W. Hodkinson Corporation believes it can supply any type of star and picture, thereby offering the exhibitor several series of pictures possessing individuality. Lillian Walker brings the Hodkinson Service a series of "happy" pictures, the first of which, "The Embarrassment of Riches," by Louis K. Anspacher, is a comedy drama of New York life.

J. Warren Kerrigan, so far the only made star on the Hodkinson program, will be presented by Jesse D. Hampton in stories of romance and adventure, such as his current release, "Burglar for a Night," which has been well received by both critics and public. "Prisoners of the Pines," the Kerrigan-Hampton release for September, is a story of the Wisconsin-Canadian woods adapted from Kenneth B. Clarke's story, "The Swamper."

Louise Glaum, believing war time unpropitious for tragedy, has wrapped her calculating temptresses up in their scarlet gowns and put them away. Her future Paralta-Hodkinson plays will be strong dramas providing her with sympathetic roles, such as "A Law Unto Herself," a story of France and Miss Glaum's best effort.

Because of her versatility, Bessie Barriscale adds spice and piquancy to her appearance in being one moment a comedienne and the next an emotional actress. However, her future Paralta plays are to be mostly intense dramas. "The White Lie" is such a picture, telling the story of a woman who lied to bring happiness to her husband and then almost lost his love because of her deed.

The brand new Plaza pictures present Anita King in outdoor stories of love and adventure. Miss King is a girl who does things and, as a suffragette in "Petticoats and Politics," her first Plaza-Hodkinson release, she keeps not only herself, but a whole town in action.

Kathleen Clifford, petite and sprightly, gives a child delineation in "Angel Child" that is as novel as it is refreshing. Miss Clifford is also a Plaza star.

The Douglas Natural Color pictures fill out the Hodkinson Service program with scenic pictures in Nature's own colors. "Cupid Angling," which has already enjoyed hearty ovations given it on the Pacific Coast, where it was given pre-release showings, combines story and scenery. Ruth Roland is the star.

The schedule of prices instituted by the W. W. Hodkinson Corporation for its product is believed to be a new one, based, as it is, on the tested and proved box office value of each star in each and every section of the country instead of on census population.

It is the belief of Mr. Hodkinson that this way of scheduling the price of stars is the only fair and equitable one not for only the exhibitor, but the producer as well.

Fleckles Gets Back Into the Game

Well-Known Exchangeman with A. Weinberg Forms Screencraft Pictures and Leases Thanhouser Plant.

THE Screencraft Pictures Incorporated, which has been quietly forming for the past few months with several of the best known men of the industry at the helm, is now launched as a full fledged and active concern. Executive offices have been established in the Longacre Building. A deal has been consummated whereby the company takes over on a long lease the Thanhouser studios in New Rochelle for the production of their pictures. The director has been engaged and the story selected for the first production.

The officers of the company are Maurice Fleckles, president, and A. Weinberg, secretary and treasurer. Both of these men are well known in the industry, having been associated with it for many years.

Mr. Fleckles through his wide exchange connections and manufacturing affiliations has a knowledge of the film business that dates back to the early days of the industry. He has had extensive dealings with the independent exchange owners throughout the country, who have placed their confidence in him in many large deals in the past. With Mr. Weinberg's association with the Famous Players the Screencraft Pictures, Incorporated, is officered by men who enjoy a wide knowledge of the film business and are thoroughly familiar with conditions and the market.

Realizing the failure of the majority of most of the new companies that enter the field has been due to not possessing the proper market Mr. Fleckles before launching into the manufacturing of film spent several months visiting the various important exchange centers, with the result that his company is going forward with a definite plan to make pictures which they know in advance will find a ready market among both exchanges and theatres. Screencraft has already arranged for an independent market.

The story for the first production has been selected. It is of the clean society type scenario with sprinklings of comedy situations which are so desirable to-day. The company has not decided upon any certain length for its pictures, but will make them in natural length.

Frank Reicher, whose many successes are well known in the picture field, has been secured to direct Screencraft productions. Mr. Reicher during his connection with the Lasky Corporation staged more than thirty of that company's pictures. Well known principals will be employed in the pictures and negotiations are going forward at this time with players whose ability, drawing power and popularity are unquestioned.

Work on the first production will start immediately.

Mutual Brings Sliter to New York

Former Manager of Albany Branch Is Succeeded Up State by Jerome Safron.

FRED G. SLITER, manager of the Albany branch of the Mutual Film Corporation, has been selected by President James M. Sheldon of the Mutual as manager of the New York Exchange, succeeding M. J. Sullivan resigned. Mr. Sliter assumed charge of the office August 4. Jerome Safron of the sales force of the Philadelphia branch has been promoted to branch manager at Albany, assuming charge July 31. Mr. Sliter's promotion comes after three years of successful sales work in the Mutual ranks, and is in line with President Sheldon's policy of selecting men from within his own organization for important vacancies which occur.

Fred G. Sliter.

Mr. Sliter entered the Mutual service in 1915 as salesman at Albany. The next year he became branch manager at Albany, where he has remained since.

Prior to his entrance into the distribution of motion pictures Mr. Sliter was for years in the theatrical business and the exhibition end of pictures. He was for a long time associated with his father, known professionally as Colonel Stanton, in the management of theatrical enterprises, notably for Thomas E. Shea and with Fox and Ward's minstrels. Colonel Stanton operated the Central Square theatre at Lynn, Mass., and Sliter, Jr., built and opened the New Broadway at Schenectady.

Mr. Safron has been with the Mutual organization for three years, most of the time as a member of the sales force at Philadelphia.

DAVISON TO PADDLE HIS OWN CANOE.

T. H. Davison, the well-known British film agent and salesman, until recently general manager of the Trans-Atlantic Film Company, Ltd., the European branch of the Universal, has severed his connection with that corporation in order to undertake the control of important Anglo-American film interests.

Mr. Davison has opened offices at 171 Wardour street, London. He is personally acquainted with every buyer in the United Kingdom, and has also an extensive clientele in all the Continental and Colonial markets, besides being one of the best known men in the trade.

He is well known on this side of the Atlantic, having paid several visits to America on film matters.

He is open to undertake the European agency for American productions.

Quickly Breaks Into Officer's School

Luther Reed, Metro Scenarioist, Is Yanked Out of Yaphank Within Twenty-four Hours.

LUTHER A REED, until recently a member of Metro's scenario staff, has broken all records among draft men for reaching an officers' training camp. Like the citizen who arrived at Camp Dix one evening and found himself on a transport bound for France the next morning, without even getting a peek at Dix in day time, Reed, within twenty-four hours after his induction into Upton, at Yaphank, Long Island, was headed for Camp Lee, Va., one of the latest officers' training camps established by Uncle Sam.

And three weeks before he was drafted he hung up something of a record in a studio for scenario work. He wrote and adapted "A Pair of Cupids" for Francis X. Bushman and Beverly Bayne with his right hand and with his left made the screen version of Edna Ferber's "Emma McChesney" stories from George V. Hobart's stage adaptation of them for Ethel Barrymore. Between this work and his preparations for his journey to Berlin, he dashed off "Thirty Days," which will be May Allison's next starring vehicle for Metro, and "The Grizette" for William Fox.

Luther A. Reed.

Prior to his entrance into pictures Cadet Reed was successively reporter, ship news editor, and dramatic critic of the New York Herald. He enjoys the distinction of being the only reporter that ever ingratiated himself into the affection of the diffident Sir James M. Barrie to the extent of Sir James breaking an engagement with the late Charles Frohman to keep a luncheon date with Reed.

Reed is a graduate of Columbia University. He was prepared for engineering, but his abilities along these lines were shelved after a year in newspaper work, which he "took to" as he has just taken to the army. Now, however, his knowledge of mathematics, particularly the mil system, which is an essential of most army work, will stand him in good stead. He is the only son of Dr. and Mrs. William A. Reed of New York City.

"Salome" Slated For a Thousand Houses

Through the K. and E. and Shubert Circuits Bookings Are Being Made Over Twenty Routes.

WITH contracts coming in daily the Fox Film Corporation announces that more than 1,000 first-class dramatic theatres throughout the country have already sent in contracts for showings of "Salome," the great Theda Bara production of the life and love of the daughter of Herodias.

Bookings are being made over twenty routes through the K. and E. and Shubert theatrical circuits, and high class theatres in every large city and town in the country have either already booked this attraction or expect to get it soon. Several well-known theatrical agents are out in advance of the twenty road shows which William Fox has sent out on this play, and reports are being received daily at the Fox home office of more bookings on one dollar top price scale.

"Salome" opened at the Orpheum Theatre, Seattle, to capacity, according to a telegram received by the Fox offices from the manager of the theatre. The theatre seats 2,000.

"Salome" will open at the Teck Theatre, Buffalo, August 25, and at Ford's Theatre, Baltimore, August 26.

Other places where "Salome" will open in the near future are Portland, Ore., September 7; Detroit, September 7; Providence, September 9; Lincoln, Neb., September 9; Los Angeles, September 9; New Orleans, September 15; Albany, September 23; Kansas City, September 22; St. Louis, at the William Fox Liberty Theatre, September 29; Omaha, September 30, and San Francisco, September 30.

Numerous other places will have openings soon, including: Fall, River, Worcester, Stamford, Bridgeport, Schenectady, Trenton, Wichita, Topeka, Cleveland, Cincinnati, Norwalk, Ohio; Marietta Davenport, Iowa City, Muskateen, Washington, Centerville, Burlington, Keokuk, Oldwein, Iowa; Terre Haute, Canton, Joliet, Champagne, Galesburg, Mattoon, Centralia, Cairo, Marion, Benton, and many other cities.

Unhonored and Unsung Is Film Editor

That Is, Usually, but Such Is Not the Situation with Lee Dougherty at World Pictures.

IN the navy the unsung hero is the man who deep down in the bowels of the ship keeps the steam at the proper gauge. He has the least chance of any to save his life when a torpedo finds a vital spot. So in the motion picture industry the one man who is chiefly responsible for the success or failure of a picture is the film editor. All that a director knows plus that of the scenario writer and continuity creator must be within the knowledge of the man who cuts, rearranges, re-edits and assembles the bits of photograph material so that it will fit, each in its place to make a story that the audience will appreciate and approve.

World Pictures is fortunate to have such a man in Lee Dougherty, who began with the industry when it wasn't. He will tell you that there is no set rule to turn out successes, that each picture must be treated from an entirely different standpoint. It is not generally known that film editors must go over and over a picture sometimes as many as fifty times before arriving at the right proportion of length for the scenes and just how they should be patched together.

Not alone must he have a knowledge of direction and editing, but he is compelled to have a good working knowledge of the laboratory end and of just how the development must be made, when the negative should be over and under toned and how it should be treated to get the best light effects. If the story was honestly told of many of the great hits instead of directors and stars getting the credit the film editor would be entitled to all the praise and glory.

Hunter Bennett Is "Doing His Bit"

Motion Picture Man, Formerly Associated with Frank Hall, Mutual and World Film, Joins the Army.

HUNTER BENNETT, personally known to a large number of exchangemen and exhibitors throughout the country, is now a member of the Twenty-first Infantry (Regular Army), stationed at San Diego. At the time of his enlistment Mr. Bennett was associated with Frank Hall in the handling of special features. For two years he was exchange supervisor and at one time sales manager of Mutual Film Corporation. Prior to his connection with Mutual he was assistant general manager of World Film Corporation, to which position he was promoted from branch manager of the New Orleans office.

Mr. Bennett has been selected to go to the Officers' Reserve School and expects to leave at any time. Carlyle Robinson, formerly press agent for Cahrles Chaplin, who is also in the Twenty-first, has already left for the Officers' School at Camp Pike, Little Rock. Mr. Bennett states that the Twenty-first is camped in beautiful Balboa Park, where the exposition buildings are still standing.

NEW HODKINSON REPRESENTATIVE APPOINTED.

C. E. Shurtleff, general manager for the W. W. Hodkinson Corporation, has just returned from a trip to Washington and Baltimore and reports representative exhibitors in those cities interested in the Hodkinson co-partnership plan.

P. N. Brinch has installed S. J. Stoughton as special representative of Hodkinson Service in Chicago, and H. J. Bayley, recently manager of Goldwyn's Chicago branch in Minneapolis, has gone to Omaha, where Joe Levy has been appointed special representative.

John A. Stevenson, Hodkinson division manager in the South, has introduced Max Heine to the New Orleans territory as special representative and Hoyt G. Morrow in the same capacity at Dallas.

Other appointments of special representatives are W. H. Bradley in Boston, C. E. Fielder in Cleveland, Robert F. Werth in St. Louis and George W. Christoffers in Buffalo, in addition to A. S. Abeles in New York and C. W. Perry in Detroit, as previously announced.

Vitagraph to Issue Blackton Production

"The Common Cause," Screen Version of "Getting Together," Already Half Completed—Release Date Unset.

THE production which Commodore J. Stuart Blackton is making under the auspices and with the co-operation of the British-Canadian Recruiting Mission, "The Common Cause," is to be released through the Vitagraph distributing organization. The date of release has not been decided upon, although the production is about half completed.

In an authorized statement to the exhibitors of the country relative to his distribution plans Commodore Blackton says: "I have looked over the entire field of motion picture distributors for the company best equipped to give 'The Common Cause' the distribution which its aim and theme deserve."

Commodore Blackton declares that "The Common Cause" will be the greatest effort of his career. It certainly has everything in its favor. To begin with, the story is the joint work of three famous writers—J. Hartley Manners, Major Ian Hay Beith and Percival Knight. Mr. Manners is the author of "Peg O' My Heart," "Out There" and other plays which have won renown on Broadway. Major Beith wrote "The First Five Hundred Thousand," one of the greatest books called forth by the war, while Percival Knight, the third member of the trio, is a well known actor and playwright.

The scenario was written by Anthony P. Kelly, and in the production of the play Commodore Blackton has unlimited financial means and every facility, including the use of troops, guns, fighting tanks, etc., for making a great picture.

"The Common Cause" is to have an all-star cast, headed by Herbert Rawlinson and Sylvia Breamer. Others will be Lawrence Grossmith, Louis Dean, Mlle. Marcel, Hunley Gordon, Philip Van Lorn, and Charles and Violet Blackton, the son and daughter of Commodore Blackton.

Bluebird Announces Season's Players

Stars Include Misses Clfford, Myers, Roberts, Mersereau and Hansen and Messrs. Salisbury and Mulhall.

BLUEBIRD announces this week a schedule of strong features and the particular stars to be featured in rotation during the coming season. The productions are declared among the best that have appeared on the Bluebird program for a long time.

The official designation comprises Ruth Clifford, Monroe Salisbury, Carmel Myers, Edith Roberts, Violet Mersereau and the team of Juanita Hansen and Jack Mulhall.

Miss Clifford, whose second film was "Fires of Youth," is at work on "The Bargain True," an original story by Nalbro Bartley, directed by Elsie Jane Wilson. Salisbury appears in the first picture set for September release. The latter is "That Devil, Bateese," a story of the Canadian north woods. Following this he will be seen in "Hugon the Mighty."

Carmel Myers' next release is "The Borrowed Duchess," written by Perley Poore Sheehan. R. Sturgeon is directing her.

Miss Roberts, the youngest of the stars, who appeared in "The Deciding Kiss," will appear in "A Billion in Beans." The story was written by John B. Clymer and is directed by Jack Dillon.

Miss Mersereau, well known for many successes, is at work on a picture the title of which has not yet been decided, directed by O. A. C. Lund.

Miss Hanson and Mr. Mulhall, as soon as they finish the Universal serial "The Brass Bullet," will be starred in a series of five reel Bluebird comedy dramas.

NATHANSON REPORTS GOOD BUSINESS.

This is the best summer on record, according to N. L. Nathanson, managing director of the Regent Theatre Company of Toronto. Business during the present season has been far ahead of last season, according to Mr. Nathanson. This opinion is interesting in view of the fact that Mr. Nathanson represents interests that control fourteen moving picture theatres in Canada.

WILLIAM FAIT, JR., TO MANAGE LIBERTY THEATRE.

William Fait, Jr., manager of the Avon Theatre, Utica, N. Y., since April 1, 1916, has been selected as manager of the Liberty Theatre at Camp Sherman, Chillicothe, Ohio, and will begin his duties September 1. Mr. Fait applied for service at the Liberty Theatre and finally secured the appointment. He then made a trip to Buffalo to discuss the matter with the officers of the American Motion Picture Company, owners of the Avon. It will be remembered that Mr. Fait went to Utica four months after the Avon opened, succeeding W. B. Foster. He is a member of the Utica branch of the Motion Picture Exhibitors League and was the treasurer of the American Exhibitors' Association.

DALLAS FOURTH DISTRIBUTOR, SAYS DEPINET.

Ned Depinet of the Consolidated of Dallas is determined not to let Douglas Hawley of the First National put anything over on him as a luncheon club orator. Depinet was called on for an address before the Dallas Rotary Club at its mid-August meeting. He told what the motion picture industry was doing toward winning the war and declared that Dallas now ranked as the fourth greatest motion distributing center in the United States.

EDWARDS MANAGING GENERAL'S KANSAS CITY.

A new branch manager at Kansas City is announced by General Film. The appointee is no stranger to General Film's friends in that territory, since he is C. S. Edwards, who was one of the company's very first exchange managers at Kansas City. Mr. Edwards was with General dating from the organization of the company until two or three years ago, when he became affiliated with Pathe as manager at St. Louis and at Kansas City. He has now taken charge of his old office and begun some important activities.

BARRONS DRIVES MOTOR TRUCK "OVER THERE."

Oswald Curtis Barrons, formerly salesman in New York territory for Artcraft, is now driving a motor truck in France. He would like to hear from his New York friends among the exchange men and exhibitors. Write today and address your letter to him: "Private Oswald C. Barrons, A. P. O. 713, Supply Company 314, A. E. F." You may not know what a letter means to your pals who have gone over to fight the Hun, but if you want to find out, just write to some of them. Commence with Barrons today.

SEVENTEEN REICHENBACHS IN SERVICE.

First Sergeant Joseph Reichenbach, brother of Harry L. Reichenbach, has arrived in France. Reichenbach was manager of the Eldee Film Corporation before enlisting. Walter and Howard Reichenbach, two other brothers, are soon to leave for camp, and Harry goes within the next few weeks in a Government civilian capacity. There are seventeen from Reichenbach's immediate family relations now in service.

GRIFFITH DOES HIS BIT IN RUSSIA.

A postal from the International Committee Y. M. C. A. states: "Latest information from Herbert S. Griffith indicates that he has been doing very successful work among the Czecho-Slovak soldiers who are now stationed in Vladivostock."

Mr. Griffith was formerly with the Nicholas Power Company.

OMAHA HAS PRODUCING COMPANY.

The Ak-Sar-Ben Film Company has been incorporated with a capital stock of $25,000. and is now located at Thirtieth and Newport avenue, Omaha. A large outdoor stage, laboratory and office building have been constructed. W. T. Warren, formerly connected with the moving picture business in Chicago, is president and director of the company.

MOTION PICTURES ENLIGHTEN COURT.

At the hearing of the paper manufacturers held before Judges Hough, Ward, Rogers and Manton at the Hotel McAlpin, New York, Thursday, August 15, for the purpose of ascertaining the proper price for print paper in an appeal from the decision of the Federal Trade Commission, motion pictures of the paper-making process were shown.

FUEL COMMITTEE IN WASHINGTON.

The Fuel Conservation Committee of the N. A. M. P. I., consisting of Marcus Loew, chairman; P. A. Powers, Samuel L. Rothapfel, Harold Edel, J. H. Hallberg, B. S. Moss, Sidney S. Cohen and William Brandt, left for a conference in Washington on Monday evening, August 19. Secretary Elliott was one of the party.

SULLIVAN GOES TO DIVISION OF FILMS.

Dennis J. Sullivan, recently assistant general manager of the Mutual Film Corporation, has been appointed manager of domestic distribution, Division of Films, Committee of Public Information, to succeed J. A. Berst.

Dentelbeck Is an Operator and More

President of Local 173 and Chief of Toronto's Strand Is Keen for Refining Accessories.

THE projection at the Strand theatre, Toronto, shows signs of gradual improvement all the time due to the personal interest taken in projection room matters by Charles Dentelbeck, chief operator, who also happens to be president of the Moving Picture Machine Operators' Local 173 of Toronto.

Dentelbeck has worked out a buzzer attachment to warn the man in charge that a reel is becoming exhausted. This device consists of a roller which functions with the film on the upper reels. This roller drops down as the reel becomes unwound until a contact arm touches the opposite pole of a dry battery circuit, causing the sounding of a buzzer. The alarm continues until it is switched off by the operator who then has two minutes in which to prepare for the switch to the other machine. When the buzzer is disconnected from one projection machine the switch becomes aligned with the connection for the other projection machine.

Another innovation consists of shaded incandescent lamp bulbs inside the "carbon compartments" of the machine to throw direct light on the inside of these boxes when carbons are being changed or when any special adjustments are being made.

At the Strand the operator does not have to rely upon his own watchfulness to keep the picture at full brilliancy because the chief usher on the orchestra floor has a push button which operates a buzzer in the projection room to warn the operator of a possible misframe or dark spot. This warning signal was installed at the request of Mr. Dentelbeck himself.

Operator Dentelbeck has also reduced the size of apertures through which the pictures are projected and also the operator's windows. One glance is sufficient to show how much vagrant light is caught by the reduced apertures. All electric lights in the projection room are fitted with special shades to throw all rays from the apertures and windows. Incidentally, these windows are fitted with glass panes.

An exhaust fan was recently installed in the ceiling of the Strand projection room and during the recent hot spell the temperature of the room never went above 84 degrees.

Dentelbeck has a work bench that would honor a toolmaker. Along the back of the bench is a long row of machinist's and electrician's tools and practically all repairs or attachments can be made on the spot.

Still another Dentelbeck innovation is a string and pulley attachment which facilitates switching from one machine to the other. When the beam of light is shut off on one machine, this cord opens the door between the arc and the film on the other machine and vice versa. This cord crosses one machine to the other at a height several feet above the head of the operator. GLADISH.

Unfeelingly Crack Canada's Blue Laws

That's What Allen Theatre Interests Did When They Showed "Hearts of the World" to Convalescent Soldiers.

THE Allen Theatre interests of Toronto broke the Blue Laws of Canada respecting the observance of the Sabbath twice during the present month for the sake of entertaining returned soldiers who are now convalescing in military hospitals.

"Hearts of the World" was presented at the Davisville Hospital on Sunday, August 4, before several hundred ex-warriors, the majority of whom have lost either a leg or an arm. Great excitement prevailed as the story progressed and the soldiers had one of the most enjoyable fternoons of their hospital life.

On the following Sunday, the 11th, a party journeyed from Toronto to Whitby by automobile to present "Hearts of the World" to the many soldiers who are in the Whitby Convalescent Hospital. The picture was presented with full orchestral accompaniment, the Alle Theatre orchestra making the trip for the occasion. The big feature was shown in the up-to-date picture theatre which has been provided by the Canadian Government for the amusement of the soldiers in this hospital.

HOT WEATHER DOESN'T STOP SWAAB.

Lewis M. Swaab, 1327 Vine Street, Philadelphia, Pa., who is the exclusive distributor for Simplex machines in Eastern Pennsylvania, Delaware and Southern New Jersey, is one of the most progressive supply men in the industry.

The importance of printed matter as a vital means to the growth of his business has been evident from the time Mr. Swaab entered the accessory field. He not only uses mediums of national circulation, although he sells within a limited territory, but he reaches his public through house organs, large quantities of envelope inserts and advertising in local publications.

Neither does he relax in the so-called dull spell of summer. He believes in keeping exhibitors informed of the fact that he is selling machines during all seasons.

St. Louis Officials to See "Salome"

William Fox Will Entertain Them at Private Showing Night Before Opening of His Liberty Theatre.

PRELIMINARY to the opening of the new William Fox Liberty Theatre September 29 in St. Louis, there will be a private screening of the opening attraction, "Salome," the night before in the theatre with Mayor Christman and more than 500 city officials and their friends as guests of the management.

According to an announcement by John Zanft, managing director of the William Fox Circuit of Theatres, who has been in charge of arrangements for the opening, the first public opening of the new theatre will be Sunday, September 29. "Salome," the great Theda Bara super film production, has been booked for an indefinite engagement, inaugurating a policy of high-class pictures which will put the William Fox Liberty Theatre among the leading playhouses of the country.

Renovations on the Liberty Theatre are progressing apace. Workmen have practically completed the installation of the $12,000 pipe organ, the changes and redecorating in the interior of the house are nearly completed, and the lobby has been enlarged and transformed until now the Liberty has room for some of the finest lobby displays in any house in the Middle West.

JOHN BLACKWOOD IN NEW YORK.

John H. Blackwood, personal representative for Jesse D. Hampton, is in New York, making his headquarters at the office of the W. W. Hodkinson Corporation. Mr. Blackwood announces production satisfactorily progressing on J. Warren Kerrigan's first Hampton pictures, "Prisoners of the Pines," and states that other good stories are in hand from the pen of the same author, Kennet B. Clarke. One of the objects of Mr. Blackwood's visit is the selection of more stars for J. D. Hampton for distribution by Hodkinson Service.

GENERAL FILM TO AID W. S. S.

In co-operation with the National War Savings Committee, General Film Company has instructed its twenty-eight exchanges in the United States to give energetic attention to the War Savings Stamp campaign. Arrangements have been made to send at least fifty animated W. S. S. cartoon trailers to each exchange, these to be attached to the most active film and kept working. At the same time the committee will be kept informed by General Film of the subjects that carry these "Thriftette" trailers and also the houses displaying them.

MARGUERITE CLARK MARRIES.

Marguerite Clark, Famous Players-Lasky star, and Lieutenant H. P. Williams of the Engineering Corps, U. S. A., were married Thursday morning at the First Methodist church at Greenwich, Conn., by the Rev. Harvey Dalley. Lieutenant Williams is stationed at Washington.

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone—Chelsea 3227
Addressing Multigraphing Printing Typewriting

New Quick Changing Sign on the Market

Southern Concern Offers Novel Idea in Electric Signs for Theatre Fronts.

ELECTRIC signs for theatre fronts have been lacking in the chief essential of ease in changing, but A. Greenwood, of the Greenwood Advertising Co. of Knoxville, Tenn., has been in town the past few weeks with a sign that can be completely changed in a few minutes.

Two Views of the Quick Changing Sign.

This sign was mistakenly credited to one of the purchasers of a sign by a trade publication recently, but the sign is already in limited use in Tennessee and promises to gain a wider field because of its handy construction. As will be seen from the cut, the sign consists of a two-bank space for lettering and an oval for a portrait or trademark. The insert shows a sign at night, while the body of the cut shows it in daylight use. The letters are set into panels which may be detached for changing, or the letters may be changed without removal. A font of 250 letters come with the sign. These are cut from heavy gauge galvanized metal and are provided with wire pins top and bottom. These pins fit into holes drilled in the panels, being inserted into the upper holes first, when the lower pins can be dropped into their proper spaces and rest against a ledge which preserves the alignment. The ovals are made of similar sheet metal soldered onto wire gauze. The backing is a shallow box painted in white enamel and illuminated by concealed lights in the rim of the sign, 130 ten-watt lights giving an illumination equal to electric letters. A flasher may be cut into the circuit or two or more systems of colored lights installed. The only glass in the entire sign is the light bulbs, and when dusty the sign may be washed down with a hose without danger of breakage. One of the signs is to be installed by S. L. Rothapfel on the marquee of the Rialto, if a license can be procured, and Mr. Greenwood's visit to New York will probably result in their installation elsewhere.

Spends $2,000 for Five-Foot Dissolve

Worsley of Paralta Shows Cement Base, the Emplacement of Huge Dummy Gun and Then Its Discharge.

WALLACE WORSLEY, who directed "A Law Unto Herself," the latest Louise Glaum Paralta play, is authority for the statement that he has filmed in this picture the costliest dissolve yet made in film history. The making of the five feet of film, which flash by in five seconds on the screen, cost approximately two thousand dollars. It may be the highest-priced, five-foot strip of film on the market.

This cost was necessitated by the fact that a huge cannon, an exact reproduction of the 42-centimeter which was so popular with the Hun at the beginning of the war, was called for in this dissolve. It had to be taken from the studio to a location in a vineyard in the town of Sierra Madre. Here a cement foundation had been prepared for it. The dissolve shows one of the characters of the story gazing at the foundation before the gun is upon it, and before him appears the vision of the gun which is to be placed there in later years.

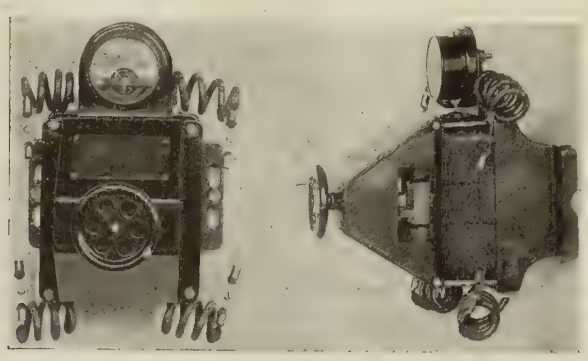
The camera was set first to take the empty foundation, and then it was left rigidly in place, with the cameraman standing guard over it to see that no one moved it, for two hours and a half while the heavy gun was brought up in trucks and mounted on the emplacement. Then came the other part of the dissolve showing the monster cannon being fired.

A Helpful Assistant for the Operator

General Electric's New Compensarc for Current Regulation of Mazda Projection Lamps is Compact and Efficient.

TO give the close regulation of current essential for Mazda motion picture projection lamps the General Electric Company has developed a new Compensarc which will be known as the Type I, Form B. Protection is afforded against over current and regulation to within one-tenth ampere is obtained.

It operates on the reactance principle and is furnished for



Front and Side View of the New Compensarc.

standard A. C. voltages and frequencies in ratings of 20 and 30 amperes, corresponding to the Mazda lamps now on the market for this purpose.

Owing to its compactness, it may be installed convenient to the operator, who can watch the ammeter and control the current by the hand wheel shown in the illustration.

This Compensarc is made up of a two-coil auto transformer stacked with standard transformer punchings within a raw hide housing, the complete wiring of which forms the line side with the lamp terminals tapped across one coil. The coils are stacked so that room is left between them for an iron leakage plug in each side of the magnetic circuit. Turning a hand wheel on the shaft of the iron plug moves it in and out between the two coils giving a very close adjustment for the lamp. Maximum reactance is obtained when the plug is all the way in. The only noise is a slight humming when the plugs are being withdrawn; this ceases when they come to rest.

The net weight of the Compensarc is 32 pounds, and its dimensions are 8 3/16 inches wide by 11 7/16 inches high by 10⅞ inches deep.

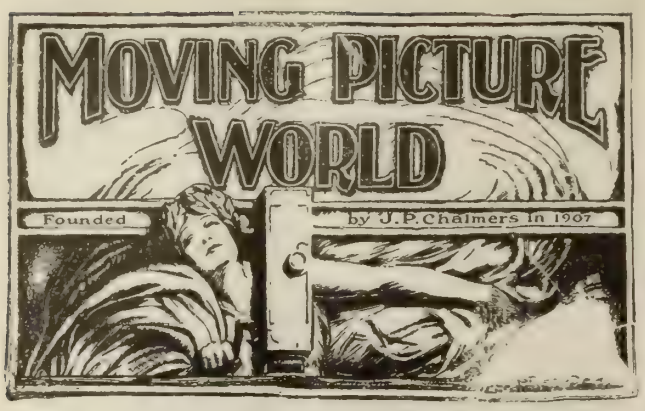
Further information regarding the compensarc may be obtained by addressing the General Electrical Company, Schenectady, N. Y., and mentioning the fact that you saw the description of the apparatus in the Moving Picture World.

"BUSTER" KEATON ON HIS WAY.

"Buster" Keaton, one of the brightest lights in the Paramount-Arbuckle comedies, once a member of the vaudeville family of Keatons, is now wearing khaki, and what is more is on his way with Company C, 159th Infantry of Uncle Sam's forces.

On the eve of Keaton's departure for camp a dinner in his honor was given at Seal Beach, which included a minstrel show, with Arbuckle as interlocutor, Lou Anger, Al St. John, Buster Keaton and Eddie Cline as end men. Before the affair closed a wallet was presented to the department comedian which, on opening, he found contained $100, the gift of the company to defray his camp expenses.

Buster Keaton was a great favorite with all who knew him, as well as a most capable performer, and his presence will be missed by his former comrades of the Paramount-Arbuckle force.



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Saturday, August 31, 1918

Facts and Comments

IF REASON prevail there will be no effort made at the Chicago convention of the American Exhibitors' Association to instruct Congress on the subject of taxation, as has been suggested, but on the contrary resolutions should be adopted pledging the utmost support of the exhibitors present to whatever plan the wisdom of our lawmakers devises, and thereafter to do all within their power to meet the requirements of all laws enacted for the successful prosecution of the war for the preservation of human rights. At this time there can be no other course for loyal Americans. We can imagine a pro-German pacifist association rearing up on its individual hind legs and voicing a mighty protest against everything that the Government at Washington might do that touched its members adversely, but we cannot imagine an association of motion picture theatre owners doing anything of the sort. Incidentally there are no pro-German pacifist organizations in this country that one can notice, and the exhibitors who meet in Chicago in September are not preparing to qualify as such.

*

Exhibitors should not get the idea that there is any discrimination against them in the matter of taxation for war purposes. The Congressional committee charged with the task of raising something like thirty billions of dollars, estimated as needed to pay our war bill for the coming year, faces no small task. They are human beings and may make mistakes, but they are not making mistakes for the fun of it. Every precaution has been taken to prevent mistakes that will work hardship upon any class or trade. It was for that purpose that a committee of representative motion picture men went to Washington and had a talk with the members of the Ways and Means Committee on the subject. From the information elicited the committee has reached certain conclusions which seem likely to become component parts of the War Revenue bill when it is finally reported. There is no evidence that the members of the committee acted without careful consideration of the information placed at their disposal by the delegation of motion picture men who appeared before them. There is no evidence that they were influenced by press agents' yarns or by an antipathy to the motion picture business. To intimate such is the case is merest twaddle and unworthy a second thought. It is not within belief that a gathering of motion picture exhibitors will take any such view of the situation.

*

We deny that the war tax has had detrimental effect upon the motion picture business. The records do not show that picture theatres have closed or producing companies have ceased operations because of the war tax. Nor do we believe that the increase will work any hardship upon the industry, either individually or collectively. It is a credit to the motion picture industry that it is not numbered among the profiteers; it is to its credit that it has aided the Government whenever and wherever its assistance was asked. Through its close touch with the people it is in position to be of still greater assistance to this Nation in its greatest need. In the face of this record, who among us is going to have the temerity to quibble over the few paltry pennies which we are asked to give toward winning the war? Last week the MOVING PICTURE WORLD printed a list of about 800 names of men who have left good positions in the trade to go into the war. Some of them will give their lives for the cause of humanity. Our money is needed to back them up. Shall we give it? What do you think?

* * *

READERS of the MOVING PICTURE WORLD who are interested in music for pictures will find in this issue a real music department, compiled by a musician who knows what the orchestra leader wants to know about a picture and who is capable of giving him just that information. George W. Beynon, who has conducted the Music Department for some time past, has made a study of the matter of cue sheets and believes that he now has the proper form to give the best service to the orchestra leader or musician who makes use of that guide to playing the pictures. In the course of his investigations Mr. Beynon has consulted a large number of leaders and has acted upon their suggestions to a considerable extent, until now he believes that he has what is

most suited for the purpose intended. An attractive feature of the new department is the manner in which it is put together. It will be noticed that all advertising in any way associated with music is assembled in the department. We believe that this innovation will appeal to the advertisers of instruments and compositions as the best place in which to place their product before musicians.

* * *

REGARDING the list of motion picture men who have signed up for the war, just mentioned in the foregoing paragraph, we desire to emphasize the fact that it contains probably one-tenth of the total number. We want the rest of them, and would thank all our readers to send us the names of those not already mentioned. Look the list over and then get busy. There are a lot of theatre men who could not be reached, but the list is not closed, so get them in for the next installment. It will be a matter of record.

* * *

IT has been definitely settled by the directors of the Motion Picture Exposition Company that there will be an exposition of the trade in New York in October next. Something more than $30,000 in contracts are already in hand and a full representation of the industry is assured. Many interesting and instructive features are promised, so that the public will be given a real treat. The meeting at which this decision was reached was one of the most enthusiastic gatherings of picture men that has been held in some time.

Sardou and the Screen

By EDWARD WEITZEL.

SARDOU has not fared well at the hands of the adaptors for the screen. The qualities that were the French dramatist's greatest asset have been almost wholly deleted from his plays; and the newer generation, that is not familiar with his works in the original, are wondering how he won his past reputation. In spite of the sneers of that clever stage novelist and fountain-head of smart small talk, George Bernard Shaw, the man who wrote the Porte St. Martin dramas for Sarah Bernhardt knew his business and could put more thrills, not dependent upon physical action, into a play than any other man of his time.

And it is the thrill that is the supreme achievement of the theatre, whether the appeal be emotional or intellectual. The subjective has no place in the scheme of the dramatist.

"Fedora" is the latest of the Sardou plays to be photo-novelized. In "La Tosca" the physical action of the last act—the execution of Mario and the death of Tosca—kept the dramatic tensity at the right pitch. The scene of the killing of Scarpia, which is played almost entirely between two people, was not sustained and brought up to its proper climatic force. "Fedora," which contains but little physical action in the original, but possesses a wonderfully built up mental conflict, has proved a greater stumbling block for the present method of screen adaptation. The pictured interpretation is on the same level as are the efforts of a mechanical piano-player. All the points are brought in, but there is no skilled arrangement of incident, no mountain peaks of dramatic strength, to thrill the beholder.

When screen fiction first came into being an attempt was made to transfer stage dramas to the screen without changing their construction. The result was anything but satisfactory. A new method of drama construction was required for the new medium of art expression. Then came the screen novel that carefully—sometimes, painfully—explained each incident of the plot, and had only occasional flashes of the suspense that is the soul of real drama.

Suspense Means But One Thing.

And suspense means but one thing—keeping ahead of the spectator's ability to anticipate the action.

In the stage play of "Fedora" the sordid and commonplace situation of the illicit relations between Fedora's intended husband and the wife of Loris Ipanoff is explained in a few, brief words; and almost the entire action is devoted to the consequences of Fedora's vow to bring to justice the one who killed the man she loved. The picture version gives one-third of its length, at the opening, to relating the details of the intrigue, and the artistic balance is completely destroyed.

Novelizing the Stage Play.

The photo-novel has its rightful place on the screen. But why take dramas that depend entirely upon mental action for their thrill and turn them into screen novels that are only weak imitations of the spoken plays?

The demand for the thrill that should accompany all true drama will eventually force the writers for the screen to evolve a technic that will develop a form of pictured story worthy to be called a photoplay. When this very important advancement in the art of the motion picture is an assured fact the screen will be much nearer its highest form of expression; and physical action, now its most useful and impressive factor, will be relegated to the production of melodramatic themes.

The motion picture will come into a loftier sphere of artistic endeavor when it formulates its own process of climax and suspense, and gives birth to a drama that is as skillfully articulated as are the plots of "Othello" and "Macbeth."

Game, Square and White

By E. T. KEYSER.

IN THE last issue of the MOVING PICTURE WORLD we published the names of eight hundred and fifty moving picture men who had thrown their business to the winds at the call of Uncle Sam. The list was far from complete, but such information as we acquired was literally dragged out by the heels.

The general attitude of the picture trade was that it was all in the day's work and nothing out of the ordinary to do what they could to make as good a showing in men as they had in contributions of time, money and publicity to the public cause.

When the moving picture industry raised millions for the three Liberty Loans and over a million in the New York district alone for the Red Cross nobody, outside of the contributors, had anything but a vague idea as to the amount contributed, and when it became evident that some rapid and graphic medium was needed to reach out to each nook and corner of the country with Liberty Loan and W. S. S. appeals the producers and exhibitors joined forces and put over a campaign of popular publicity such as the world had never before seen.

And what the picture industry has refrained from doing is almost as much to its credit as is its already long list of patriotic accomplishments.

The shoes that formerly cost three and four dollars now sell for five, six and seven; when the Government increased the internal revenue on tobacco the five-cent

cigar went to six and seven, the fifteen-cent cigarette to twenty, and the tobacco which had retailed at ten cents for two ounces sold at fifteen for one and a half ounces.

Automobiles went up with a jump; clothes shed their wool and climbed in price and restaurants halved the portion and doubled the price. Railroad fares went from two to three cents a mile and letter postage has gone from two to three cents, and the poorer and the more unreliable the humble safety match the more one pays for it.

Taxes, shortage of labor, increased cost of material have all been used as profiteering excuses, and what an opportunity the picture trade had to boost prices with equal reason only the picture men know.

But, despite taxes on raw stock, finished negatives, incomes and profits, also the tax on each admission costing over five cents, the exhibitor is paying about the same for his attractions as he did in pre-war days, while the audience gets past the box office at the same old rate plus exactly the admission tax on his seat.

And, of all the industries which are furnishing the Government with supplies and material, the motion picture manufacturers are the only ones who are billing their goods at about net cost of production.

While the picture industry is enthusiastically waving the flag, it is not doing it to make an opportunity to insert the disengaged hand into some one's pocket.

Posing

By Robert C. McElravy.

EXTREME naturalness upon the screen is a difficult thing to acquire, and the work of a performer who does accomplish it stands out with great distinction. The layman, who vainly tries to sit for a photograph at intervals of five or ten years, appreciates the difficulty of the continued posing of the moving picture actor. Reflecting over his own attempts to look pleasant without playing the genial idiot he is able to forgive the lapses of the screen performer when they occur.

Complete mastery of self before the camera is tremendously difficult. There is always the tendency to strain for effect, to look at the camera, to make false gestures, to move about awkwardly, to appear ill at ease. To be sure, the performer has a keen and discerning director to help him over the difficult places, but after all the director cannot give him poise and assurance, for these things come from within—and they are the qualities by which the extent of his gift as a performer will be measured.

It is probable that supreme naturalness before the camera is found only among animals. They are so apparently devoid of all borrowed emotions, they never strut or pretend or smile vacuously into the camera. A cow upon the screen is just a plain cow, as kindly and complacent as you please. A dog is a dog, a kitten is a kitten, a rat is a rat. If an animal exhibits fear, it is real fear, not the "fireman-save-my-child" variety that some of our melodramatic friends give us. Nor are animals subject to the delusions that occasionally afflict the human actor. If the monkey suddenly finds the spotlight turned his way he does not immediately get the idea that he is a lion; the inborn humility that all good monkeys have makes him content to continue in his own role.

But the comparison is after all unfair, for as a matter of fact nothing is expected of an animal except to be itself. The human performer has no such happy lot, however great his natural humility or sense of his own limitations. He is never permitted to be merely himself; it is his business to completely submerge his own being and project his consciousness upon the screen in the role of another! An actor named George Jones might find it a simple thing to appear as George Jones upon the screen; but when he is expected to be Julius Caesar today and Mr. Micawber a couple of weeks later and perhaps Peter Ibbetson the next time, his difficulties loom up distinctly. The marvel of the acting profession is that so many performers are able to carry to us the illusion of these manifold personalities, presenting them in many instances with astonishing naturalness and ease.

Posing, when effectively done, is a sublime art. It is by no means the artificial trick that many people assume it to be. Even where an actor appears frequently in his own proper person, without the aid of makeup, the demands upon his skill are great, perhaps even greater than when he has the advantage of outside aids.

Take Francis X. Bushman for instance. There is perhaps not a screen performer in the field who is more frequently accused of mere posing in the invidious sense of the word. The critics who fling off this easy assertion would have us believe that the people who have enjoyed Mr. Bushman's portrayals of gentlemen of leisure and similar types all these years have been deceived. They would give us to understand that Mr. Bushman cannot really act and that he merely walks through his parts.

Well, Mr. Bushman does walk through his parts, but he does it with a singular command of whatever role he is playing. He appeared not long since in a little story called "Social Quicksands." In this he played the role of a young man on a vacation, who falls in love with a girl in the usual way. But Mr. Bushman did not act in the usual way. His portrayal of the fashionable young vacationist was exactly what one would wish it to be. He did a lot of posing, but it was not conscious posing; although he used no makeup or other aids, he carried the idea of being quite lost in the character he was playing. In this, as in other offerings, he carried to success methods that might well have failed in less skillful hands.

However much we may dislike the word, it is not posing which displeases, but the sort of posing which does not quite come up to the mark.

DAVISON THANKS NATIONAL ASSOCIATION.

That the American Red Cross fully appreciated the splendid aid which has been rendered to it by the motion picture industry is shown in a letter which has just been received by President William A. Brady of the National Association of the Motion Picture Industry from Henry P. Davison, Chairman of the War Council of the American Red Cross.

"I wish to thank you for this additional proof of your sympathy with and faith in the Red Cross," writes Mr. Davison. "A tremendous responsibility has been placed upon us, and to us it is of the utmost importance that you aid us in making a proper accounting to the people of America, who have given to the Red Cross without stint."

KENT DANIELLS GETS LIEUTENANTCY.

Kent Daniells, a well known poster artist, formerly employed by the World Film Corporation, who enlisted in the camouflage division of the Engineers and now doing duty "Somewhere in France," has been promoted to a lieutenantcy. The camouflage division has been separated from the engineers and is now a distinct unit with the American Expeditionary Forces.

Mr. Daniells was made a sergeant a few weeks after he volunteered and his present promotion comes six months after his arrival in France.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Getting It Right.

LATELY the Rivoli and Rialto theaters, in New York, got out a four-pager with the title of "Telling Our Patrons the Truth." S. L. Rothapfel is credited with the authorship. It makes no mention of any special film, but offers a forceful presentation of the house policy. It tells that superlatives are not freely employed "for the commonsense reason that by their constant use they lose their effectiveness," and admits that sometimes the programs are slightly below par because of lack of material, but adds: "In any case, if our pictures are not up to standard, we will not attempt to make up their deficiencies by extravagant advance notices or misleading advertisements." We wish that could be thrown up on a three sheet and hung in every motion picture theater in America. The art of advertising properly is not to make every bill appear to be the best ever. The true art is to slide gracefully over the poor films that you may be believed when you say you have a good offering. And even better is this on patriotic pictures:

> We earnestly deplore the prevailing tendency to make capital of the patriotic fervor which imbues the American people at the present moment, as evidenced in the production of crudely conceived and badly executed pictures in which an ill-concealed attempt is made o commercialize our love of country. There is no room on our screens for such films nor for any news pictures whose captions have been written in a swaggering vein of braggadocio entirely foreign to the spirit which animated the men who are actually on the firing line for us. Contrasting our efforts along patriotic lines with such productions as those just mentioned, Mr. Dayton Stoddard, of *The Sun*, said in a recent review, "The sort of thing that is really a patriotic stimulus is the type of cinema that is being shown at The Rialto this week. 'Fighting Along the Paive' is the name of the picture, which has to do with the activities of Italian troops along that section of the front where the battle raged last week." An appreciation of that sort means more to us than any possible box office returns which we might receive by exploiting a sensational and flamboyant "patriotic" picture.

If all theaters were run on these same lines, we believe that the pictures would be received with greater respct. If you want war material, use the authentic pictures from the fronts. You can clean up with a pseudo-patriotic picture that is nothing but cheap melodrama with a Kaiser in it, but you can't hold the patrons you win this way and you may lose many of your old-time regulars. Mr. Rothapfel has the right idea.

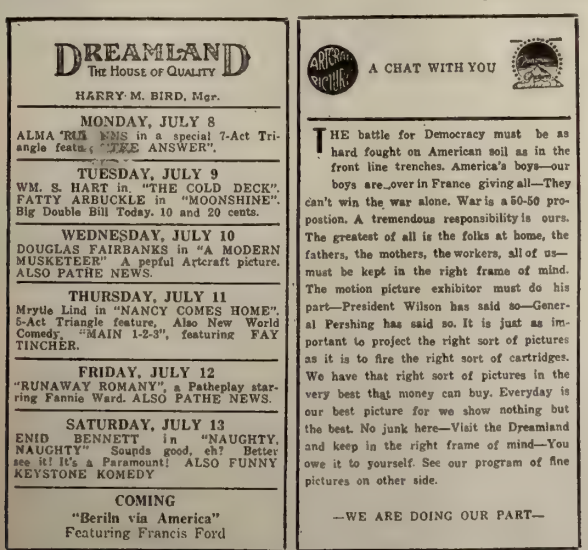
Copies Cromelein.

The Dreamland, Maryville, Tenn., is using the Paul Cromelein advertising idea. It makes good program copy and the catchword gets attention. The house uses a single sheet, 3¼ by 6, and prints the program on one side and some chat on the other. The form is simple and easily handled, and is reproduced here that it may offer suggestion to others. The "Nojunk" text runs:

"NOJUNK."

It is not the name of some strange ape just discovered by an Artcraft exploring party, but it is the single word that can best describe the Dreamland policy as to the grade of pictures it shows. Under NO circumstances will we handle what is known as "junk" film. We say emphatically "NOJUNK." We have had films of the "junk" sort offered us at our own figure, but in every instance have declined to do business with the folks making the offers. We will not offer junk films to our patrons because it not only causes dissatisfaction to you but loss of patronage to us. All features you see here are made by recognized companies, all comedies and short reels are late and up-to-date. Nothing but the best for Dreamland patrons and you will do us a favor to let us know how else we can serve you. If you have a friend who would like to receive our program each week, kindly leave their name at box office and a copy will be mailed them.

This can be adapted to suit, but furnishes a foundation for any changes you may wish to make.


DREAMLAND
THE HOUSE OF QUALITY
HARRY M. BIRD, Mgr.

MONDAY, JULY 8
ALMA RUBENS in a special 7-Act Triangle feature, "THE ANSWER".

TUESDAY, JULY 9
WM. S. HART in "THE COLD DECK". FATTY ARBUCKLE in "MOONSHINE". Big Double Bill Today. 10 and 20 cents.

WEDNESDAY, JULY 10
DOUGLAS FAIRBANKS in "A MODERN MUSKETEER" A pepful Artcraft picture. ALSO PATHE NEWS.

THURSDAY, JULY 11
Mrytle Lind in "NANCY COMES HOME". 5-Act Triangle feature, Also New World Comedy, "MAIN 1-2-3", featuring FAY TINCHER.

FRIDAY, JULY 12
"RUNAWAY ROMANY", a Patheplay starring Fannie Ward. ALSO PATHE NEWS.

SATURDAY, JULY 13
ENID BENNETT in "NAUGHTY, NAUGHTY" Sounds good, eh? Better see it! It's a Paramount! ALSO FUNNY KEYSTONE KOMEDY

COMING
"Berlin via America"
Featuring Francis Ford

A CHAT WITH YOU

THE battle for Democracy must be as hard fought on American soil as in the front line trenches. America's boys—our boys are over in France giving all—They can't win the war alone. War is a 50-50 proposition. A tremendous responsibility is ours. The greatest of all is the folks at home, the fathers, the mothers, the workers, all of us—must be kept in the right frame of mind. The motion picture exhibitor must do his part—President Wilson has said so—General Pershing has said so. It is just as important to project the right sort of pictures as it is to fire the right sort of cartridges. We have that right sort of pictures in the very best that money can buy. Everyday is our best picture for we show nothing but the best. No junk here—Visit the Dreamland and keep in the right frame of mind—You owe it to yourself. See our program of fine pictures on other side.

—WE ARE DOING OUR PART—

The Two Faces of the Dreamland Program, Maryville, Tenn. The Sheet is but 3¼ by 6 Inches.

A Fullerton Campaign.

Gordon F. Fullerton, of the Jensen and Von Herberg houses in Seattle, sends in a part of his campaign for "You Can't Have Everything," and adds that as far as it has gone, it would appear that the film will be up to the record mark. His opening gun was a full page in

Now PLAYING:
De Mille's Latest
—SIX REELS
Mrs. Cheever didn't want a divorce—
But Jim Dykeman wanted her.
Zada l'Etoile, a dancer of more beauty than character, wanted Peter Cheever
WE CAN'T HAVE EVERYTHING
It's remarkable how knowing a wife's enjoying herself can spoil a man's evening!
All the world loves a lover—unless he's deceiving his wife!
So thought Stuart Hughes—and therefore this story
The Marquis of Strathmore wanted Mrs. Dykeman—
And she wanted his title.
Reddie Troop—AnNa Adair was her screen name—spills the beans and gives De Mille his chance to screen another wonderful story
WE CAN'T HAVE EVERYTHING
STARS—
Kathlyn Williams
Elliott Dexter
Sylvia Bremer
Theodore Roberts
Wanda Hawley
Raymond Hatton
Tully Marshall
—And five others that space will not permit naming!
COLISEUM
Fifth at Pike—Continuous 11 to 11 . Admission 20c—Children 10c
GREATER COLISEUM SYMPHONIC ORCHESTRA 30 PIECES
Special Grand Number—"Evolution of Dixie"
Morton Bramwell, Conductor.

A Full Page from the Colliseum, Seattle, Note How the Arrows Link the Boxes with the Title.

the Sunday paper. Note the arrows that lead from the boxes to the title. No less than six selling points are used in this single display. We don't quite like that "and five others that space will not permit

naming," in the lower left hand corner. It seems to us that many will argue there was at least room for ten point mention. The second display shown is a ten-inch drop across the page, evidently used for an advance. That type title stands up much stronger than the drawn design on the full page. Type nearly always excels the drawn design for clearness

COLISEUM
STARTING SATURDAY
De Mille's Latest Six Reels!
ALL THE WORLD LOVES A LOVER—UNLESS HE'S DECEIVING HIS WIFE
WE CAN'T HAVE EVERYTHING
STARS
The Kaiser's Shadow With Dorothy Dalton
Greater Coliseum Symphonic Orchestra 30 Pieces
COLISEUM

A Ten-Inch Drop Across the Page. Compare the Title with the Drawn Design in the First Example. The Reduction Scale is the Same.

of lettering and therefor legibility. It is seldom that the drawn design pays in a lettered panel. It's use is better in a full page than in smaller spaces, but it is better to use type for all lettering of importance except the house signature, the design of which is well known. The last example shows a two elevens, three fifteens and four seventeens. In the smaller space an arrow is again used to connect a speech with the speaker. We think this the most attractive advertisement of the three. In the middle display the title is crowded too closely by the type. Note in the right hand display how differently the upper cut looks when compared with that in the left hand example. The paneling has suggested another cut. This last is also an advance ad-

Peterkin, you must choose between your wife and me—
WE CAN'T HAVE EVERYTHING
COLISEUM
Jim, don't be sentimental! Forget me—marry some nice girl and settle down.
We Can't Have Everything
COLISEUM
COLISEUM
STARTING SATURDAY
DE MILLE'S LATEST 6 REELS
WE CAN'T HAVE EVERYTHING!
All the world loves a lover—unless he's deceiving his wife.
COLISEUM GREATER SYMPHONIC ORCHESTRA 30 PIECES
COLISEUM

Three Examples of Daily Advertisements. Compare the Cut in the Upper Right Hand Corner with that on the Left. They Are the Same But Paneling Changes Its Appearance.

vertisement. Cut it off from its fellows by covering the others with a slip of paper and study it by itself. At first glance it looks a little too formal, but you'll find that it looks better as you keep on looking. It is exceedingly well done and a good example of intelligent panel work.

Dangers of Experting.

George A. Bleich, of the Empress, Grand and Queen theaters, Owensboro, Ky., sends in some samples of advertising and asks:

> Take a slant at the cross page ads sent you under separate cover and tell me if you think this sort of layout a bad one. The "ad" sharp in another of the journals pans this method "sumpin' fierce." He said it was even repulsive—repulsive, mind you. Honest, now, I want to know and am quite willing to be taught the right way to do these things, but I can't take the same space, say 28 inches, and make it look as well, to my eyes, in three nines as it does in seven fours. It is absolutely necessary that I advertise my entire week's list of shows in the two Sunday papers because of the fact that these Sunday editions cover the entire country and the dailies do not, and I derive quite a large patronage from the ruralites. Again, the Sunday papers are read by the families in town leisurely and I know it to be a fact that the amusement page is turned to—not just found accidentally. This accounts for my giving nearly equal prominence to each day's show throughout the week. But look at the Sunday layout of June 2 and compare it with the others arranged cross page. Do you think it as attractive? Consider also that I make up the pages of two edi-

The Cross-Page Advertisement Used by George A. Bleich For His Week's Program. The Space Drops 4½ Inches.

A Weekly Program of the Bleich Theater, Using Separate Advertisements. Mr. Bleich, by the Way, Is Also the Photoplay Editor of the Two Sunday Papers.

tions of our Sunday papers. The readers and cuts are supplied and used gratis, I might add. No one crowds or overshadows my space with other amusement advertising. And, by the way—do you know many other towns the size of this with two papers granting a full page each week for news of the pictures?

The rigid application of a few elementary rules is unwise. It may be a basic rule that a full week should not be advertised at once, but there are exceptions to the rule, just as there are exceptions to other rules, such as an advertisement containing too much copy. We take it that the function of advertising is to get business. If it gets all the business available, then it is good advertising, no matter what the rules may say. We have several times reproduced Mr. Bleich's advertising as a model for others, and this advertising, as shown in the first example, has been used for so long that it is practically a trade mark. Where conditions require that the entire program be advertised, we know of no better or more orderly arrangement than that used by Mr. Bleich and we do not at all consider it repulsive. We reproduce two pages, one showing the familiar form and another giving more the effect of segregated advertisements. We think that the result will speak for itself to practical managers. For getting the entire message the cross-page cut is more orderly and more effective. It is not a good plan to advertise all of the program on Sunday as a general thing. It is better to hold to the next attraction, but there are innumerable instances where it is good policy to do so, and practical experience outweighs the book-taught specialist. It is the same specialist, by the way, who declares this to be "easily one of the most artistic advertise-

A So-Called "Artistic" Advertisement that is Devoid of Pull.

ments" he has ever seen. It may be artistic, but we question whether an advertisement without a line of selling talk will make for business. If people are determined to see Miss Talmadge, they probably will, but we do not think that much business is actually created by flossy drawing.

An Odd Condition.

The Photogram, the house organ of the Star theater, Bellingham, Wash., calls attention to an odd condition of affairs in a note by Mr. Arnold in an old program just to hand. He writes:

> Several persons have asked, "Why are so many Hart pictures being shown at one time?" Perhaps you have wondered too. Would you like to know the inside story? All right! There are two film exchanges in Seattle, each of whom have a set of the same two-reel Hart pictures. One set was gotten out with new titles, evidently to fool the people into believing that they were new Hart pictures. The other set was gotten out under their original titles to allow the Hart fans who wished, to see again the films that made him popular. We booked the latter set. An opposition manager, who had the other set of Hart pictures booked, came to me Friday, the 12th, and said, "Neither of us can make any money on these Hart pictures if we play them on the same days, or too often. You play one a month and I will play one a month." We advised him that our contract called for a Hart picture every Sunday and Monday and that we would be compelled to show them in that order. After saying that it would be unprofitable for us to play them on the same day, or too often, do you think this opposition manager played a Hart picture the very next Sunday and Monday, and every day during the following week to make morey or do you think it——well what do you think?

Mr. Arnold is using the original titles, for that is the sort of a man he is, but the opposition seems to work on the renamed reissue. In the same issue the program announcement merely states, "This is one of Hart's short features." The reissue question is still a muddle, but use of both a new and an old title in the same town is going to raise trouble for someone.

Pathe Paper.

Here are two examples of the paper the Pathe Exchange is getting out for the new Astra serial, "Hands Up." The big stand should make

A Pathe Twenty-four Sheet for a Serial Attraction.

a particularly attractive stand, but all three specimens work out well and in the smaller sizes they will be issued for each part of the story,

One Sheet for Each Chapter on the Pathe Serial.

giving new paper for each instalment of the serial. Good paper is particularly necessary for serials to keep the interest alive, and it would seem that Pathe is prepared to meet the demand.

Hyman is Hustling.

Edward L. Hyman, who used to manage the Victoria, Buffalo, sends in a program of the Liberty theater, Camp Gordon, Ga. It has all of the Hyman earmarks. The first page starts off with "Let's go. C'mon in fellas and take a dip in the pool of music and on-the-level happiness." Beneath the house name is the slogan, "No lonesome minutes there," but we think "here" would be better. Below the shield is "Boys It's the place with letters of fire in front." Inside he points out that since it costs 30 cents carfare to get into Atlanta, the soldier's half dollar seat costs him only twenty cents. The theater uses musical comedies. Mr. Hyman is working just as hard to get the soldiers in as he ever did to get the Buffalo people, which is why he is a success in camp. He does not merely run the house, he manages it.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Con uctor of Advertising fo Exhibitors in the Moving Pictur World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building Chicago, Ill.

Wright and Callender Building Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Atchison, Kansas.

John W. Creamer, formerly of Chillicothe, Mo., writes from above city. He says:

> Was in charge of projection room Empire theater, Chillicothe, Mo., when last I wrote. Had two Simplexes. Later set up two new 6-B's at the Majestic, same city. Was there six months. Am now running two Motiographs. They put on a very good picture. Have a 70 ampere, 70 volt Northwestern motor generator (mean the Martin, don't you?—Ed.) which certainly is a dandy. Ammeter is on switchboard at rear of room. Bad location, but I get around that by placing a condenser lens in a frame and locate it in front of the ammeter. It acts as a magnifying glass, and I can read friend ammeter from working position easily. The Motiographs sound like threshing machines when running with film in. Noise seems to come from lower loop. It is the same whether running with small or large loop. Have you any idea as to cause of the noise. Intermittent sprocket teeth are worn quite a bit. I noticed a projectionist was bothered by squeaky noise in his Power's motor drive. Think he will find it is caused by lack of lubrication between end of tension set screw and end of shaft carrying metal disc. As to reprinting the questions, I think a new set would be better. So many have studied the old questions and have saved the answers that they would not be benefited. Use 50 amperes D. C., M-Bi-C condensers, half size projection lens, and a special shutter blade which, in my case at least, gives practically no flicker at 60 feet per minute. How do you tell how many degrees wide a blade is? As to left hand projector, by all means let us have them. They will be a step forward, and I hope the Simplex will be first to take it. How about it, Mr. Porter? In the Handbook you tell us to use clean photographic plates in the lens ports. Have tried them thoroughly, and have yet to find one which does not distort the picture even if it is but slightly. Use clean negative plates given me by a photographer. What was that handwheel under Brother Codding's Simplex? Notice projectionists in this part of the country are not punching film as much as they used to, also the film is not so oily. Have run "Ad" films through my machines for a month without getting a bit of oil on them. When I receive film with a great many punch holes I usually cut out the strip they are in. If there are but few I paste a 3/16-inch sticker over each hole. The stickers serve as a change-over sign, but are not so objectionable as the hole. In June 29 issue you ask for our views as to "The projection room and its requirements." For one projector I would suggest not less than 6 feet square, with 7-foot ceiling. For two projectors, 9 feet square, and 8-foot ceiling, with 3 feet additional width for each added projector, stereo, or spotlamp. The official designation of the room should be, as you say, "Projection Room." Only those things necessary to the work should be allowed in the projection room. Shelves should be constructed of galvanized iron, with covering of sheet asbestos. Work bench should under no conditions be allowed inside the room, but should be conveniently adjacent thereto. Standard of ventilation should be 2½-foot vent flue, with slightly smaller fan, and with fresh air intake at or near floor line. Minimum size of observation ports should be 12 inches square. Only brick, hollow tile, or concrete construction should be allowed. Floor standard should be 4 to 6 inches of concrete, with covering of linoleum to prevent dust. Fire shutter and fuse link system should be same as described in third edition of Handbook.

A long letter, but one which it is very difficult to trim down, badly as we need space. My own comment must be brief. Your condenser magnifier for the ammeter is unique, though should think you could only see well when directly in front of ammeter. As to the noisy projectors, I cannot advise. The Motiograph manufacturers do not keep this department advised as do other projector manufacturers concerning their projector. If your intermittent sprocket teeth are notched or hooked they may make a sort of grinding noise in pulling out of the sprocket holes, particularly if you have a too heavy gate tension. If another set of questions were formulated they would of necessity be much more difficult than the last, hence only advanced projectionists could do anything at all with them. A circle is divided, circumferencially, into 360 degrees. Naturally if there were three blades and three light openings all of equal width then each blade and each opening would occupy 1/6 of the circle, hence it would be 360 divided by 6 equals 60 degrees wide. The writer has seen very many projection rooms in which the lens ports were covered with cleaned photographic plates, and has yet to see one in which either he or the theater men, including the projectionists, could notice any distortion. There would be a minute displacement if the glass set at an angle with the lens, but distortion—no, at least not sufficient to be discernable to the human eye. Haven't the Codding picture here, hence cannot answer. Think what you mean is the base he has provided for arc controllers. There is absolutely no excuse for oil on films. Oil on film means rank carelessness, sloppiness, and laziness. Glad to know you are not guilty. No real projectionist is. If very carefully placed in corner of frame the stickers might not be seriously objectionable for change over sign provided there be not too many of them. As to your six-feet-square single-machine projection room, would remark that the Power's projector is 4 feet 7 inches long over all when setting level. In my opinion 6x8 feet should be the minimum. In this connection it is to be remarked that of the thousands of projectionists in this country and Canada less than half a dozen have had enough enterprisé or sufficient interest in their profession to discuss as important a thing as this, and now it is pretty nearly too late for discussion (July 22), as I must begin the preparation of the paper dealing with the projection room almost at once.

Likes the Westinghouse.

An Ohio reader of this department roasts the editor for not stopping to pay him a visit while on the last trip West, and continues as follows:

> Read the "World" from cover to cover every week, and when something in our department looks good I try it out. Regarding Westinghouse motor generator set, I have one, and they certainly are worth their weight in gold. On the 11th day of November, 1915, I started it running, and it is still running nine hours a day, six days a week. Have had no trouble with it at all. My motto is: If it is working all right, let it alone. All the repairs it has had are new brushes. This is NOT a glad-hand for the Westinghouse, but just plain truth. I have a fine equipment, as follows: Two Power's 6-B, motor driven, and Westinghouse as above. Get good picture (14 feet 8 inches) at 90 feet; Mirror screen. Can get almost anything I want from 20 to 50 amperes at friend arc. Don't touch field rheostat to do it either. Have this arranged under each machine. Wish you best of health and fortune. Next time you come this way, stop.

Offered to stop in such towns as might write requesting it. Did not hear from yours. Now whatta y' gotta say, huh? The Westinghouse you have is not the kind I examined at Pittsburgh and am waiting to examine again when it is finally ready for the market. If yours is good the new one will surely be a peach. Why didn't you tell us how you have that resistance arranged?

New Catalogue of Specialties.

Eberhardt Schneider, New York City, orders a Handbook and says:

> Have never had the opportunity of reading your Handbook, but intend to take time now. Am, as you know, an old time projectionist myself. Had to make my own machines and films at that time in order to get and fill engagements, as none could be bought. And now my license card has run out, and I'm out of a job (Mr. Schneider is a manufacturer of motion picture specialties, special lenses, etc., so his "out of a job" is by way of a jest.—Ed.). I read the projection department with interest every week. Am often astounded at the questions therein propounded and the many fantastical optical diagrams brought before you. Often had my pen all wet with ink to comment on

some of them, but I am interrupted so much that writing is extremely difficult. I have just issued a little catalogue of specialties which I have invented, make, and sell. Am attaching one for your examination.

Mr. Schneider has done much work in the construction of special machines and devices in connection with motion picture invention work. The catalogue contains 35 pages, and is profusely illustrated. His anti-static device should interest cameramen, and certainly his single-illuminant dissolving stereopticon should interest projectionists. He makes and sells the Miror Vitae condensing lenses, both plano convex and M-bi-C. We would, of course, heartily welcome any comment Friend Schneider might care to make on matters optical.

Condenser System and Its Complications.

In a paper read before the Society of Motion Picture Engineers by C. Francis Jenkins, Washington, D. C., same contained in printed transactions of last meeting of that body, are statements with which we are unable to agree. He says: "Sharpness of image on the screen depends, therefore, on those rays of light which meet most nearly in a point at or near the shutter position, and in the exact axis of the projection system. All other rays tend to blur the image on the screen, though adding to the illumination."

Without some further explanation as to what Mr. Jenkins deems the "shutter position," the statement, as above, is decidedly ambiguous. But, for Mr. Jenkins' information, projectionists can supply the information that at the shutter position (correct shutter position, I mean) the surface of the front condenser is in focus and the effective light ray has the area of the condenser image, which same varies widely under different conditions of projection. As a matter of fact if Mr. Jenkins' statement that the screen image depends for sharpness upon those rays at the axis of the projection system is true, then sharpness depends on a relatively extremely small proportion of the rays. That this is not true may be proven conclusively, as the writer has proven it by covering all but a small portion of the outer surface of the condenser, or the projection lens, whereupon there will be a quite sharp picture remaining on the screen, though its brilliancy will be much diminished. This holds good with ordinary lenses, but not with lenses of unusually short focal length. In our experiments we have found that, with good grade lenses throughout, the entire surface of the light ray at aereal image of condenser gives sharp definition, but that those rays outside the actual aereal image add illumination, but detract from the sharpness of the screen image. This has been set forth several times in this department, and is the basis of our repeatedly given advice to reduce the lens port to actual size of effective light ray, or, better still, to reduce to actual size of aereal image of condenser at, or as nearly as possible, its position. Mr. Jenkins says: "In proof of the first proposition one has but to shift the position of the light source considerably to one side of the axis of projection, while still keeping the aperture fully illuminated, a position which gets no picture at all upon the screen; and in proof of the second proposition, to observe that a light source of large area will not, even with the best lens, put as sharp a motion picture on the screen as a point source."

Mr. Jenkins here, it seems to me, confuses several things. What the shifting of the light source to one side has to do with the matter I fail to see. If his argument is based on a projection system which is out of line, well and good, but we are not, as I understand it, considering that kind of a proposition. It is a well understood fact that the projection system must be exactly in line from crater to screen in order to get excellence in screen results. This is because if the crater be out of line with the aperture and projections lens, the film image will be projected to the projection lens in an out-of-center position, thus imposing a heavy strain on that part of the optical system, and one which is not intended to and will not stand. In other words the lack of definition caused by crater being out of center with projection axis is caused by strain imposed on the projection lens. It is possible that Mr. Jenkins really had this in mind when he wrote. If so, then his wording needs revision to be understood with any degree of certainty by the average man. As to his second proposition, it is a well known fact that nothing could equal a point source of light for definition, since with that there is practically no work for the lens system to perform, or at least the work is so slight that no strain is imposed on the optical system at any point.

In connection with the paper Mr. Jenkins supplies a sketch of a condenser system having a small bi-convex lens set in a larger reflecting cone. This he says gives surprising results in light conservation. That is doubtless true since it is but an adaptation of the long since discarded Boylight concentrator, with which I have seen a marvelously beautiful 12-foot picture projected on a plain, cloth screen with 12 amperes D. C. The device gave astouding results when adjusted exactly right, but the least movement threw the whole thing out and ruined the screen result. In other words, while it was a stem-winding wonder in the conservation of light, it was too delicate to be practical. I believe the same thing would apply with the Jenkins scheme, which is not nearly so efficient in light conservation as was the Boylight concentrator.

Mr. Jenkins speaks at length of the heavy loss through use of thick lenses which absorb a tremendous percentage of the light. He says that inasmuch as the motion picture frame is less than one inch square, a two-inch diameter condenser would be quite ample. With this we are unable to agree. The crater projects rays in every forward direction, and the intensity of light at condenser position will not vary greatly, though some, at any poit of the area of a 4.5-inch condenser lens. This means that with an 2-inch lens we would only have available that proportion of the light which strikes its surface, and this loss would far more than counterbalance the difference in absorption by the thick and thin lens, assuming each to be of the same quality of glass. This may be somewhat modified by the fact that an arc of given amperage could probably be located more closely to a thin 2-inch lens than to a thick 4.5-inch one. Just what the actual result of such reduction in condenser diameter would be I cannot say with certainty, but in my opinion there would be enough less light to preclude the projection of a modern theatre picture with the small lens.

Mr. Jenkins lays stress upon the loss through absorption and reflection between light source and aperture, but says not one word about the serious loss between aperture and lens, which would lead one to suppose his experiments with the projector optical system have not covered that important item.

Mr. Jenkins lays stress upon the importance of having all rays from the light source meet at a common point, a proposition which is disputed by some of our most able practical projectionists. Personally I am not prepared to say with any degree of assurance who is right.

Mr. Jenkins lays great stress upon the loss of light at the spot, due to difference in area of spot and aperture opening. While he does not say this can be materially reduced, he has observed that the man who says a thing cannot be done has his heels trodden upon by the man who does it. Yes, but does Jenkins know that the use of the waste light might not be desirable, unless a corrected condenser be used, which same might and might not set up another even more serious trouble. Many of our best projectionists use an extra large spot because they secure better projection by reason of eliminating the impure light at outer diameter of spot.

But here is the gem of it all. In a nine-line paragraph Mr. Jenkins tells us the optical system of the projector is really not at all complex—is indeed very simple. If this is true, then why does brother Jenkins bother writing papers on it at all. As a matter of fact, the projector optical system is very far from simple. I flatly dispute Mr. Jenkins on this point. The optical system of the modern projector has many interlocking elements, each one of which affects all others. Here are some of them: (A) Variable size of crater, which sets up many and very complicated difficulties; (B) difference in curvature of crater and angle to lens, which affects focus of its image at front conjugate foci point, hence affects definition on screen; (C) amperage and kind of carbons, which affect distance from lens to crater, hence has much to do with light loss; (D) kind and diameter as well as thickness (aside from thickness necessary to give desired curvature) of condenser lenses; (E) polish of lenses, which has to do with reflection; (F) spacing of condenser lenses, which is highly important since it alters E. F. of combination; (G) distance from condenser to aperture, which is immensely important in light conservation and in definition of picture on screen; (H) size of spot, which affects light conservation and purity of light; (I) distance from aperture to projection lens, which is controllable, to an extent, by proper selection of lenses (when there is any selection, which there is not at this time); (J) diameter of projection lens, which has to do with light loss and affects revolving shutter in very short or long focal length lenses; (K) distance from lens to shutter, which is highly important unless lens be very short focal length; (L) stopping down of light ray, preferably at aereal image of condenser which has to do with sharpness of image on screen and other things.

And to show how these various things interlock when you, for instance, alter distance of condenser from aperture you also alter shutter position, alter distance crater to lens, add or reduce light loss between aperture and lens and affect other things.

Then, too, there is the revolving shutter, with its immensely important problems, which vary with local conditions. The shutter is, properly speaking, an integral part of the optical system of the projector, as is also, in a way, the screen itself.

And C. Francis Jenkins says all this is "very simple." Well, I am far from agreeing with him. In my opinion it is a very complicated and difficult thing, and one which may be made the subject of much improvement.

No Registered Projectionists.

D. E. McCauley, Moravia, Iowa, wants to know where to apply to become a registered operator.

There is no such thing as a "registered projectionist." Presumably you mean a license projectionist (operator). I am not certain whether or no Ottumwa, Iowa, which you are not far from, has a license law or not. You can find out by addressing the city clerk, enclosing self-addressed, stamped envelope. If not, then surely Des Moines has, and that would be your next nearest city. You would have to go to the city you propose applying in, make application, pass an examination and pay a fee. Better find out all particulars from city officials, by mail, before making application.

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There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

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Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals of the Week

One Agricultural Subject, One Topical, One Scientific, One Scenic and One Military Subject.

Reviewed by Margaret I. MacDonald.

"Co-operating in Marketing." (Universal)

A FEW scenes incorporated in this subject found in the 85th release of the Screen Magazine acquaints us with the methods followed by a group of 1,780 farmers on the Pacific coast who decided to cut down expense in the marketing of their product. The land tilled by them comprises a tract about 14 miles square, which is owned by the members of the association. That side of their work shown in the film was photographed during the berry harvest at which time 15,000 pickers are employed. The picking of the raspberries, the crating of them for the market, and the twenty-two car berry special on its way to eastern markets is shown in the picture.

"Psychology of Song." (Paramount-Bray)

The first of a series of motion pictures made in conjunction with the Committee on Public Information and dealing with phases of wartime activities with which the public is but very little acquainted, appears in the 133d release of the Paramount-Bray Pictograph.

Realizing that a man makes the best soldier or sailor only when he is happy, Uncle Sam has stopped at nothing to make his boys not only comfortable physically, but comfortable mentally.

"Keep 'em singing and nothing can lick 'em," says Uncle Sam, and he aims to have a song on every man's lips all of his work day because he knows that a song is an inspiration.

Percy Hemus, former opera and concert star is the song leader at Pelham Bay Naval Training Station. Mr. Hemus passed up a fortune in engagements to sign on with Uncle Sam and he has made life at this great camp one of song and good fellowship.

It matters not a bit that a sailor has no more voice than a crow or that he cant' carry a tune. When the crowd gets going he joins in and shouts the words with a vim that at least helps swell the sound until the well-known welkin truly rings.

To encourage the men, "sing-song" contests between regiments are staged, and there is as great excitement over them as over any athletic contests. The men practice with an earnestness that betokens their keen interest.

"The Food Value of Milk." (Paramount-Bray)

The Bray Studios, Inc., through the co-operation of the Departments of Home Economics of Cornell University, selected a number of the best and most practical ways of using milk, filmed them and will show them on the screen to American housewives in the 133rd release of Paramount Bray Pictograph.

It is shown that cottage cheese produced from milk is easily made and that it can be served in many different forms. As a matter of fact, an entire meal from soup to dessert is possible. Such a meal is not only fully as nourishing and palatable as one is in which meats and vegetables are served, but decidedly less expensive.

The United States Food Administration wants every family to use milk freely. There is plenty of it and its nutritive value is recognized as of the highest. Coincident with these advices from Mr. Hoover, practically every college and university in the United States has set to work through their home economics department, to increase its use on American tables.

"Doing the Dips in a Dory." (Ford Motor Company)

This reel of film takes one on a delightful trip through the Ausable Chasm. In subtitle the story of this lovely spot is told, and of course the feature of the picture is the ride on a dory through the rapids of the Ausable river. The scenes have been well photographed and the picture throughout is entertaining.

"Britains' Far-Flung Line." (Official Government Pictures, Inc.)

The Rivoli Theatre, New York City, exhibited during the week of August 4 a series of views commemorating England's entry into the war. These pictures compiled by Charles Urban covered naval, aerial, cavalry and infantry preparations, and scene of actual fighting.

"Aerial Warfare"

E. Dean Parmelee of the Bray Studios Explains by Means of Animated Drawings the Fighting Technique of the Flying Fighter.

THE feature of the 133d release of the Paramount-Bray Pictograph is an animated drawing entitled "Aerial Warfare," which illustrates in a graphic manner the many startling tricks resorted to by the aerial fighter in overcoming his adversary.

No branch of warfare has developed so rapidly as the air forces. Not only have planes been made capable of exceedingly rapid flight but the aviators are now such complete masters of their craft that they perform the most astounding turns and twists as part of their daily flights.

The superiority of the Allied Air Forces over that of the Huns is due to great extent to the greater daring and ingenuity of the aviators. Practically all of the tricks practiced in combat were first achieved by the flyers of France, England and Italy. The Huns, true to type, have copied their actions, but they are always a step behind, for new and more daring "stunts" are constantly being devised by their adversaries.

Few people know what these aerial acrobatics really are and Mr. Parmelee has faithfully drawn them. The tail spin, the loop-the-loop, riding the enemies tail, the side-slip and the other equally sensational tricks known by name only, are demonstrated so that a very clear idea of what these knights of the air do when in battle, is gained.

"A Dam Catastrophe"

Latest Outing-Chester Offering Combination of Natural History, Comedy and Scenic Beauty.

THE Mutual Film Corporation in its latest Outing-Chester offering presents to the public one of the most attractive of semi-educational subjects. The title which at first glance appears to savor of profanity, later clears its reputation when one of the busiest and most sagacious of animals, the beaver, appears on the scene repairing the dam which he and his mate have so carefully constructed after having been rudely impaired by interfering humans. The closeups in this picture showing the beaver at work adjusting the sticks and boughs in the most discriminating fashion are unusual. Some comedy has also been worked into some of these scenes. The remainder of the picture has to do with a couple of honeymooners who in imitation of the beaver have decided to try living the simple life. Their difficulties in piloting a homemade raft down a rapd running and beautiful river affords considerable amusement. The picture is interesting enough to please the most ordinary audience as well as the more intelligent.

BRADY AND LOEW ON MEMORIAL COMMITTEE.

Through the appointment of W. A. Brady and Marcus Loew the motion picture industry is represented upon the finance committee of the Mitchel Memorial Fund. The two men named are planning a campaign to secure funds from all those desiring to contribute, and in this work the local organizations of the Motion Picture Exhibitors' League will be instrumental.

Rambles 'Round Filmtown

With WALTER K. HILL.

Sugar Will Win the War.

SPOKANE, WASH.—When Evelyn Brent arrived from New York to assume her new duties with the Washington Motion Picture Corporation she was met by Larry Trimble, director of the company, who did a marathon from station to station as he was advised she would arrive at 6 A. M.—but he did not know which route. There were four trains arriving about that time at three different stations and Miss Bent had not fancied that Spokane had so many trains at one time.

She was rushed from the train to Hayden Lake, Idaho, for breakfast, where she fed the company's pet bear with sugar from her hand (rather gingerly as she later admitted), and after a dip in the lake (in a pretty Jersey bathing suit), she was whisked back to Spokane and to the Davenport Hotel, where she found the room filled with flowers and a box of candy on the dresser. Miss Brent said she was well pleased with Spokane to date, even if it was a change from Broadway, and was delighted with the northern Idaho pine forest through which she was taken on her trip to Hayden Lake.

—w s s—

Tom Mix at Work on "Two Gun Man."—Trade Paper Headline.

We'd call that risky stuff to Mix into.

—w s s—

During his absence:

"Doris Kenyon Visits Home of Longfellow."—Trade Paper Headline.

—w s s—

F. P. Lasky Leases 1,000-Acre Tract.—Trade Paper Headline.

That'll make a rather large press sheet.

—w s s—

Q and A Commentary.

What became of Anita Stewart?

George Loane Tucker.

—w s s—

"Crashing Through to Berlin," companion play to "The Yanks Are Coming," my be Universal's answer to "America's Answer."

—w s s—

Borrowed and Credited.

It's too bad that all the energy wasted by the ticket seller in chewing her gum couldn't be used for running the projection machine.

We haven't seen an exhibitor shine his shoes with a dollar bill for several days at least.

Perhaps the custom is unfashionable here lately.

Daffy Definitions—A film exchange manager is a creature that wears loud shirts, smokes expensive (?) cigarettes, swears splendidly, and books pictures.—Photoplay Journal.

—w s s—

In a perfectly good cause, the Exhibitor will soon find it difficult to squeeze an old-fashioned melodrama into his entertainment. If you get what we mean.

—w s s—

Change in title: "Her Body in Bond." The star is now divorced out of bondage.

—w s s—

Just how is it possible to have "Triple Trouble" with only two parties to the action? Thus far the title has lived up to nothing more than "Double Trouble."

—w s s—

Two Metro Publicity Truths.

Motion pictures make more readers than baseball.

Circulation follows the motion picture page.

—Metro Press Sheet.

The Profanity of Film Titles.

"The Curse of the Scarabee Ruby" (Gaumont).

"The Curse of a Flirting Heart" (Universal).

"The Curse of the Great Southwest" (Cheyenne).

"The Curse of the Iku" (Essanay).

"The Curse of the Black Pearl" (Kriterion).

"The Curse of the Lake" (Vitagraph).

"Curses! Said the Villain" (Nestor).

"The Curse of the Desert" (Bison).

"Curse of the Forest" (Vitagraph).

"Curses! They Remarked" (Keystone).

"Curse You Jack Dalton" (Unicorn).

"Cursed by His Brother" (Keystone).

"The Curse of Humanity" (Domino).

"The Curse of Drink" (Republic).

"The Curse of Caste" (Domino).

"The Curse of Greed" (Melies).

"The Curse of a Name" (L-Ko.).

"Curses, Jack Dalton" (Lubin).

"The Curse of Work" (L-Ko.).

"The Curse" (Three brands).

"The Curse of Eve" (Corona).

And

"A Dam Catastrophe" (Beaver).

—w s s—

Appropos of Nothing at All.

Lasky & Rolfe made their get-away in show business, producing big musical acts in vaudeville. Now look at 'em!

Vaudeville has lost a lot of good musical acts and the Fifth and Well Proportioned industry has gained a lot of good pictures.

—w s s—

Mike and Ike—they read considerably alike:

"Hearts of the World" and "Heart of the Wilds."

Which means trouble at the printer's for some time to come.

—w s s—

Changes in exchanges does not always signify a fair exchange. But it keeps the old traveling bag from getting dusty.

—w s s—

Lila Lee, Mr. Lasky's Screen "Find," Is "Joyous Youth Personified," Says Monte M. Katterjohn.—Trade Paper Headline.

Let's see. Who wrote Miss Lee's first scenario?

—w s s—

Now We Know Who Pays.

"And the Children Pay" is the title of a feature directed by Jacques Tyrol and based on data collected by a prominent Chicago prosecuting attorney. Gareth Hughes, who was but recently honorably discharged from the army, plays the leading role and Bliss Milford is his co-star. Tyrol says that he really enjoyed making the picture because his own money was spent to produce it and it wasn't necessary to have any expense accounts O. K'd.

—w s s—

Talking Titles.

"Money Isn't Everything" (American).

"I'll Say So" (Fox).

(But I may not mean it.)

—w s s—

Two Kleine titles, "The Unbeliever," "Behind the Lines in Italy," made good during Austria's drive last fall—but it don't go now.

—w s s—

Betty Blythe has been up in the mountains of New York state filming "Maine" scenes for one of her forthcoming features. Betty says that she is much disappointed that no guide or hunter has mistaken her for a "deer" as yet although she does admit that director Paul Scardon called her "something or other" when she overslept one morning and wasted several perfect good hours of sunshine.

Loyal to His Old Home Town.

"You can't beat the boys from "back there," or "out yonder."

They never forget the little old town that started 'em off.

Take Jerome Beatty (if you can get him away from Paramount) for instance.

His current advertising, "What Does Lawrence, Kansas, Care About It?" shows how the crafty laddy carries memories of the Kaw Valley—or is it the Missouri? —right into his daily toil.

If the Chamber of Commerce, Lawrence, Kansas, is any good at all they'll send Jerry a wrist watch—or a gold cup for his baby!

Speaking of Jerry (as we enjoy doing, because he's such a clever chap) the old boy landed a cracker-jack story with Collier's last issue, and it's title was "There's Hits In Every Bat"—worth a "once over" if you missed it.

And while we are on the subject of rising young authors: There's George F. Worts, who used to assist Curley Welch in promulgating the Motion Picture News. George also landed in a recent edition of Colliers with "Small-Town Stuff," a moving picture story likewise worth "giving an eye."

—w s s—

Vamping from Low Visibility.

Particularly alluring are the scenes in which Leah Baird moves about in a low decollete gown of ivory white satin that winds itself sinuously about her body, resembling nothing so much as a slender calla lily as it sways in the breeze; well and understandingly is she cast as a temptress of man.—Publicity.

—w s s—

"The Hun Within" was written in copy.

And the printer hit a "B" to start the second word.

—w s s—

Here's a Recipe for Trouble.

Take a little of nothing, and then put in some more nothing and stir up. Flavor with fear, a jigger of grouch, a piece of lemon, and serve hot to those present. —Rotary Club Spokes.

—w s s—

Sales of Thrift and War Saving Stamps for the month of July totaled $211,417,942.61. We hope our "dashes" sold some of 'em to somebody—besides ourselves.

—w s s—

Tom Brett Comedies carry some wierd titles in the release sheets of our esteemed friend, the Exhibitor's Trade Review. Thomas would hardly recognize his own brain children.

—w s s—

The Morning Telegraph recently declared that the overture at the Rivoli would be Rossini's "William Hell."

Which prompts Joe Lee to suggest the number as the official anthem of the Fifth Industry.

—w s s—

At Last We Have a Fire Sale!

The First National Exhibitors' Circuit, Inc., is selling to exhibitors "Italy's Flaming Front."

—w s s—

Although Richard Stanton is credited, "Why America Will Win" is being staged by Gen. John J. Pershing with a really all-star cast.

—w s s—

Speaking of all-star casts, as distributors are so prone to do, did you ever notice what a generous refuge the all-star cast provides for obscure photoplayers?

—w s s—

Now for a little gossip:

"Cupid Angling" with Ruth Roland (Douglas).

—w s s—

Ethel Clayton, in "The Girl Who Came Back" (Paramount), calls for the hint that nobody ever thought she had "went."

—w s s—

"Ruling Passions," as a film title, should appeal to bookkeepers who always have their fingers smeared with red ink.

Stating the Bear Facts.

MANAGER BERT FARMER of the Orpheum theatre, Fort William, Ontario, enjoyed an exciting experience on the occasion of a recent automobile trip to Chicago Bay, on Lake Superior. He was driving along an "empty" road when he spied a large rock in the path of the car.

A front wheel passed over the obstacle and the car was finally stopped by the collision. The rock jumped quickly to its feet and rapidly disappeared into the bush. It was a large brown bear.

After this episode Manager Farmer proceeded with arrangements for the fall and winter season of his theatre.

W. M. Gladish, Toronto.

—w s s—

Speaking of songs and the motion picture, as Thomas H. Ince was doing recently, "The troops marched to 'Tipperary' just as in '98 they marched to 'A Hot Time,' and in '61 to 'Marching Through Georgia.'"

Sherman's march must have been suppessed by the censor when it took place, and released for publication several years later.

—w s s—

Good Stuff Ruined by Rewrite.

Tom Moore, star of Goldwyn features, is enjoying an embarrassment of notoriety. He is credited with the authorship of "Believe Me, If All Those Endearing Young Charms." Tom is also a golf expert. He likes to fish. He delights in motoring. He agrees with The Rambler that no prettier spot lays out of doors within call of New York than the Palisades—and is, furthermore, a fine screen actor.

P. S.—As between "pants nightgowns and dress nightgowns," Dwight Perrin, Tom's press agent, prefers the Cubs to win the world's championship.

—w s s—

Kidding-the-Picture-Campaign Planned for Exploiting "The Geezer of Berlin."—Trade Paper Headline.

There's a whole lot of geezers who have been kidding the pictures without any campaign to inspire them.

Some of the pictures they have seen were enough.

—w s s—

Inter-Ocean Helps Chase Hun Carbons.—Trade Paper Headline.

That's a good name for the tenth and fifteenth-run carbons of publicity we have seen floating around the copy desk.

We shall praise the Inter-Ocean if their help succeeds in the chase.

—w s s—

Welcome, Si! Save the Tears.

Archie MacArthur, who goes out and gets in "the sinews," helps further with this valued contribution from Los Angeles, imparted on stationery of the Corona Cinema Co. as follows:

He's in again. Like the old newspaper man that can't stay away from the smell of printer's ink, he returns after many wanderings to the fretful life of the movie press agent. Look at the signature now and tell me you are glad to welcome me again to the old home—or I'll be sad and teary for a month.

The army wouldn't let me fight; the Red Cross said I better stay home and help here; the Navy didn't need any press agent and the Liberty Loan publicity department considered my plan to raise the Fourth Loan in one day entirely too swift even for U. S..

Build ships? Sure, I can, but when I tell it to the foreman he says it's movie dope and—there you are. No chance to shoot the enemy so I'm to shoot at photo play editors.

Si E. Sidney.

—w s s—

"Between sobs," declares E. V. Durling, Morning Telegraphically, "the beautiful broker's wife described to a very sympathetic judge her blighted romance."

We never met any very beautiful clucks in the brokerage business—but Mae Murray might have been an extra good picker.

Rambles 'Round Filmtown

Kind Words These—and True.

Rivoli-Rialto Rothapfel, in announcing the departure of Hamish McLaurin, from his faithfully and skillfully fulfilled position as publicist for the Rothapfel interest, declared:

"I regret very much to inform you that my publicity director, Mr. Hamish McLaurin, who has been with me practically since the opening of the Rialto and Rivoli has been called by the Red Cross to the Publicity Bureau at Washington and will proceed there immediately. It would, of course, be unpatriotic on my part to try and detain him from leaving me for such a cause.

I know of no man on my staff who has been more faithful and conscientious than Mr. McLaurin and his loss to the institutions which I have the honor to direct is irreparable. I know that he has made many friends and his understanding and sympathy for the work that I have been trying to do will be a serious loss to the writer.

"I know of no one whom I can put in his place and for the time being Mr. Geffen will assume the duties and responsibilities of the publicity department for these two theatres. I know that Mr. Geffen will try and follow in the footsteps of Mr. McLaurin to the extent that whatever material is sent out from these theatres will be dignified, truthful and in good taste."

—w s s—

Ted Eltonhead has retired from trade newspaper work to become publicist for the N. A. M. P. I. Exposition. Whoever picked him picked a good one. It is understood that the job is a steady occupation—even after the Expo has come and gone.

—w s s—

Once Was Sufficient.

When Alice Terry visited the aviation field at Mineola recently she took a dare and went up in the air. Alice now tells all her friends that flying is nothing of a sensation compared to some of the stunts she has been called upon to perform in pictures but everybody noticed that when she was invited to make a second flight she had an important engagement several miles distant from the flying field.

—w s s—

Eddie Mullen, who once helped make Universal famous, is back at press agenting—for a Holyoke, Mass., paper factory. He's such a good publicist that he didn't tell us the name of his concern. But he **did** say his child was almost big enough to lick his father.

—w s s—

Herbert Rawlinson, lion of many a screen fan's hour, is now a Lamb. He joined the fold a few days ago.

—w s s—

The Rialto, Butte, Mont., used this catch line in advertising a Pathe serial: "The Hooded Terror and 'Poor' Pearl White in the Tenth Inning of Butte's Favorite Indoor Sport."

—w s s—

Charley Condon has postal carded from Detention Camp, B 20; Co. No. 20, Camp Greenleaf, Ga., thusly: "I'm so tired I can hardly keep my nose off this card. **But the life is great,** anyway. They keep us busy and leave little time for writing."

—w s s—

J. Stuart Blackton and Vitagraph are once again making "Common Cause" in the business of film promotion.

—w s s—

German war bread seems to have been made from "The Ghost Flower" Alma Rubens is Triangling these days.

—w s s—

Kitty Gordon's back. Prepare for considerable Ochs from the mimeograph department.

Wolf! Wolf!—And There's Many.

Leah Baird's new serial will become "The Messenger of Death" to "Wolves of Kultur" if the profits are invested in Liberty Bonds or W. S. S. It has been truthfully said: "W. S. S. Keeps the Wolves Away."

—w s s—

Greetings to Lillian Walker and may she enjoy "The Embarrassment of Riches" as a result of her self-commencing venture in Filmtown.

—w s s—

W. K. Industry Up In the Air.

According to a trade paper headline "Balloon School to Have Motion Picture Shows," there may be possibilities of propaganda pictures being shown to trench Huns by captive gas-bags.

N. B.—No P. A. slight intended.

—w s s—

Mr. Fox to Film Popular Plays.—Trade Paper Headline.

And there we've been mooching along under the impression that he had always being doing that same.

—w s s—

Fifty per cent of "Premier" receipts of "The Kingdom of Grief" for Starving Women and Babes.—Trade Paper Headline.

There's a mournful combination for you

—w s s—

Raymond Cavanaugh, of Rice-Cavanaugh, Inc., during summer slackness is performing skillful service as an advertising expert in connection with the forthcoming Liberty Loan.

—w s s—

Hanging It On the Printer.

A western editor, after viewing "Cleopatra," wrote that "Theda Bara grew bolder in each succeeding picture." The linotype man hit an "a" instead of an "o," and the make-up man shoved it along by putting the paragraph right under an advertisement for Pinaud's preparations.

—w s s—

Here's a flowery item:

S. E. Posey has become general manager of the Piedmont Amusement Company, at Winston-Salem, N. C.

—w s s—

Men of Select Heed Mars' Call.—Trade Paper Headline.

Just as they did when they were kids.

—w s s—

Strictly Personal.

Curley Welch boasts of "A Year of a Pledge—Kept."

That's nothing: The Rambler has gone fifteen months and is "off for duration."

—w s s—

Discovered!

"Karl" Laemmle is introduced to the industry by a member of the trade press. Wonder if that's the same man who has always been Universal's prexy?

—w s s—

Speaking Not As a Wild West P. A.

When Russia was a warring nation the Com. on Pub. Inform. was not in the film business. We hope, under the new activities, that there will come some moving pictures of battle scenes. We are c to k as follows:

Does the Russian cavalry, or Cossack, ride into battle, standing in their saddles and waving, swords in wild circles over their heads?

Do they circle 'round the enemy hanging over the side of their mount with one foot hooked under the saddle-girth while they clip grass with their ear?

Do they sing the weird chant of the Wild West show as they cavort into action against the Lenineshiviki or Trotzkybol?

This latter question will be worthy of study for the music-cue sheeters who may be called upon to score the production of the battle of Bolsheviki.

—w s s—

All of which kills space.

THE RAMBLER.

Music for the Picture

Conducted by GEORGE W. BEYNON

Unity of Musical Purpose Brings Better Service

WE live in the age of unions. The keen competition in industrial lines has forced upon men the significance of the axiom, "United we stand, Divided we fall." The playing of the pictures has become an industry because of its magnitude of operation, and the essentiaility of the work.

At present, every leader is doing his own work in his own way, drudging out the hours of employment, which being long, preclude his learning of the advances made in his art. He has had no trade journal devoted to his interests, giving him up-to-date information. What they are doing in the big houses in the large cities, gets to his ears by inaccurate hearsay. This has a tendency to confuse him. In spite of these drawbacks, it is remarkable how much progress has been made in the musical interpretation of pictures. But we feel that the time has come when there should be a greater unity of purpose, feeling and brotherhood in the ranks of the picture playing musician.

The Moving Picture World realizes the importance of the problem of uniting the theatre musicians in such a way that will be advantageous to them and the picture industry in general. We have spent the last six months in searching out the detached and distant musician with the view to ascertaining his needs in his chosen profession. From the data we have received, we believe that this department, in its enlarged form, will give better service in the future than in the past.

"Music for the Pictures" will henceworth contain an interesting and leading article dealing with the varied phases of picture presentation musically. It will give you the reviews of music rendered at the big New York picture palaces and other notable performances throughout the country. An educational feature of the department will be a thumb-nail history of our patriotic songs, telling you about the composer, the reason for the song and interesting facts connected with its birth and growth. There will be a page devoted to the lastest musical "hits" and a "Leader's Service Bureau" in which will be found answers to your many problems and a "Roll of Honor," calling attention to special musical numbers, well adapted to picture playing.

The cue sheet problem, which has become a bugbear to the leader, will be dealt with in a classified and larger form. Here you will find a cue sheet for every picture which has been released, alphabetically arranged and clearly comprehensible to every leader. It will not be necessary to use the entire book upon the rack. These sheets can be used separately and returned to the files for playing a "repeat date." The arrangement will be uniform and standardized, no matter what producer releases the picture. This new idea has been praised by all leaders who have seen it, and we anticipate every musician will welcome this progressive service.

There is no field in the musical profession where such great quantities of music are bought yearly and used so profusely. A pianist with a library of five hundred numbers, considers he is well equipped for his work, yet five hundred selections would not last a month even if it were possible to play them all in the picture theatre. Songs will bear almost a continuous repetition, but a leader dare not repeat his numbers too frequently.

One of the drawbacks with which every leader is familiar is the dearth of new music. His only way of securing such is by means of catalogues, which are not definite, or by personal search through publishing houses. Inasmuch as the large majority of the publishers are situated in New York City, the out-of-town director must rely on lists which may trickle through to him. We have been surprised and aghast at the musical antiques forced upon the people who visit the out-of-way theatres.

Our aim will be to bring to the attention of the picture playing musician all new numbers suitable for his use from the various publishing houses with a short review upon their picture possibilities. This should prove a wonderful boon to the leaders throughout the country.

Those things doled out to us by the hand of one in equal rank are regarded of greater worth than the advice emanating from the mealy mind of the efficient expert. Therefore, we shall be pleased to give space in our columns to interesting letters dealing with the solution of the leaders' problems. Give us the benefit of your experience that your brother may profit thereby. This will make for unity of brotherhood and create in this column a mutal confidence club, interesting and educational to all.

In this connection, it might not be premature to suggest the formation of a Picture Playing Club, the membership of which would consist of musicians who are earning a living playing for pictures. Let us hear an expression of opinion on this matter. We can assure you we are strongly for it. When we place our profession upon a more dignified basis in the picture industry, we reap for ourselves the rewards of better art.

The Moving Picture World in enlarging your department, officially recognizes the musician as a vital factor in the film industry. It extends the hand of welcome and friendship, offering itself as a medium for mutual mingling and friendly fraternizing. It joins the hand of the producer with that of the leader, delivering to him a service in cue sheets that heretofore has been anything but satisfactory. Its whole-hearted efforts, its unstinted expense, and its ever-prevailing progressiveness should receive the praise and popular support of all musicians in the country. Make the Moving Picture World your Bible and "Music for the Pictures" your best loved text.

Music At the Strand.

D. W. Griffith has rightly gained the name of "The Master of Filmcraft." His picture, "The Great Love," presented at the Strand during the week of August 11, shows his clever handiwork and artistic touches. Notwithstanding this fact the music poorly portrayed what Mr. Griffith tried to interpret in his wonderful picture.

Old and well-known songs were used as themes and suited the roles admirably. There was a lack of smoothness to the setting, which detracted from the picture considerably and we felt that the fault lay in poor modulation. At times there was no modulation whatsoever, while at other times only a drum-roll could be heard in joining two numbers of extraneous keys. It was evident that the music belonged to a score, the composers of which gained no credit for themselves for such slip-shod methods. The Synchrony was good, but the use of Il Guarny in the bedchamber scene was anything but appropriate.

The overture selection from "I'Pagliacci" by Leoncavallo was handled by Conductor Edouards. The rendition was traditional in every respect, and although the orchestra once in a while beat the conductor to the note, we are safe in saying that there could not be any exception taken to the interpretation.

The back-set showed a Venetian canal bordered with Italian foliage, half hiding the picturesque bungalows in the distance.

The Strand topical review followed and as usual was well fitted and played.

An innovation was used in the idea of community singing of "The Star Spangled Banner," led by Miss Cora Tracy, contralto.

In a recent issue of these columns we dwelt extensively upon the educational value and propaganda purposes of Community singing in the picture theatres. Our suggestion was that a slide be used in order that, by having the house darkened, the singing would be louder and more spontaneous. However, Mr. Edel has evolved a new feature by having a patriotic address, showing the history of our flag. This was followed by singing "The Star Spangled Banner" by the audience from a booklet donated by Hinds, Hayden & Eldredge. The booklet is a pocket edition with words and music and is exceptionally legible in spite of the condensed space. The idea is splendid and should be

followed up in some form by every exhibitor in the country.

The performance closed with the usual excellent organ solo.

Music at the Rialto.

We dropped into the Rialto sufficiently early to get the first show, and although we were one of only a handful, the entire performance was gone through as if the house was crowded. This speaks well for the discipline of the theatre and the conscientious endeavors of its employees.

The overture was the selection from Rigoletto, conducted by Hugo Riesenfeld. Mr. Riesenfeld is always at his best, and his rendition of Rigoletto was masterly and in good musical taste.

The scenic, showing scenes in Pachuca, Mexico, was admirably fitted with excerpts from the Land of Joy. The Spanish flavor of this operetta was sufficiently light to hold the Mexican atmosphere without obtrusion.

Emanuel List sang Pinsuti's Bedouin Song. Mr. List has distinctly a voice of the basso profundo type and, owing to the wide range of this song (usually sung by a baritone), he was not altogether at home in it. However, the audience, because of its beautiful setting, liked the song. The Rialto has virtually three stages. The centre showed an Oriental interior with great red lanterns hanging before a blue background. On the right was a full moon in a blue sky being filled with myriads of glittering stars. It was indeed effective.

The animated magazine, personally edited by Mr. Rothapfel, was not only well set, but enjoyed perfect synchrony. The use of Old Lang Syne in a wintry scene, showing the frozen Hudson cloaked in snow, held a pretty suggestion. The scene following, in which we were shown swimmers enjoying a vacation, was fitted with a sort of patriotic fantasy introducing "Tramp, Tramp, Tramp, the Boys Are Marching," and a paraphrasing of the "Star Spangled Banner." We could not understand the analogy. "Keep the Home Fires Burning," sung by the orchestra, was a delightful innovation, while "Throw Out the Life Line" had no place in the scene showing the baptismal exercises. Nothing is gained by burlesquing a religious ritual, and much harm may come from it.

Josephine Garavelli sang "Caro Nome," from Rigoletto, in a fashion academic. She really is a dramatic soprano essaying colorature roles.

The feature "Green Eyes" was well played, but the Southern atmosphere was not sufficiently distinctive to be noticeable. The musical synchrony was good and at no time did the orchestra predominate over the feature.

The bill closed with selections from "Nobody Home," played by the orchestra, and the usual comedy and an organ solo, "March Romaine," by Gounod. Arthur Depew, the organist, played this number with fine feeling and true interpretation.

Washington Society Hears "Blue Bird."

Tom Moore, of Washington, D. C., believes firmly that music and its related art, dancing, are mighty factors in putting over pictures. His recent presentation of the Paramount feature, "Blue Bird," showed unmistakably his forcefulness of purpose.

The complete presentation prologue was as follows:

Overture by the augmented symphony orchestra, featuring Clare Kummer's song, "The Blue Bird," with slow curtain revealing stage dimly lighted with blue tone, fleecy clouds drifting slowly by; "The Blue Bird" second chorus sung off stage. Gradually expanding light until stage, banked in flowers, is discernible; to dance in spotlight; ensemble flower ballet, at conclusion of which toe dancer again appeared, ending ballet with tableau picture. Foreword to the picture by Maurice Jarvis, as Father Time, at top of steps, back stage with Tyltyl and Mytyl in costume, with bird cage, etc. Scene then parted revealing barge under full sail, in which Father Time, Tyltyl and Mytyl started on the journey to Memoryland. Quick curtain and immediate projection of picture.

The picture was well fitted with excerpts from the "Blue Bird" music as used in the Shubert production of it, and the quaint but simple memory themes that were so appropriately chosen held the atmosphere. The people who came to see a picture heard a symphony of blended tones and lightings. They went away purified by the beauty of Art as exemplified in the combination of music and color.

Every picture is not so adaptable to such esthetic treatment, but every feature has its artistic possibilities.

"Home, Sweet Home."

Probably the sentiment most deeply implanted in the human heart is love of kindred and home. Someone has said that patriotism can and often does supplant it, particularly in time of war. But, in the last analysis, one's country is one's home in the larger sense.

When, in October, 1822, John Howard Payne sent to Sir Henry Bishop, composer of music for Covent Garden, a manuscript, he placed himself among the immortals. In the story the heroine elopes. Some time later she hears a band of strolling musicians singing one of her native airs. Its appeal sends her back to her parents. That song was "Home, Sweet Home." Rendered by Maria Tree's charming voice it was received with great enthusiasm. The singer ceased her work nearly a century ago, but the echo of the words still responds throughout the English speaking nations.

Payne wrote in Paris, and for a London audience, but the home for which his heart hungered had been lost to the wanderer since early childhood—a little cottage on Long Island. The song won a wealthy husband for the singer and a modest fortune for the theatre and publisher. But the inspired genius of it all did not materially profit by its sale. Fame eventually came to him through this medium, but at the time of publication his name was not permitted on the title page.

The music was not his. Sir Henry Bishop had written it several years previously, calling it a Sicilian Air. There has been not a little dispute over its origin. Some authorities claim that it was borrowed from a group of Sicilian songs. However, when Donizetti wanted a distinctively English tune he chose it. That should dispose of the Italian theory, as it seems incomprehensible that Donizetti should not know the folk-song of his native land.

We have all known and sympathized with John Howard Payne as a sufferer of many vicissitudes, lonely, poor and dying in a strange land. Few seem to have heard that he was a very prominent figure in his profession. As a matter of fact he wrote and adapted over fifty plays and was the first American to make a reputation as an actor and playwright abroad.

He came of excellent parentage. The family name appeared in Eastham, Mass., as early as 1622. His father settled in East Hampton, L. I., became principal of Clinton Academy, and married Sarah Isaacs, the daughter of a convert from the Jewish faith. Payne's early childhood was spent in this home, and the house which he immortalized still stands.

Manifesting a passion for the stage while very young, his parents frowned on his aspirations and sent him to a clerkship in New York. This course had no effect on his ardor. Indeed, he spent practically all his wages in theatre tickets and in launching a dramatic paper, "The Thespian Mirror." He was then only fourteen years of age. Yet the articles were so ably written that the Evening Post announced that it would publish some of them. Fearing exposure and parental displeasure, Payne called upon the editor to protest. That gentleman was astonished at the extreme youth of the boy. But the handsome lad, with his charming manners and truly remarkable talents, made a lasting impression. As a direct result of this interview a fund was raised and Payne was sent to college.

Before he had finished his college course family reverses made it imperative that Payne should become self-supporting. So, in his seventeenth year, he made his debut on the stage of the Park theatre, New York. Through his ability the drama was a great success.

Two months later he acted Hamlet to a sold-out house. Subsequently he appeared on the London stage with equally flattering results. Unfortunately in a moment of weakness he decided to launch forth as a manager. His artistic temperament left no place for business acumen and he soon landed in a debtor's prison.

Fiction says Payne was starving in a garret when he wrote "Home, Sweet Home." History tells us that at the time he was busy writing adaptations for the stage that he was well remunerated and had every comfort. Home-sick he doubtless was. His letters to his brother prove that. He says: "Though I am naturalized to vagabondium, still it is vagabondism. I long for a home about me."

Eventually he returned to the United States and was appointed Consul at Tunis. There he died in 1852. After a lapse of thirty years his remains were brought to Washington and reinterred. The Regimental Band softly played "Home, Sweet Home." The President of the United States and his Cabanet escorted the body to its last resting place. The "exile" had come "home."

"The Common Cause" Score by Klein.

The musical setting for Commodore J. Stuart Blackton's propaganda picture, "The Common Cause," now in production, is being composed and arranged by Manuel Klein.

Mr. Klein was for ten years composer and conductor at the Hippodrome and was associated with its first managers, Messrs. Thompson and Dundy. He was also with David Belasco for a period of four years and with Daniel Frohman several seasons. seasons.

With his brother he collaborated on "Mr. Pickwick," a light opera, and on "His Imperial Highness," another musical success. His musical compositions and arrangements for the special releases of the "All Star Feature Film Company" are noteworthy and contained many adaptations of his brother's plays.

Mr. Klein has completed the music for "The Common Cause," and is now engaged on the orchestration. While his themes have naturally been suggested by the script, yet he has been a frequent visitor to the French village exterior, where Commodore Blackton has been filming scenes for the past three weeks. He says he wishes to absorb the atmosphere of the setting and the spirit of the characters by meeting the people portraying them. He feels that he receives more inspiration from seeing a scene taken than from viewing it when projected on the screen.

Mr. Klein's brother, Charles Klein, was lost on the ill-fated Lusitania. Despite the sorrow and bitterness caused by his brother's death Mr. Klein is too broad-minded to taboo all German music. He says: "What had the old composers to do with the war which began in 1914? They lived years ago. They were not Huns, but merely German by birth, many of them having no pride of country. Wagner, who

died in 1883, lived most of his life in Paris, confessing that he hated Germany. Mendelssohn spent his mature life in Paris and London. But we should everywhere, in the most insignificant film theatres, as well as in the greatest opera house, taboo entirely the works of modern German composers. They are Germans of the Germans, whose music breathes the very spirit of war."

The propaganda theme of "The Common Cause" naturally appeals to Mr. Klein, and his musical setting is a reflection of his enthusiasm for the cause of war as expressed in this super-feature. The film is being produced through the British-Canadian Recruiting Mission.

Belwin, Inc., and Motion Picture Music.

The old adage that a "workman cannot work without tools" is ably demonstrated by musicians engaged in film interpretation. Whatever their ability may be they cannot interpret the screen action without appropriate music.

As reported in these columns a few weeks ago, a unique combination has just been formed of the entire catalogue of the Cinema Music Company. S. M. Berg, whose service to the film industry is well known, and Sol. P. Levy, whose compositions and arrangements compare favorably with those of America's foremost musicians, have now entire charge of the business and theoretical end of Belwin, Inc.

Already published under Belwin's copyright are a new series entitled "Berg's Descriptive Series," bearing such titles as "Silent Sorrows," "Peacefulness," "The Crafty Spy," "Battle of Ypres," "Turbulence," "Perpetual Motion," "Slimy Viper," all composed by that renowned musician, Gaston Borch. A charming and melodious composition by Gaston Borch entitled "May Dreams" has already created a furore where music is considered of importance.

Among the many other compositions already placed on the market by Belwin, Inc., may be mentioned "Impish Elves," "Over the Top, Boys," "Blue Devils," "Fighting Tommies," "Hunkatin," "Aces High," "Sinister Theme," "Two Characteristic Themes," "Indian Mysterioso," "Weird Oriental Theme," "Military Hurry," "Furioso" and "Hurry."

Belwin's compositions, which are now in the course of preparation, are interesting reading, because they comprise a variety of publications unique in the annals of musical literature. Particularly worthy of mention are "Poem Symphonic," "Serenade Romantic," "Flirty Flirts," "Birds and Butterflies," "Bleeding Heart," "Comedy Allegro," "Dramatic Suspense" and "Yankee Tars."

This progressive house has inaugurated a policy in which every musician engaged in the film industry should be interested. We refer to B. S. A., which signifies Belwin Service Account. This means that any musician or theatre manager who will extend the courtesy of the usual trade references will receive a credit account which guarantees that all their musical requirements, irrespective of whom the publisher may be, will be promptly supplied by Belwin at the lowest possible professional prices. Furthermore, all orders will be shipped the same day received. This assures to musicians such service as has never before been at their disposal.

To peruse the account ledger of Belwin, Inc., is figuratively surveying a list of the "400 of the motion picture industry." The service which Belwin, Inc., is able to give to its patrons is due to the fact that it is now carrying an international and representative stock of every other publisher's music which is adaptable and desirable for musical interpretation of the film.

"Mickey" Inaugurates Novel Campaign.

About a year ago "Mickey" was first introduced to the exhibitors and public through the trade papers.

Daniels & Wilson, music publishers, are putting out the composition "Mickey," adapted for the picture. The advertising campaign is allied with the national campaign on the photoplay, and the song is being widely exploited throughout the country. A million copies have already been disposed of and the publishers claim that at the rate they are now going five hundred thousand copies per month will be added to this amount.

Many prominent vaudevillians are singing "Mickey" with marked success. The Tivoli theatre in San Francisco featured this song and a famous vaudevillian sang it with a chorus slide. It was subsequently repeated at a number of other T. & D. houses, where it was equally well received. In fact Mr. Daniels advises us that the theatres are clamoring for the song—its popularity is so great wherever it is featured.

Because of this enormous popularity Mr. Daniels is arranging to send a full orchestration of "Mickey," with a set of slides, to all the largest theatres in the country. This is done that when the feature is released the public everywhere will be familiar with the name of "Mickey." They have also arranged to have 15,000 retail music dealers and all the Five and Ten-Cent Store Syndicates in the country devote a full window display to the song, together with some lobby display photos from the production. This plan will be carried out in each locality as the photoplay "Mickey" is released there.

The Columbia Graphaphone Company is making a dance record of "Mickey" played by one of the best known Jazz Bands in the city. They will also exploit this record throughout the country in connection with the national campaign on the photoplay.

A song record is being made by the Victor Phonograph Company and a piano roll by the Aeolian Company.

Simultaneously with the first release of the picture on Broadway, New York, these four music concerns will launch a campaign to link up with the photoplay.

Presentation of "The Americans Come."

All songs do not lend themselves readily to a forceful presentation in picture theatres, but "The Americans Come," by Fay Foster, published by J. Fischer & Co., of New York, holds wonderful possibilities in this line.

A suggestion offered recently by a well known musician is certainly worthy of repetition. Enthusiastically he outlined his idea as follows:

"Get a first-class baritone. Dress him as an old man, blind and upon crutches. Have him placed left-front with a good looking soprano by his side. The set should show the interior of European living room, having a large French window at the back a little to the right.

"Usual bits of furniture can be found about. Open with dark stage until the singer begins. Then gradually dim up in red, increasing with a white, until dusk effect is produced, and then by the use of side projection throw a strong light from the back through the window, indicating sunshine. If the theatre has side panels have a moving picture of marching soldiers thrown on them from the projection box during the refrain. See that your sunlight effect does not conflict with your projection of this.

"As the song draws to a close dim down on your sunlight, then dim your foots, closing in semi-darkness, but at the last note flood the house for applause effect. It will make the song and give the audience a real thrill."

There is no question about the wonderful power of patriotic propaganda inherent in this song, and if you present it properly it will prove a drawing attraction.

John McCormack Sings Great Ballad.

It has been said that the war has brought no great musical epic. The one who perpetrated such a pessimistic thought dwelt in the broad halls of Ignorance.

"God Be With Our Boys To-Night" will live in the future with all the great songs of the masters. There is a depth of feeling in the lyrics that appeals to the heart of every true American. The music is particularly melodious and catchy. This is made evident by the whistling of it upon the streets by precocious urchins. Its patriotic fervor is blended with a gentleness of spirit that permeates our being.

One would naturally suppose from these qualifications that it could not be anything but a popular "shoo-fly" number. It is nothing of the kind. It can be safely catalogued under the heading of classic, and the fact that it is printed by Boosey & Co. is sufficient evidence that there is nothing trashy in the music. Besides our famous and dearly loved John McCormack is singing it with immense success. This surely bespeaks merit.

"God Be With Our Boys To-Night" has been beautifully arranged for orchestra and should find a place in every leader's library. Typically a theme, it can be used for many other purposes effectively. The plaintive movement of the refrain will suit pathetic situations, while the verse part has a hopeful rhythm most adaptable to 'cello solos.

As a song it has been sung at all the big theatres with great success and the exhibitor who wants new material for effective propaganda purposes will do well to get this season's success.

Picture Playing Creates a New Industry.

Throughout the ages no occupation has been able to stand alone, and the profession of picture playing is no exception to the rule. It, in itself, was called into being through the requisition of the film and work allied to and contingent upon it has spung up.

We have the arranging of musical scores, the providing of cue sheets, the selling of photoplay music and the art of autographing. Little is known regarding the all-around efficiency of autographing, and until "Music for the Pictures" became of vital importance nothing had been heard of it. In the few short years since the exhibitors awoke to the fact that good music meant larger box-office receipts the autographing of scores has been brought to a high plane. In fact Charles Greinert, a pioneer in this industry, has built up a large and successful business along these lines.

Connected with G. Schirmer, Inc., he followed its growth from its earliest infancy, continually improving upon the old methods and experimenting with new fluids. Later branching out for himself he procured a suitable building for his needs and installed up-to-date machinery, and no longer is there the long delays in procuring printed music.

Mr. Greinert's assistance has proven invaluable in the compiling of some of the well known picture scores, as his long experience has given him a keen insight into the needs of the picture musician.

We can expect many great developments in the music of the future, but the art of autographing will always stand predominant as the mechanical stepping-stone to greater efficiency in picture playing.

Composer Inspired by Aurora Borealis.

Just as the Marseillaise came through the disturbed conditions of the eighteenth century, so "Pershing's March" was inspired in the lonely heart of a soldier's mother. Mrs. A. S. Watt, who has contributed her share of stalwart sons to fight for democracy, is a musician of peculiar temperament. She lives by and for her music and writes only occasionally as inspiration impels.

One evening while she was visiting in the Thousand Islands a beautiful Aurora Borealis appeared in the north. Always a lover of the artistic, she was held spellbound by its grandeur. Going to her piano she improvised the theme which is heard in her famous march Her friends liked it and music critics implored her to publish it. The result has been that wide popularity accorded "Pershing's March."

Cue Sheets for Current Films

"Angel Child."

Released by Plaza Film Co.

Prepared by George W. Beynon.

THEME—Dew Drops.....Allegretto. .....Armstrong
1. AT SCREENING.....THEME.
3 min. 30 sec.
2. T. AFTER THE SHOWER.....Springtime. .....Drum
2 min. 30 sec. Waltz Intermezzo.
3. T. AFTER YEARS OF WAITING....Sunbeams .....Helliar
3 min. 15 sec. Moderato.
4. D. GLORIA LEAVES OFFICE.....School Days.....Edwards
2 min. 45 sec. Popular Song.
5. T. RICHARD GRANT, ATT.....Romance. .....Mericanto
1 min. 30 sec. Moderato.
6. D. GIRLS SAYING PRAYERS.....Ghost Dance.....Salisbury
3 min. 30 sec. Moderato.
7. D. MISS PERKINS YAWNS.....Misterioso Dramatique...Borch
3 min. Dramatic Misterioso.
8. D. GLORIA FALLS IN HALL.....Send Me a Curl.....O'Hara
2 min. 45 sec. Two-step.
9. T. LOOK OUT THERE.....THEME
1 min. 45 sec.
10. T. IN THE LAND OF NOD.....Land of Dreams.....Duffill
2 min. 30 sec. Moderato (catch bell effect).
11. T. FOR THE PRICE OF A.....Meditation .....Wiliams
3 min. Andante Pathetic.
12. T. I AM THANKFUL.....Pirouette. .....Finck
3 min.
13. T. THE NEW WAITRESS.....THEME
1 min. 45 sec.
14. T. NOW BRIDGET, YOU KNOW....Dollar Princess.....Fall
4 min.
15. T. WHILE THERE'S SOAP.....Waters of Venice...Von Tilzer
4 min. Moderato.
16. T. BUT NEITHER MY WIFE.....Norwegian Folk Song...Borch
2 min. 15 sec. Andantino.
17. T. GLORIA DETERMINES. .....Reverie. .....Vieuztemps
2min. 15 sec. Andante.
18. T. TALK ABOUT BEING.....THEME
1 min. 45 sec.
19. T. THE DINNER SEEMED.....Canzenetto. .....Godard
3 min. 15 sec.
20. .. INSERT OF GLORIA'S LETTER. THEME
45 sec.
21. D. AT FIGHT IN PARLOR.....Agitato No. 69.....Minot
2 min. 30 sec. Agitato.
22. T. SEE WHAT YOUR ANGEL.....THEME
1 min. 45 sec.
CHARACTER. .....Comedy Drama.
ATMOSPHERE. .....Neutral.
MECHANICAL EFFECTS.....Aut, slamming doors.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....Light opera selections throughout will fit this picture.

"Bread."

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Jealous Moon.....Moderato con Moto...Zamecnik
1. AT SCREENING.....Madrigal and Valse Lente,
2 min. 45 sec. Allegro. Wormser
2. T. CANDAGE NEWBY.....Song Without Words...Rebikov
3 min. Andantino.
3. T. ESTELLE PAYNE. .....Danse De Damoselles.....Friml
1 min. 15 sec. Valse Lente.
4. T. ON DAY OF DEPARTURE.....Passepied. .....Delibes
3 min. Allegro.
5. T. FROM THAT HOUR.....Babillage. .....Gillet
1 min. 30 sec. Allegro.
6. D. CANDAGE AT OFFICE DOOR....Over the Top.....Romberg
2 min. 15 sec. Fox-Trot.
7. T. WHEN NEXT HE SAW HER.....Fancy Free.....Crawford
3 min. One-Step.
8. T. KRAUSE. .....Rosemary. .....Herbert
1 min. 30 sec. Tempo di Valse.
9. T. AT LAST ESTELLE.....THEME
1 min. 30 sec.
10. T. DETERMINED TO RID HERSELF Butterfly. .....Densmore
2 min. Allegretto con Molto Grazia.
11. D. KRAUSE AT DESK.....Intermezzo. .....Grandos
2 min. 15 sec. Allegro.
12. T. CANDAGE HAD ONE THOUGHT..Hurry No. 26.....Minot
3 min. Vivo.
13. D. TRAIN AT DOOR.....THEME
1 min 15 sec.
14. T. DARK DAYS FOLLOWED.....Tiger Rose.....Burkhardt
2 min. 45 sec. Moderato.
15. D. CANDAGE ENTERS ROOM.....Forgotten. .....Cowles
1 min. 30 sec. Andantino.
16. T. AT LAST TRAIN HAD HIT A....Land of Joy.....Valverde
1 min. 30 sec. Fast One-Step.
17. D. CANDAGE AWAKENS FROM....THEME
1 min. 45 sec.
18. T. GET OLD GEEZER.....Granada. .....Lunn
1 min. 30 sec. Allegro Moderate—One-Step.
19. T. THE LIGHTS.....Tempest. .....Lake
2 min. 45 sec. Allegro.
20. T. SUDDENLY SHE REALIZES.....Furioso No. 11.....Kelfert
2 mins. 30 sec. Allegro.
21. D. CANDAGE EATING.....Valse Triste.....Sibelius
1 min. 30 sec. Lento.
22. T. AND NOW SHE.....Serenade. .....Jarnfeldt
1 min. 30 sec. Allegro.
23. T. THANKS. .....THEME
2 min. 15 sec.
24. T. DERE'S A COP.....Intermezzo' .....Arensky
1 min. 30 sec. Allegro.
25. D. CAR STOPS—DRUNKS ENTER...La Coquette.....Onivas
3 min. Allegro.
26. T. TOMORROW NIGHT. .....Estellita. .....Herbert
2 min. 45 sec. Tempo di Valse.
27. T. IT WAS HER LOAF OF BREAD..Agitato No. 3.....Langey
1 min. 30 sec. Allegro Agitato.
28. D. CANDAGE CARRIED OUT.....In Love.....Friml
2 min. Andante.
29. T. AND A LONG TIME AFTER.....THEME
1 min. 45 sec.
CHARACTER. .....Melodrama.
ATMOSPHERE. .....American and theatrical.
MECHANICAL EFFECTS.....Auto horn.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....Big stuff needed in pathetic scene.

"Burglar for a Night, A."

Released by Paralta—Five Reels.

Prepared by George W. Beynon.

THEME—Remembrance. .....Andantino. .....Telma
1. AT SCREENING.....Chinese Fantasie...Katzentein
30 sec. Moderato.
2. T. HONG KONG.....Sultan's Guard.....Gro.
1 min. 30 sec. Patrole.
3. T. THANKS OLD MAN.....Repeat No. 1
4. T. SOME THOUSANDS OF MILES..
3 min. Dance Fantasic.....Reynard
5. T. JANET LESLIE.....THEME
3 min. 30 sec.
6. T. FIVE YEARS IS A LONG TIME..Babillage. .....Castillo
1 min. 30 sec. Semi-agitato.
7. T. THE BUSINESS OPERATION....Imaginary Ballet..Carl Taylor
3 min. 30 sec. Moderato.
8. T. A FEW MINUTES LATER.....Three Songs from Eatland,
4 min. Andante. Von Fieltz
9. T. NIGHT FINDS A STRONG.....Romance. .....Le Cocq
2 min. Andante.
10. T. NOT FAR FROM THE.....Gavotte Tendre.....Ganne
2 min. 30 sec. Allegretto.
11. T. DAY BREAKS CLEAR.....Romance. .....Mericanto
1 min. Moderato.
12. T. SIX WEEKS OF INTENSIVE.....Canznetto. .....D'Ambrosio
2 min. 15 sec. Allegretto.
13. D. SCENE OF JANET PLAYING....THEME
1 min. 30 sec
14. D. RUBY'S PARTY. .....Send Me a Curl.....O'Hara
2 min. 15 sec. Two-Step.
15. D. RUBY LEAVES. .....Dramatic Tension No. 9..Berge
1 min. 30 sec.
16. T. THE HOME OF MAY CLAYTON..Misterioso Agitato No. 38,
2 min. Borch
17. T. MORNING AND AN AGITATED..Reverie. .....Vieuxtemps
1 min. 30 sec. Andante Expressivo.
18. T. WITH THE SHARP RAID.....THEME
3 min.
19. T. SOME MILES OUT OUR.....An Afternoon Tea.....Keiser
2 min. 30 sec. Allegretto.
20. D. IN THE MORNING.....Under the Leaves.....Tome
3 min. 30 sec. Allegro Vivace.
21. T. I CAN'T TAKE MONEY.....Prelude. .....Damrosch
3 min. 15 sec. Dramatic Andante.
22. T. GENTLEMEN, I WOULD LIKE...THEME
1 min. 30 sec.
CHARACTER. .....Comedy-drama.
ATMOSPHERE. .....Chinese and American.
MECHANICAL EFFECTS.....Shots, motor and safe clicking.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....Do not have wedding march played when they are getting married.

"Deciding Kiss, The."

Released by Universal.

Prepared by James C. Bradford.

THEME—Jealous Moon.....Moderato con Moto..Zamecnik
1. AT SCREENING.....Barchetta. .....Nevin
1 min. 30 sec. Allegretto.
2. T. THE LOCAL SHEPHERD.....Air de Ballet.....Hille
1 min. 45 sec. Tempo di Valse.
3. T. BEULAH PAGE. .....Canzonetta. .....Herbert
2 min. Allegretto.

"God Be With Our Boys To-Night"

"The Singing Prophet of Victory"

JOHN McCORMACK

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IS CONVINCING PROOF OF ITS MERIT:

(Addressed to Michael Keane of Boosey & Co.)

My Dear Michael

I am so glad the good public liked our war song "God be with our boys." It is a real prayer and one I feel certain that finds an echo in every American heart. I sincerely hope a copy of that splendid ballad will find a place in every American home.

Yours as ever

John McCormack

4. D. ELEANOR ENTERS GATE.....Valse Poudee.....Poldini
1 min. 30 sec. Tempo di Valse.
5. T. ON BORDER OF HEART ACHE..An Old Love Story.....Nevin
3 min. 30 sec. Andantino.
6. T. AT THE GATE OF GOOD-BYE...Good-Bye. .....Tosti
2 min. 15 sec. Andante.
7. T. JIMMIE HAD BECOME.....Butterfly .....Densmoore
2 min. 30 sec. Allegro.
8. T. WELL, HAVE I BECOME A.....Hobbledhoy. .....Olson
2 min. 30 sec. March Characteristic.
9. T. THE MORNING OF ENCHANT..THEME
3 min.
10. D. ELEANOR PICKS UP BOOK.....Oriental Nights.....Grant
1 min. 30 sec. Tempo di Valse.
11. T. DURING MONTHS OF.....Vanity. .....Jackson
2 min. Moderato (Caprice).
12. T. AT SCHOOL.....School Days.....Edwards
3 min. Tempo di Valse.
13. T. I'LL TAKE HER TO THEATRE..Carmencita Shea.....Densmore
1 min. 30 sec. Moderato (Fox-Trot).
14. T. THE CALL BEFORE THE.....Piano Solo
2 min. Allegretto.
15. D. BOY EMBRACES ELEANOR.....Dramatic Tension.....Borch
1 min. 15 sec. Moderato.
16. T. A HIGHWAY OF TEARS.....Un Peu D'amour.....Silesu
2 min. 30 sec. Moderato.
17. D. ELEANOR STARTS PACKING...Love's Old Sweet Song,
2 min. 15 sec. Moderato. Folk Song
18. T. WHEN THE FINER INSTINCTS. Love in Arcady.....Wood
1 min. 45 sec. Allegretto.
19. T. OLD HOME JOYS.....Uncle Josh's Huskin' Dance,
1 min. 30 sec. Allegro. Paul
20. D. PETER AT DOOR.....Perpetual Mobile.....Bohm
2 min. Allegro.
21. T. TO ME SHE'S DEAREST IN....Love, Here Is My Heart,
1 min. 45 sec. Moderato. Silesu
22. T. CARRIER OF THE CALL.....Valse. .....Grieg
2 min. 30 sec. Tempo di Valse.
23. T. CHRISTMAS. .....March Miniature.....Lanciana
1 min. 30 sec. Burlesque.
24. D. ELEANOR ENTERS ROOM.....THEME
2 min. 45 sec.
CHARACTER. .....Society drama.
ATMOSPHERE. .....Neutral.
MECHANICAL EFFECTS.....None.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....None.

"Great Love, The."

Released by Artcraft—Eight Reels.

Prepared by Louis F. Gottschalk.

THEME—Ben Bolt.....Old English
1. AT SCREENING.....Mystery. .....Baynes
1 min. 15 sec. Tempo di Valse.
2. T. A FEW MONTHS LATER.....The Maple Leaf Forever,
1 min. 15 sec. Vivace. Canada March
3. T. PUMP LANE.....Louise. .....Charpentier
3 min. Andante Molto.
4. T. TEA TIME.....Badinage. .....Herbert
1 min. 30 sec. Allegro.
5. T. JIM AND HIS CHUM.....Barcarolle. .....Offenbach
4 min. 15 sec. Moderato.
6. D. JIM SALUTES SUSIE.....Canzonetta. .....Godard
1 min. 45 sec. Allegretto.
7. T. AS A MILD DISSIPATION.....THEME
1 min. 15. sec. Moderato.
8. D. AS SIR ROGER ENTERS.....Silent Night.....Rebikov
1 min. Pesante.
9. T. A GARDEN OF FAIR WOMEN...Valse Poupee.....Poldini
2 min. 45 sec. Tempo di Valse.
10. D. JIM AND SUSIE AT DOOR.....THEME
1 min. Moderato.
11. T. SIR ROGER ENTERTAINS.....Remembrance. .....Telma
2 min. 45 sec. Andantino.
12. D. SIR ROGER AND GABRIELLE...The Vampire (omit Introduc'n)
1 min. 45 sec. Tempo di Valse. Coney
13. D. FATHER LOCKS DOOR.....Liselotte (omit Introduction).
1 min. 30 sec. Tempo Rubato. Adam
12. D. SUSIE AND JIM AT.....THEME
1 min. 30 sec. Moderato.
15. D. BROTHER AND SIR ROGER.....Elegie. .....Massanet
1 min. 45 sec. Lento.
16. SO SUSIE GETS THE BIG.....Nadia. .....Wachs
1 min. 15 sec. Tempo di Mazurka.
17. D. SOLDIERS MARCHING.....Over There.....Cohan
1 min. March.
18. T. BUT SIX MONTHS.....Chambre Separe.....Henberger
2 min. 30 sec. Tempo di Valse.
19. D. SUSIE ENTERS AND SEES.....Dramatic Andante.....Berge
3 min. 15 sec. Molto Modto.
20. D. WHEN SIR ROGER BEGINS.....One Fine Day (Mad. Butterfly)
2 min. 45 sec. Andante. Puccini
21. D. JESSIE ENTERS HOUSE.....Adieu .....Frimi
3 min. 30 sec Modto espress.
22. D. BATTLE SCENE. .....Hurry No. 3.....Lake
2 min. 15 sec. Allegro non troppo.
23. T. CAFE DE LA PAIX.....Tout Paris.....Waldteufel
1 min. 45 sec. Tempo di Valse.
24. D. JESSIE ENTERS ROOM.....Silent Night.....Rebikov
3 min. 15 sec. Pesante.
25. T. THE HOSPITAL IS.....Rule Brittania
1 min. 45 sec. Marcia.
26. T. I AM SORRY FOR THE WAY....THEME
2 min. Moderato.
27. T. HER FATHER CONVINCES.....Robespierre. .....Litoff
1 min. 45 sec. Andante.
28. D. STREET SCENE. .....Robespierre. .....Litoff
3 min. 45 sec. Allegro Impetuoso.
29. T. TOO LATE SUSIE FINDS.....THEME
1 min. 45 sec. Moderato.
30. T. THAT SAME NIGHT.....Il Guarany. .....Gomez
3 min. 15 sec. Allegro vivo (being at D).
31. T. SIR ROGER AWAITS.....Silent Night.....Rebikov
2 min. Pesante.
32. D. GABRIELLE AND MR. S.....Astarte. .....Mildenberg
1 min. 15 sec Andantino.
33. D. SUSIE ENTERS ROOM.....THEME
1 min. Moderato.
34. D. MAN AT WINDOW.....Andantic Dramatic No. 15,
1 min. 45 sec. Andante. Herbert
35. D. CLOSE UP OF GABRIELLE.....Elegie. .....Lubomirsky
3 min. 45 sec. Adagio.
36. D. GABRIELLE AT AUTO FLASH..The Vampire.....Coney
2 min. 45 sec. Tempo di Valse (omit Intro)
37. D. SUSIE IN ROOM.....Agitato No. 2.....Andino
1 min. Agitato.
38. D. WHEN AUTO STARTS.....The Tempest.....Lake
12 min. Agitato.
38½D. SEGUE. .....Il Guarany. .....Gomez
Allegro vivo (begin at D).
39. D. SIR ROGER ENTERS HOUSE....Silent Night.....Rebikov
1 min. 45 sec. Pesante.
40. D. TWO POLICEMEN RUNNING....Fingals Cave Overture,
4 min. 45 sec. Allegro Modto. Mendelssohn
41. T. SO SUSIE GOES AWAY.....Song Without Words..Rebikoff
3 min. 30 sec. Andante.
42. T. FOR THE GREATEST.....THEME
2 min. Moderato.
CHARACTER. .....War drama.
ATMOSPHERE. .....English.
MECHANICAL EFFECTS.....Gun shots, automobile, aeroplane.
SPECIAL EFFECTS.....Use totally dark theatre for night raid.
DIRECT CUES.....The Maple Leaf Forever.
REMARKS. .....Get score for this picture if possible.

"Green Eyes."

Released by Paramount—Five Reels.

Prepared by Louis F. Gottschalk.

THEME—Chambre Separee.....Valse Lente.....Hemberger
1. AT SCREENING. .....Elegie. .....Lubomirsky
2 min. Adagio.
2. T. HUNTERDALE, THE ANCEST'L.Air de Ballet.....Borch
2 min. Allegretto.
3. T. SHARLEY HUNTER, GIVING....THEME
2 min. 30 sec.
4. T. JIM WEBB, ONE OF.....Song Without Words...Rebikoff
1 min. 30 sec. Andante.
5. D. RECEPTION SCENE. .....THEME
3 min. 15 sec.
6. T. WHEN PASSING DAYS.....Caprice. .....Pryor
5 min. Allegretto.
7. AS THE GREEN-EYED.....Elegie. .....Lubomirsky
3 min. 45 sec. Adagio.
8. T. YOU'RE NOTHING BUT.....Coquette. .....Johnstone
1 min. 30 sec. Allegretto.
9. I HOPE YOU REMEMBER.....Oriental Nights.....Grant
2 min. 30 sec. Tempo di Valse.
10. T. THE CLAIMING OF THE.....Caprice Annette.....Borch
1 min. 30 sec. Allegretto Grazioso.
11. T. THE BALL IN HONOR.....THEME
5 min. 15 sec.
12. T. GRAPE JUICE. .....Chasing the Chickens...Walker
3 min. 30 sec. Fox Trot.
13. T. I KNOW ALL ABOUT WOMEN...Passepied. .....Delibes
2 min. 15 sec. Allegro.
14. D. DONALD MEETS MARGERY....Song Without Words...Rebikoff
2 min. Andante.
15. D. WHEN MARGERY LEAVES.....Melodie. .....Karganoff
3 min. 45 sec. Moderato.
16. T. I'VE KILLED CHAPMAN.....Dramatic Agitato No. 38..Minot
1 min. 45 sec. Moderato.
17. D. DONALD ENTERS ROOM.....Dramatic Tension No. 9,
3 min. 15 sec. Grave. Andino
18. D. DONALD GETS PISTOL.....Elegie. .....Lubomirsky
2 min. 15 sec. Adagio.
19. T. THE REALIZATION OF A.....A Curious Story.....Frommel
4 min. 15 sec. Allegretto Capriccio.
20. T. I HAVE NOT THE RIGHT.....THEME
2 min. 15 sec.
CHARACTER. .....Society drama.
ATMOSPHERE. .....Southern.

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1. **Impish Elves** (Intermezzo) —By Borch
2. **Capricious Annette** (Caprice) —By Borch
3. **Sleeping Rose** (Valse Lente) —By Borch
4. **Babillage**—By Castillo
5. **Kathleen** (Valse Intermezzo) —By S. M. Berg

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MECHANICAL EFFECTS.....None.
SPECIAL EFFECTS.....None.
DIRECT CUES.....“Love Waltz.”
REMARKS.....Get a previewing, as the cue sheet does not hold the atmosphere.

“House of Mirth, The.”

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Silent Sorrows.....Andante Pathetique.....Borch
1. AT SCREENING.....Heavy Mysterioso.....Levy
1 min. 30 sec.
2. D. AS ALCHEMIST SCENE.....Patrol Orientale.....Kiefert
45 sec. Characteristic.
3. T. LIKE THE WOMEN OF OLD...THEME
2 min. 45 sec.
4. T. IN SPITE OF HIS.....Basket of Roses.....Albers
3min. Allegretto Moderato.
5. T. SIMON ROSEDALE WHO.....Novellette .....Marquis
4 min. 15 sec. Allegro Grazioso.
6. D. WHEN LILY READS NOTE.....THEME
2 min. 30 sec.
7. T. I MISSED MY TRAIN FOR.....Heloise .....Langey
3 min. Andantino Intermezzo.
8. T. THE AUTUMN'S LAST.....Piano Improvising.
3 min. 45 sec. Piano only accord. to action.
9. T. I MUST TALK TO YOU ALONE..Carnations .....Zamecnik
2 min. 45 sec. Allegretto.
10. D. CLOCK FACES 12.15.....Tragic Theme.....Velie
2 min. 45 sec.
11 T. YOU DO LOVE ME, LILY?.....THEME
1 min. 15 sec.
12. T. I THOUGHT YOUR APPOINT....Gavotte .....Luz
2 min. 45 sec. Moderato Descriptive.
13. T. I HAVE ALWAYS IMPRESS....Nocturne .....Luz
3 min. Andante Pathetique.
14. T. THERE'S A MRS. HAFFIN.....Dramatic Tension No. 64, Borch
3 min. 15 sec.
15. T. WHERE IS BERTHA?.....Dramatic Agitato No. 38, Minot
1 min. 30 sec.
16. T. CENTRAL GIVE ME.....Agitato No. 69.....Minot
2 min. 15 sec. Allegro Agitato.
17. D. WHEN BERTHA LEAVES.....Dramatic Recitative.....Levy
3 min.
18. T. THE FOLLOWING MORNING....Dramatic Tension.....Levy
2 min. 45 sec.
19. T. ROSEDALE TAKES ADVAN.....Dramatic Tension No. 44, Borch
4 min. Descriptive.
20. T. DON'T GO IN THERE.....Dramatic Tension.....Andino
2 min. 15 sec.
21. T. THE HOUSE OF DEATH.....Andante Pathetique.....Berge
2 min. 15 sec.
22. T. DREADING TO MEET HER.....Fifth Nocturne.....Leybach
3 min. Allegretto Moderato.
23. T. AT LEAST THERE ARE NO.....Dramatic Tension No. 67, Shepherd
2 min. 15 sec. Characteristic.
24. T. SELDON, TOO, AVOIDS.....Sweet Jasmine.....Bendix
3 min. 30 sec. Allegretto Grazioso.
25. T. LET'S INSIST ON MISS.....Perpetual Motion.....Borch
1 min. Allegro Agitato.
26. D. WHEN SELDON ENTERS.....THEME
2 min.
CHARACTER.....Society Drama.
ATMOSPHERE.....Neutral.
MECHANICAL EFFECTS.....Telephone, Door Bell.
SPECIAL EFFECTS.....Piano Solo to action.
DIRECT CUES.....None.
REMARKS.....None.

“Inside the Lines.”

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME A—The Crafty Spy.....Descriptive Mysterioso..Borch
THEME B—May Dreams.....Winsome Moderato.....Borch
1. AT SCREENING.....Lento .....Berge
2 min. 15 sec.
2. T. THE BRAINS OF THE.....Dramatic Tension.....Andino
1 min. 30 sec.
3. T. THE EYES OF THE OCTOPUS..Drums only.
15 sec.
4. D. AS MARCHING SOLDIERS FADE.THEME A.....Borch
2 min. 45 sec.
5. D. WHEN SERVANT BRINGS.....Dramatic Tension.....Levy
1 min. 30 sec.
6. D. WHEN SOLDIERS ARREST.....Vivo Finale.....Berge
3 min. 15 sec.
7. T. WAR STRANDED AMERICANS...Over the Top Boys.....Berg
3 min. 30 sec. American March.
8. T. AT THE SWISS FRONTIER.....Storm Furioso.....Minot
2 min. 30 sec. Descriptive.
9. T. THESE ARE BAD TIMES.....THEME B.
2 min. 45 sec.
10. T. THE RAIN IS OVER.....Scherzette .....Berge
1 min. 45 sec. Symphonette Suite.
11. T. A NIGHT IN EGYPT.....The Caravan.....Borch
2 min.
12. T. LIEUT. VON HARDENDORF.....Patrol Orientale.....Kiefert
3 min. 15 sec.
13. D. WHEN HARDENDORF IS.....Shadows of Night.....Borch
2 min. 15 sec.
14. D. WHEN 1932 ARRIVES AT.....THEME A.
2 min. 15 sec.
15. T. THE NEXT MORNING.....Sinister Theme.....Vely
1 min. 30 sec.
16. T. GIBRALTAR, BRITANNIA'S.....Rule Britannia.....Eng. Air
45 sec.
17. T. THE SPLENDID HOTEL.....Sleeping Rose.....Borch
3 min. Valse Lento.
18. T. LADY CRANDALL, THIS.....THEME A.
3 min.
19. .. WHEN JANET SEES 1932.....THEME B.
3 min.
20. T. I CAN'T EXPLAIN WHY.....Dramatic Narrative....Pement
4 min. 15 sec.
21. T. SEND THIS MAN TO PARIS.....Tragic Theme.....Vely
3 min. 15 sec.
22. T. A DAWNING LOVE AMID.....THEME B.
3 min. 15 sec.
23. T. IT SEEMS STRANGE THAT.....Impish Elves.....Borch
3 min. 45 sec. Winsome Intermezzo.
24. T. BERLIN, I WAS IN.....Capricious Annette.....Borch
3 min. 45 sec. Moderato.
25. T. THE CAPTAIN HAS BEEN.....THEME A.
3 min.
26. D. WHEN CAPTAIN WOODHOUSE..THEME B.
2 min. 45 sec.
27. T. THE DAWN FINDS A.....Mysterioso Dramatico...Borch
2 min.
28. D. WHEN SAFE IS OPENED.....Perpetual Motion.....Borch
1 min. 45 sec. Allegro Agitato.
29. T. THE SAHIBA, I FOUND.....Furioso .....Kiefert
1 min. 45 sec.
30. T. IT IS I, WOODHOUSE.....THEME A.
1 min. 45 sec.
31. D. WHEN CAPTAIN AND.....THEME B.
1 min.
CHARACTER.....War Drama.
ATMOSPHERE.....Germany, Egypt, English.
MECHANICAL EFFECTS.....Storm, Water, Door Bell.
SPECIAL EFFECTS.....Drum Solo for Marching Soldiers.
DIRECT CUES.....Rule Britannia.
REMARKS.....None.

“Merely Players.

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—May Dreams.....Moderato .....Borch
1. AT SCREENING.....THEME
2 min. 45 sec. Andantino non tropo lento.
2. T. MRS. SEYNAVE A SEAMST.....The Shepherd's Pipe.....Gregh
3 min. Allegretto Moderato.
3. T. HOLLIS FOSTER OCCAS.....Remembrance .....Schumann
2 min. 15 sec. Moderato Romance.
4. T. RODNEY GALE A DRAMATIC...THEME
1 min. 30 sec.
5. T. I WISH I HAD THE.....Dramatic Narrative....Pement
1 min. 30 sec.
6. T. IN THE EARLY EVENING.....Kathleen .....Berg
3 min. Valse Intermezzo.
7. D. WHEN CURTAIN RISES.....The Caravan.....Borch
2 min.
8. D. WHEN SAMMY CALLS ON VERA.Capricious Annette.....Borch
1 min. 30 sec. Moderato Caprice.
9. D. AS SCENE FADES TO.....Shadows of Night.....Borch
1 min.
10. D. AS THE CURTAIN FALLS.....Babillage .....Castillo
1 min. 15 sec. Intermezzo Allegretto.
11. T. I WONDER IF YOU ARE AS.....THEME
2 min. 15 sec.
12. T. YOU'RE ALL RIGHT, DEAR.....In a Shady Nook.....Hildred
3 min. 30 sec. Moderato Tete-a-Tete.
13. D. WHEN SAMMY BRINGS.....Over the Top, Boys.....Berg
3 min. March.
14. T. I MUST ATTEND THE RE.....THEME
3 min. 15 sec.
15. T. THE FOLLOWING MORNING....Mountain Song.....Borch
3 min.
16. T. YOU HAVE BEEN SO KIND.....Dramatic Tension No. 36, Andantino
2 min. 30 sec.
17. T. THE FIRE WILL HOLD UP.....Allegro Agitato No. 8...Andino
3 min. 15 sec.
18. D. MRS. TRENT TELEPHONES.....Furioso No. 11.....Kiefert
2 min. 30 sec.
19. .. YOU MEAN THAT SHE DID.....Dramatic Tension No. 9.Andino
1 min. 45 sec.
20. T. A MONTH PASSES.....Causerie .....MacNillen
2 min. 30 sec. Andantino Intermezzo.
21. T. THEY'RE FOR MY FUTURE.....THEME
2 min. 45 sec.
22. T. TO HAVE AND TO HOLD.....Organ Solo (wedding ceremony).
15 sec.

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CONTENTS

1. Editorial
2. Theatre Reviews
3. Educational Article
4. Interesting Musical Notes
5. Standardized Cue Sheets
6. Leader's Service Bureau
7. Honor Roll of New Music

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23. D. AS WEDDING SCENE FADES....La Morsaria.....Morse
3 min. Danse Antique.
24. T. THE GREEN-EYED MONSTER...Andante Dramatico No. 62, Borch
2 min. 30 sec.
25. T. I SHALL TELL YOUR.....Spring Flowers.....Wood
3 min. 15 sec. Allegretto Intermezzo.
26. T. THE TEST.....Dramatic Tension No. 64, Borch
2 min. 15 sec.
27. T. BUT NADINE YOU ARE..?.....Dramatic Finale.....Smith
1 min. 30 sec.
28. .. I GLADLY ADMIT MY ERROR..THEME
1 min. 15 sec.
CHARACTER. .....Society Drama.
ATMOSPHERE. .....Theatrical.
MECHANICAL EFFECTS.....Telephone Bell.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....You will need a wedding march.

"Pair of Silk Stockings, A."

Released by Select—Five Reels.

Prepared by Louis F. Gottschalk.

THEME—At Sunset.....Modto Grazioso.....Brewer
1. AT SCREENING.....THEME
3 min. 30 sec.
2. T. BUT THE CHECK DOESN'T.....Mon Plaisis .....Roberts
4 min. 15 sec. Valse Lente.
3. T. NOW MAUDE PLANTAGENET....Al Fresco.....Etienne
3 min. Tempo Rubato.
4. D. SAM AND MOLLY AT HOME....Le Dauphin.....Seeboeck
3 min. Allegretto (Gavotte).
5. T. AND THIS IS THE LAST.....Rosemary .....Elgar
2 min. 30 sec. Andante.
6. T. A MONTH LATER.....Caprice Annette.....Berge
3 min. Allegretto.
7. T. I'M SUPPOSED TO BE A.....Coquette .....Arensky
2 min. Allegretto Scherzando.
8. T. THE MOST TERRIBLE SMASH..THEME
3 min. 30 sec.
9. T. NOW IS YOUR CHANCE, SAM...Intermezzo .....Arensky
1 min. 45 sec. Allegro.
10. D. SAM ENTERS CLOSET.....Mon Plaisir.....Roberts
3 min. Valse Lente.
11. T. YOU INFERNAL IDIOT.....Told at Twilight.....Huerter
2 min. 15 sec. Modo cantabile.
12. T. BURGLARS .....Mysterioso No. 3.....Minot
1 min. Allegretto.
13. T. WHO-O-O .....Al Fresco.....Etienne
4 min. Tempo Rubato.
14. T. CAN I JUST GET MY.....Agitato No. 6.....Keifert
1 min. Allegro.
15. T. GET SOMETHING TO TIE HIM..Air de Ballet.....Hillier
2 min. Allegro.
16. T. ALL RIGHT, I'LL PRETEND....Gondoliera .....Moszkowsky
2 min. Allegretto.
17. T. I—I CAME TO SEE.....Le Dauphin.....Seeboeck
3 min. 15 sec. Allegretto.
18. D. ENTERING BATHROOM.....Coquette .....Arensky
3 min. Allegretto Scherzando.
19. T. WHILE BENGAL ROUSES.....Hurry No. 2.....Langey
1 min. 15 sec. Allegro.
20. T. MORNING BRINGS THE.....THEME
4 min.
21. AT BREAKFAST TABLE.....Fairy Tales.....Herbert
3 min. Tempo di Valse.
22. T. CAPTAIN BAGNAL.....Marche Burlesque....Lanciani
2 min. Allegretto.
23. T. I WOULDN'T SIT TIGHT.....Reve D'Amour.....Zamecnik
2 min. 45 sec. Allegretto Grazioso.
24. T. THE BURGLAR. THEY HAVE..Il Guarany Overture...Gomez
2 min. 15 sec. Allegro vivace.
25. T. BUT MOLLY YOU CAN'T.....Mon Plaisir.....Roberts
4 min. Valse Lente.
26. D. SAM SHOWS SILK STOCKINGS..THEME
2 min. 45 sec.
CHARACTER. .....Dramatic.
ATMOSPHERE. .....American.
MECHANICAL EFFECTS.....None.
SPECIAL EFFECTS.....Imitate an Owl.
DIRECT CUES.....None.
REMARKS. .....None.

"Petticoats and Politics."

Released by Plaza—Five Reels.

Prepared by George W. Beynon.

THEME—April Moods.....Allegretto .....Eugene
1. AT SCREENING.....THEME
2 min. 15 sec.
2. T. THE OASIS.....By Heck.....Richardson
2 min. 45 sec. Fox Trot.
3. D. WHEN HORSEMAN APPEAR...Agitato No. 2.....Berge
3 min. Agitato.
4. WHEN ANN LEAVES BAR.....In a Hurry.....Romberg
3 min. 15 sec. Fox Trot.
5. T. IF WOMEN CAN BE SUCCESS..THEME
3 min.
6. T. WITHIN A WEEK.....In a Hamlet.....Godard
3 min. 45 sec. Moderato.
7. T. AS ELECTION DAY APPROACH-ES .....Turkey in The Straw.
1 min. 45 sec. Play to action.
8. T. ELECTIONEERING. .....THEME
4 min.
9. T. THE POWER OF SUGGESTION..New Mown Hay.....Mathews
2 min. 45 sec. Moderato.
10. T. KENO BILL'S DONE SWIPED...Dramatic Agitato No. 43.Borch
2 min. 15 sec. Agitato.
11. T. THE RESULT.....Joyous Allegro No. 25..Borch
1 min. 45 sec. Agitato.
12. T. IT'S FUNNY WHAT A DIFFER..It's Funny What a Difference a
2 min. Pop Ballad.
13. T. THE FIRST SESSION OF.....Funeral March.....Lanciani
4 min. 45 sec. Moderato.
14. T. WORKING OUT THEIR.....Babillage .....Castillo
3 min. Allegretto.
15. T. THE FIRST ANNUAL SUFFRAGE.Waters of Venice...Von Tilzer
3 min. Waltz.
16. WHEN BANDITS ENTER.....Agitato No. 39.....Minot
3 min. 15 sec. Agitato.
17. T. MORNING USHERED IN.....L'Arlessienne .....Bizet
4 min. Dramatic Andante.
18. T. THE POSSE MAKES CAMP.....Reverie .....Rissland
3 min. Andante sostenuto.
19. D. ANN JUMPS ON HORSE.....Allegro No. 1.....Langey
2 min. 30 sec. Galop.
20. T. THE DAWN OF A NEW DAY....THEME
1 min. 45 sec.
CHARACTER. .....Comedy Drama.
ATMOSPHERE. .....Western.
MECHANICAL EFFECTS.....Gun shots.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....None.

"Talk of the Town."

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Tony from America.....Moderato .....Mockton
1. AT SCREENING.....Madrigal and Valse Lente, Wormser
2 min. 30 sec. Allegro.
2. T. AT FIFTEEN.....Caprice .....Pryor
3 min. 45 sec. Allegretto.
3. T. WON'T YOU PLAY FOR ME?....Boy of Mine.....Caruso
3 min. Allegro (One-Step).
4. D. BOY IN BATH TUB.....Tarentella .....Bohm
1 min. 30 sec. Allegro.
5. T. AT TREES AND FLOWERS LEAVE .....Mother's Garden.....Frey
2 min. 45 sec. Tempo di Valse.
6. T. A YEAR.....Butterfly .....Densmore
1 min. 30 sec. Allegro Scherzando.
7. T. A THING FORBIDDEN.....Badinage .....Herbert
2 min. 30 sec. Allegro.
8. D. GENEVRA POSING.....Springtime .....Drumm
1 min. 45 sec. Tempo di Valse.
9. T. PLEASE CHASE ONE FOR.....THEME
1 min. 45 sec.
10. T. WITH THE SUBTLE INSTINCT..Valse Ballet.....Granier
3 min. 30 sec. Tempo di Valse.
11. T. LAWRENCE I WANT SOMEBODY.THEME
2 min.
12. T. NO TRACE OF HER.....Vanity .....Jackson
2 min. 15 sec. Moderato (Caprice)
13. T. THE AWAKENING.....Chanson Bohemienne.....Boldi
1 min. 15 sec. Valse Lente.
14. T. THE TRANSFORMATION.....N'Everything .....Jolson
2 min. Moderato (Fox Trot).
15. T. WHEN MEN AND WOMEN.....Land of Joy.....Val Verdi
1 min. 30 sec. Allegro.
16. T. JACK LANGHOME.....Dance of the Debutantes,
2 min. 15 sec. Allegretto. Langey
17. T. WHEN A WOMAN WONT.....Valse Fantastique.....Eville
1 min. 30 sec. Tempo di Valse.
18. T. YOU D. SCANDAL MONGERS....Fads and Fancies.....Smith
2 min. Allegretto.
19. T. YOU'RE A D. FOOL.....Perpetual Mobile.....Bohm
3 min. 15 sec. Allegro.
20. T. YOU ARE GOING.....THEME
1 min. 45 sec.
21. T. ENTRANCE TO BLACK CAT....Jump, Jim Crow.....Romberg
2 min. 30 sec. Moderato.
22. T. JUST PLAYING WITH ME.....Appassionato .....Smith
3 min. Allegro.
23. T. MORNING SUNBEAMS.....THEME
1 min. 30 sec.
24. T. TIME WORKS WONDERS.....Valse Poupee .....Poldini
1 min. 45 sec. Tempo di Valse.
CHARACTER. .....Drama.
ATMOSPHERE. .....Neutral.
MECHANICAL EFFECTS.....None.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....None.

Leaders' Service Bureau.

Questions Answered—Suggestions Offered.

Q WHERE can I procure some classical music that will fit pictures? I have been playing all the Hurrys and Agitatos that are sold, and I find that our patrons are desiring a better class of music. Please help me with your kind suggestions.

A. Almost any of the recognized music publishers can supply you with what you want. You have not stated the size of your orchestra or whether you need only piano or organ selections, and this makes it difficult to specify particular numbers suitable for picture playing. There are many works of Wagner, excerpts from Beethoven and Schubert, many standard Overtures, and practically all the Grand Opera selections, which provide an adequate musical setting for pictures. They can be obtained, for piano, organ or orchestra, from Schirmer, Ditson or Fischer.

* * *

Q. Help! My orchestra leader has decided to strike and call out his men. They are non-union and considered the best players in this little town. The leader realizes that he can demand any salary and get it or I shall be forced to dispense with my orchestra. This is not the first raise I have been forced into, and I would be pleased to know what you could suggest that would bring them to their senses.

A. Buy an organ. This will effectually cure the strike-bee sting. If you get an organ cut down your orchestra and play both. If the orchestra decide to leave, you will then not be placed in a position where you have no music. The organ in itself will find favor with your patrons, and if your orchestra behave and act in concert with the organist you will have a fine combinaton that will have an added box office value. Another method might prove effective if feasible. Try to get a Union orchestra. The rates are fixed and you will have no re-occurence of the dissension now prevailing.

* * *

Q. Kindly advise where I can get collection of music for pictures, any suggestions appreciated.

A. There has been formed the Belwin Music Co., which handles all classes of photoplay music and a large assortment of the standard pieces. They are a little cheaper than the publishing houses and yet they can supply you with everything that has been published. Their address is the Columbia Theatre Building, New York City.

* * *

Q. Could you tell me who were the great violin makers of the fifteenth century.

A. Stradavaris, Amati and Guarneri. Of the three, Stradavaris was regarded as the best, and his violins are almost priceless at the present day.

* * *

Q. What is a Tympanon?

A. This instrument dates back into the fourteenth century, and was played extensively in the days of Louis XIX. It is a cross between a harp and a xylophone in that it has the strings of the harp placed horizontally and is played much as the xylophone by striking the strings with small hammers. The leading exponent of today of the Tympanon is Sascha Votichenko.

* * *

Q. There does not seem to be any improvement in cue sheet service, although an article of yours in a recent issue brought to the attention of the producers the inadequacy of most cue sheets as prepared today. Truthfully, ninety per cent. of them are of no use whatever, and something should be done to either improve the service or else stop the waste of money. Can't someone get at the men "higher up" and point out to them the absolute uselessness of the so-called "service" they are paying for?

A. In almost every issue of the Moving Picture World we have hammered this subject of cue sheets, and yours is one of many like complaints. The most direct route to better service is to send your kick to the executives of the companies at fault. These men are busy men, and may never read all that is printed about cue sheets, and it is a "moral certainty" that the guilty offender is not going to bring the matter of his shortcoming to the attention of these executives. Although they are busy they will welcome any reasonable suggestion or just complaint that might tend to improvement in any of their service departments.

* * *

Q. I note in the papers Walter Damrosch is to take a symphony orchestra overseas to play at the rest camps under the auspices of the Y. M. C. A. Is it a fact that the musicians services are being contributed gratis as a patriotic act or are they in the pay of the Govern-

A. All expenses and salaries of the musicians who are going abroad are paid out of a fund for that purpose in connection with the Y. M. C. A. Mr. Walter Damrosch is contributing his services free.

* * *

Q. How are the back-stage effects worked and what do they consist of in productions like "Hearts of the World?"

A. Cues are given to the electricians, and by watching the screen action from behind the screen or from the wings they are able to exactly synchronize all the effect. The instruments used off stage are usually a big drum for shots, wind machine, water machine, sand blocks, and ratchet.

* * *

Q. I visited a picture house where the orchestra consists of piano, two first violins, and cello. The violins were not together, the cellist could not be heard, and the pianist was right there with the "drown-out" stuff. For four pieces could not a better combination be used, and what would you suggest? I am a violin leader, but I would hate to think my fiddle sounds as weird as the two "first" in that theatre.

A. This is a good combination of instruments for an orchestra of four, and because of their bad execution we can hardly blame the instrumentation.

HONOR ROLL

"GOD BE WITH OUR BOYS TONIGHT"

By
WILFRED SANDERSON

Published by Boosey & Co.
New York

This is a fine ballad, admirably adaptable as a theme. Leaders will find it a most welcome addition to their libraries. It can be used as a violin, cello, cornet or flute solo with orchestral accompaniment.

Index.

Cue Sheets.

PICTURE.	PRODUCER.	ARRANGER.	PAGE
"ANGEL CHILD"	Plaza	G. W. Beynon	1270
"BREAD"	Universal	Bradford	1270
"BURGLAR FOR A NIGHT, A"	Paralta	G. W. Beynon	1270
"DECIDING KISS, THE"	Universal	Bradford	1270
"GREAT LOVE, THE"	Artcraft	Gottschalk	1272
"GREEN EYES"	Paramount	Gottschalk	1272
"HOUSE OF MIRTH, THE"	Metro	Berg	1274
"INSIDE THE LINES"	World	Berg	1274
"MERELY PLAYERS"	World	Berg	1274
"PAIR OF SILK STOCKINGS, A"	Select	Gottschalk	1276
"PETTICOATS AND POLITICS"	Paralta	G. W. Beynon	1276
"TALK OF THE TOWN"	Universal	Bradford	1276

Advertisements.	PAGE.
ASTORIA PUBLISHING COMPANY	1273
BELWIN, INC.	1273
BOOSEY & COMPANY	1271
BRYANT MUSIC COMPANY	1275
FISCHER, J., & BROTHER	1273
GREINERT, CHARLES	1275
HINDS, HAYDEN & ELDREDGE	1275
SEEBURG	1275

Spokes from the Hub

By Marion Howard

SURELY all are interested in the Davenport family, as stage and screen players, so it is not pleasant to tell of the funeral I attended the other day of Edgar L. Davenport at Forest Hills, where his talented sister, Fanny, lies. He had been ailing for a long time, so that the end was foreseen by his immediate family, though a shock to others. Many floral tributes came from New York and elsewhere. Harry Davenport, the sisters—May Davenport Seymour and Blanche Davenport—were present. There is one daughter, Marjory, who greatly resembles her late Aunt Fanny, and who has recently become engaged to a young army officer.

* * *

Just had a chat with Anita Stewart over here, doing a picture at the exclusive North Shore, and it was good to seen Vernon Steele in support. The news has gone forth about her transfer from the Vitagraph to Louis B. Mayer of the Hub, who promises to do much for this star. Miss Stewart I found most unassuming, natural, and girlish, with no inclination to shine away from the screen. Some of the local interviews have been queer and no one mentioned "Hubby" Cameron, who is in the service, stationed around here at present.

* * *

An embarrassment of pictures has been ours of late, but space forbids the mention all deserve. "The Firefly of France" went strong, and everyone likes Wally Reid. Features were admirably written titles and fine support. No, Wally was not the Firefly, for that honor went to Raymond Hatton, the embodiment of versatility. We liked the way the story unfolded, the suspense of it all, and we did think Reid looked immense in his aviator uniform. Some punch in this offering! On the same program was "The Vamp," clever, well done by Enid Bennett and a selected cast. Charles French, our old friend, in "The Guilty Man," made good here, as did Melbourne MacDowell, who played a Hun spy. This is the very best picture seen with Miss Bennett. For a weekly we had thousands of troops at Gettysburg "waiting orders." If you recall this historic place you can imagine the effect on the audience when the men were disclosed making the word "Gettysburg" and then breaking ranks.

* * *

What a sparkling picture "Good Night, Paul" is! Yes, a bit risque, in a spot or two, and inconsistent, but good farce, and so well done by Constance Talmadge, Harrison Ford and that funny player, John Steppling! Fine summer picture, and after all, we must have the lighter stuff these trying days. This reminds me to ask why the weeklies show us wrecks, fires and floods, for nobody is interested, unless concerned directly. Mutt and Jeff continue to edify all, but we like best the pictures from France just now.

* * *

"Shark Monroe" displayed some extra fine titles in the first reels with a background of the ocean in motion. Several around me exclaimed, "how cool," for it was seen on one of the hottest nights of the season. Of course, W. S. Hart has his following, but I do wish he would give us a picture now and then with a different theme and done in the East. A sailor next me was a bit wrathy over the terms used during the storm at sea like "Furl the flying jib topsail," as if there was such a thing. This chap was up on matters nautical, and he was plainly disgusted at the captain's orders. However, few there knew the "dif," so there you are! There was some cave man stuff and the customary ending, hero winning out. Splendid Alaskan atmosphere. Best work next to the hero was that done by Bertholde Sprotte, Hart's pal, and "white' 'all through.

* * *

A very good friend of mine declared that she did not like "Cecilia of the Pink Roses," but I was agreeably disappointed, and found it not only wholesome, but well done, by that incomparable beauty, Marion Davies, with fine support. Picture is sure to go with the Catholic set, especially as it has religious touches and a splendid finale. They gave the star George Le Guere for her wayward brother, and here we had an illustration on snobs versus loyalty, in dealing with the paternal. Willette Kershaw made a pathetic wife, who went out of life too soon. It is a human, compelling story, well directed by Julius Steger.

* * *

The big hit over here of late was the Fairbanks picture, "Say, Young Fellow," for it had a new idea well worked out in double exposure stunts, the star posing as a little mentor or curb on impulses, etc. What most of us liked was the delicious romance of the village spinster and a bachelor, impersonated by James Neill, and his versatile wife, Edythe Chapman. It was a delightful change from Doug's swift athletics. Titles were excellent, causing hearty laughter.

* * *

On the same program was Clara K. Young in "The Claw," not especially convincing in spots and too much melodrama for this clever star.

* * *

"You Can't Believe Everything," a Triangle with little Swanson, had one or two novel features, like the "Neptune Dinner," the guests in effete bathing suits, disclosing some anatomy to cause big laughs. In "The Service Star," a stunning picture for Madge Kennedy, I saw Clarence Oliver for the first time, and doesn't he look like his father? This picture ought to be a go, for it has a motive, good lighting, and is so well cast. Following this was "How Could You, Jean?" very entertaining, "Little Mary," as usual, giving pleasure. During that week Mrs. Tyer gave us "Opportunity," a Metro picture for Viola Dana doing odd stunts like going to a prize fight, dressed as a boy, and running up against two men who don't "do a thing" to the little masquerader. There is too much running about in pajamas by the trio. It was some sight! Glad to see Edward Abeles, that sterling actor, now in the pictures.

* * *

"To the Highest Bidder" proved a novelty, and I have not seen anything funnier in a long time than Frank Norcross as the auctioneer! Why his name is not in the printed cast is beyond me, for he has ever done good character work for the Vitagraph. Alice Joyce and Percy Standing are the stars in this. Two other good Vitagraphs at the Fenway were "Tangled Lives," with the dependable Harry Morey, Betty Blythe, Eulalie Jensen and Charles Kent, and "The Girl in His House," featuring Earle Williams, Harry Lonsdale and Grace Darmond—fine picture, good for repeats. Splendid photography and all else.

* * *

"Everywoman's Husband," good picture, with lesson on domesticity and how to keep "hubby" happy at home in spite of mother-in-law. I caught many around me nudging each other when the lines and acts shot home. It was convincing, and showed that a house is not always a home. Good twist at the end of this.

* * *

Hayakawa has again scored in "The Bravest Way," and it was good to see his dainty little wife, Tsuri Aaki, with him. Florence Vidor was beautiful, but why the make-up? For a supposed Oriental, she was far removed in appearance. Winter Hall was the polished villain and the play ended well, despite the limps here and there. "Old Wives for New" had a long cast of Artcraft players. Here we had Florence Vidor again, but there was a lot of rough stuff, though the beauty parlor doings got the laugh, especially when Sylvia Ashton emerged more sylphlike and quite attractive by contrast with the "before" habit. Elliott Dexter did not seem to fit as the husband.

* * *

Well I take off my hat to Director Blache for giving us such good business in the Metro picture, "A Man's World," and to Rachel Crothers for writing the play on a timely theme—man's alleged supremacy in the world of morals, etc. Then we had some splendid comedy touches around the kid and his dog, who did quite a few stunts to make us all laugh. Except for a bad make-up of lips, Emily Stevens showed up to advantage and was well supported by the trio of Bohemians, including Walter Hiers and Frederick Truesdale, who played the "bad un," and left the field clear for the good boy. This was quite classy all through after the first reel, and wasn't Florence Short some Vamp! It is hard to believe that she played Nancy Hanks in the Lincoln pictures with the lamented Chapin. On the same bill we had dear little Minter, in "Social Briers," quite the best Mutual seen here in weeks; the small town stuff had new features and good character drawing. There is a nice little romance all through, and some comedy elements to make this a go anywhere. How we did laugh over the hero's roadster tuned to speed high lights, and his later efforts, like suddenly acquiring religion, in order to hear and see the heroine in church.

Manufacturers' Advance Notes

World Pictures Releases Five Subjects in September

DURING September World Pictures will release five big productions on the regular program. Each of these pictures is really a "special," and each of them possesses drawing power. First on the program comes June Elvidge with Frank Mayo in "The Power and the Glory." This picture has been filmed from the best selling novel of the same name by Grace MacGowan Cooke. Miss Elvidge appears in the role of Jonnie Consadine and Frank Mayo as Gray Stoddard. Others in the cast are Madge Evans, Albert Hart, Clay Clement, Jack Drumier and Johnny Hines.

An important picture scheduled by the World for release on September 9 is Louise Huff in "T'other Dear Charmer." This is Miss Huff's first picture for the World, and the story was written by Charles Sarver, scenario editor of the World. Miss Huff appears in the role of Betty Hallowell. John Bowers is her leading man. Other members of the cast are Charles Dungan, Eugenie Woodward, Valda Valkyrien, Florence Billings, and Ida Darling.

Carlyle Blackwell and Evelyn Greeley will be seen in "By Hook or Crook," which will be released on September 16. The story is an entertaining one, it is light and pleasing. Supporting are Jack Drumier, Henry Warwick, Lucia Moore, Nora Cecil, Frank Doane, and Alice Chapin.

"To Him That Hath" is the title of the September 23 release, and it stars Montagu Love. The picture has been filmed from the best selling novel of the same name by Leroy Scott. It tells of the manner in which a man takes another's blame for theft so that the guilty man's memory may be held in reverence by people of the mission which he has founded.

Supporting Mr. Love are Reginald Carrington, George Lessey, Gertrude McCoy, Ethel Kaye, Marion Barney, and Edward Elkas.

The final production for the month is the best picture that Ethel Clayton ever made for the World. It is "A Soul Without Windows," and it is a tense, gripping and tremendously interesting drama of the present day. Frank Mayo appears in this production in support of Miss Clayton.

Two Loop Houses Praise Essanay-Chaplin Picture

THE new two-part Charlie Chaplin comedy released by Essanay, "Triple Trouble," has just completed a two weeks' run at the Castle theatre and a week at the Playhouse, two of Chicago's first run Loop theatres, where it ran to packed houses.

The George Kleine releasing system reports that all of its offices throughout the country are doing unusually heavy bookings, and that in the cities it is being booked by first run houses and by chain after chain of theatres, while many of the smaller cities are billing the town with the picture. Everywhere it has been run it is reported the houses were crowded and the patrons enjoyed the picture.

Essanay has invited all exhibitors to view the comedy for themselves before booking. Many have taken advantage of this offer, while others who have not had the time to see the picture themselves are booking on the report of the large runs in the central location.

Wellington Cross to be Featured in Triangle Plays

WELLINGTON CROSS, favorably known as a vaudeville headliner, and also for good work in various musical reviews, has forsaken the glare of the footlights for the silent drama, and will make his initial appearance in screen work under the Triangle trade-mark. His first picture will be "A Grey Parasol," in which he will be jointly featured with Claire Anderson. The directing will be in charge of Lawrence Windom. The story is by Fred Jackson, a New York playwright of reputation.

Director Thomas Heffron has already filmed many of the first scenes in "Tony America," featuring Francis McDonald in the title role. Nearly one hundred extras were used in these opening sets and the atmosphere of picturesque Italy was reproduced. A competent cast, consisting of Yvonne Pavis, Mrs. Harry Davenport, Dorothy Giraci, Rae Godfrey, Herald Holland, John Rivers and Dick Loreno have been selected.

Director Jack Conway and his western company are at Triangle's Santa Monica ranch shooting the final pictures for "Desert Law." This story, by Louis H. Kilpatrick, was originally called "Mountain Law."

Director Hopper and the entire cast of "Mystic Faces," in which the little Japanese star, Jack Abbe, is to be featured, have been haunting the back alleys of the Los Angeles' Chinatown district for the past week, doing some "atmosphere" stuff.

"The Atom," with Pauline Starke and Harry Mestayer in the leading roles, is nearing completion, and Director Dowlan and company are away on location shooting that part of the scenario which calls for western "background" stuff—scenic and otherwise.

Albert Parker, who is handling the megaphone on "The Secret Code," featuring Gloria Swanson and Barney Sherry, has alternated between the Triangle studios and "locations" for practically the entire week, "shooting" the final scenes of the production.

Doris Kenyon Returns from Trip.

Doris Kenyon has returned this week from Kentville and Halifax, N. S., where, during the past three weeks she has been visiting relatives and, incidentally, entertaining soldiers. Miss Kenyon made the return trip by steamer, despite the fact that Hun U-boats were haunting the waters. In crossing the Bay of Fundy the steamer upon which she was making the trip picked up a number of survivors from a Japanese freighter that had been sent to the bottom by one of the raiders.

Stopping at Boston, Miss Kenyon attended the opening of "The Street of Seven Stars," the first picture produced by her own company, De Luxe Pictures, Inc. The picture began a week's run at the Park theatre, where Miss Kenyon appeared in person at the afternoon and evening performances on Monday, as was told in the World last week. Manager Soriero had advertised her coming, and the throngs that turned out to greet her were so great that for a time traffic on Washington street was blocked.

Many Novel Expedients Push "Pershing's Crusaders"

WHILE several novel ideas have been used by various exchange managers in the intensive booking campaign inaugurated for "Pershing's Crusaders" it remained for Douglas Hawley, new manager of the First National Exhibitors' Circuit at Dallas, and former news editor of the Times-Herald there, to introduce still another rather unusual and effective plan to secure bookings and at the same time bring the exhibitor and the local newspapers into closer co-operation.

When M. Hawley sent quotation cards on "Pershing's Crusaders" to the theatres in Texas and Arkansas he also sent a strong circular letter to the editors of 150 selected newspapers with an advance story enclosed on the United States Government's First Official War Feature. In the letter to the editors Mr. Hawley urged that they call upon the local exhibitor as a patriotic duty and request the exhibitor to book "Pershing's Crusaders" with the assured co-operation of their respective newspapers.

Portland, Ore., is another of the large cities in which the local newspapers have given columns of publicity to the big picture, and as a result it has been held over at the Heilig theatre for an additional week.

In Denver, "Pershing's Crusaders" was shown twice daily at the Broadway theatre under auspices of the Civic and Commercial Association. The band from Fort Logan played at the opening performance, and recruiting officers were on hand at all times.

During the second week's record run in Oakland, Cal., the entire force of the Moore Shipbiulding Company was in attendence one night accompanied by their own forty-piece band. The Sons and Daughters of Washington reserved another night, and these were all big events.

Right across the bay in San Francisco the officials of the Southern Pacific Railroad bought the Columbia theatre outright for one night for its employees.

The same story is repeated in hundreds of other cities, according to reports being received at the offices of the First National Exhibitors' Circuit, which demonstrates that when an exhibitor is alert in securing the co-operation of the newspapers and local civic and military organizations he is assured of a record-breaking business with a picture like "Pershing's Crusaders."

Farnum Begins "Man of Power."

William Farnum has just begun work on a new play at the Fox studios at Hollywood. The play is titled "Man of Power." It was written by Frank Lloyd, Mr. Farnum's director, and the production, of course, will be directed by Mr. Lloyd. The play is said to be one of exceptionally strong situations.

Scene from "The Wooing of Riley" (General Film).

Kate Price and Otto Lederer Put Over "Wolfville Tale"

TWO old-time screen favorites make their first appearance in a Wolfville Tale this week in "The Wooing of Riley," a brisk and entertaining comedy-drama of the real West, released by General Film Company. Kate Price, well known for her work in comedy parts, and Otto Lederer, another well known film player with a penchant for laughmaking stunts before the camera, play the chief comedy roles in this story.

Riley, a reckless cowpuncher, played by Lederer, sets out to satisfy his overpowering thirst, and in the midst of his joy-crusade becomes fascinated with the beauties of Sal, the wash-lady, who is portrayed by Kate Price.

The town is stunned when it learns that Riley has become engaged to its wash-lady, and Riley is, too, when he sobers up. The leading citizens frame up a deal to chase Riley out of town and thus relieve him of his difficult position. Four-Bar Bob volunteers to accompany him, but the chase suddenly becomes real when it is learned the latter has not played fair and has decamped with the post office money box. Under such circumstances the eloping roysterers are quickly caught, and Sal recovers her lost one.

De Luxe Now Has Second Subject Before Public

WITH the release on August 17 of "The Inn of the Blue Moon," by Louis Joseph Vance, Doris Kenyon, as the head of her own company, De Luxe Pictures, Inc., now has two productions on the market. The first, "The Street of Seven Stars," was released early in July. Reports from exhibitors are that it has been successful, its patronage coming to not an inconsiderable extent from those who have read the story. Both pictures were directed by John B. O'Brien.

At a private showing given a few days ago of "The Inn of the Blue Moon," the general opinion appeared to be that the picture would make a decided hit, especially with those who like a clean, interesting story in which love plays a prominent part. In the dual role of twin sisters, one a country girl and the other a society belle of New York, Miss Kenyon takes full advantage of the opportunity to display her versatility. Her winsome personality fits admirably both the characters.

In a number of scenes in which she is shown simultaneously as both sisters especially interesting situations develop. Some of the exteriors in this picture are romantic and beautiful and the photography is distinctly out of the ordinary.

Fox August Bulletin Out.

The largest and most attractive number of the Exhibitors' Bulletin, published by the Fox Film Corporation, has just been issued for August. This number, which is printed in blue ink, has fifty-two pages, beautifully illustrated by drawings and photographs of Fox stars and events in the Fox organizations of interest to exhibitors. The cover design is a handsome drawing of Tom Mix, done by Nadherny of the New York Herald.

Among the strong features of especial interest to exhibitors are several pages showing how showmen in different parts of the country have adopted means to put pictures over successfully. There is a page article on Frank W. Buhler of Philadelphia, describing his methods. Another page is titled, "Says His Pocketbook to Your Pocketbook," being the testimony of different exhibitors on how they showed certain productions. A page of editorials gives helpful advice to exhibitors on the conduct of their business, and still another page is devoted to stories that fit under the caption, "What the Other Fellow is Doing." "Flares from the Film Trenches" is the caption of a page.

"Fires of Youth" (Bluebird).

"Fires of Youth," the Bluebird release for August 26, is a story of the failure that often attends the attempt of a man in the autumn of his life to mate with a girl in the spring of life's cycle. The scenario is by Fred Myton. Rupert Julian produced the film. Ruth Clifford plays the leading role as Lucile Linforth, wife of a man twice her age.

Lon Chaney, supporting Monroe Salisbury in Bluebird's production, "That Devil Bateese," is establishing a record as a character actor. He has played every racial type from Hindu to Hottentot.

Billboard Campaign of Famous Players-Lasky On

THE national billboard campaign now being conducted by the Famous Players-Lasky Corporation is attracting the attention of both public and exhibitors. Although the plan of renting billboard space to exhibitors calls for only a "fifty-fifty" expenditure on the total charge of the twenty-four sheet stands exhibitors are being allowed to take two-thirds of the space on the boards for their own announcement, the remainder of one-third of the space being taken up by the Paramount-Artcraft announcement. Thus the manager is given plenty of space to advertise the showing at his theatre of Paramount and Artcraft pictures, a space over the top of the stand also being allowed to fill in with the name of his theatre. As a result the entire twenty-four-sheet stand appears as a direct advertisement to the theatre which the exhibitor gets at one-half the cost of the twenty-four sheet figured on a special low rate because of the large scope of the campaign.

Exhibitors are renting this billboard space from the exchanges of the Famous Players-Lasky Corporation, just as if they were renting film. They apply at the local exchage for a certain number of stands and pay their charges for this space to the exchange, which in turn remits to the home office where the entire national campaign is paid for. This paper is the regular line of production six or three sheets. By using date strips or "snipes" the manager can bill four different Paramount or Artcraft pictures of daily change if desired.

With the advertising of the Famous Players-Lasky Corporation in the newspapers, in the magazines and on the billboards, the Paramount and Artcraft product is truly living up to the slogan "nationally advertised." The entire drive of the Famous Players-Lasky Corporation is so arranged that the exhibitor can directly tie up to it.

Ethel Barrymore Begins Work on "Lady Frederick"

ETHEL BARRYMORE'S newest Metro vehicle, "Lady Frederick," by W. Somerset Maugham, has been placed in production at the Metro studio under the direction of Herbert Blache. The scenes first photographed by George K. Hollister were those in Lady Frederick's drawing roon, and Lord Frederick's smoking room.

The cast of "Lady Frederick" reads like a small "Who's Who" of stage and screen. E. J. Ratcliffe has been engaged to play the part of Lord Frederick. H. E. Herbert will play the important role of Paradine Fuldes. Eugene Strong will play Lord Mereston's son. Joseph Kilgour, a "villain" who has no rival in the hearts of the public, has been given the part of Montgomery. Harold Entwhistle plays Lord Mereston. Maude Turner Gordon plays Lady Mereston. John Goldsworthy returns to Metro as Lord Beresford.

June Mathis and Katharine Kavanaugh have adopted "Lady Frederick" for the screen. P. Thad. Volkman is assisting Mr. Blache.

Desmond and Pauline Stark Featured in Triangles

THE first Triangle release scheduled for the week of August 25 offers Pauline Starke in "Daughter Angele," a picture described as a melodrama with a pretty romance and a new war angle. It tells of the adventures encountered by Pauline Starke as Angele, who is hindered at a reconciliation with her wealthy grandparent through the efforts of his housekeeper who would win his estate for herself and her son. All become involved in a spy plot which is foiled through the vigilance of Angele's faith and her young lover.

In the cast with Miss Starke are two new Triangle players, Harold Holland, the heavy, and Lulu Warrenton. William Dowland directed this production, which was written by M. H. Sterns, with continuity by George Elwood Jenks. Elgin Leslie handled the camera.

Henry Otto directed William Desmond in "Wild Life," a play by M. V. Dearing, which is offered as a second release for the week. It is a western subject in which Desmond is offered as a "square gambler," and Josie Sedgwick, who supported him in his last two productions, "Hell's End" and "Beyond the Shadows," will again be seen as his leading woman.

S. S. Norton photographed this production, which has in the supporting cast Dot Hager, Ed Brady and Bill Patton.

Fox Printing 32,000-Word Serial on Pershing Story

AS ONE of the helps to exhibitors booking the great patriotic picture, "Why America Will Win!" the Fox Film Corporation has sent out, through a big newspaper syndicate, a 32,000-word serial story on the life of Gen. John J. Pershing, upon whose career "Why America Will Win!" is based. The serial will appear in 500 of the most prominent newspapers in the country.

Not only will this serial appear in these newspapers, but advertisements linking up the story to the film will appear in all the newspapers using the serial. The story will be widely advertised, and it is expected it will have a great box-office influence in the showing of the picture.

The serial is illustrated with exclusive copyrighted photographs obtained by the Fox organization in the course of long research into General Pershing's career, from his boyhood days in Laclede, Mo., up to the present.

This serial will soon be appearing in all the newspapers that have taken it. There are twenty installments, and it is believed that the story will make every newspaper reader in the country familiar with the life of the great American leader.

To obtain this unusual help to exhibitors, it is said the Fox organization employed several trained investigators who ransacked the files of the War Department, interviewed friends of General Pershing and went to various places to obtain first-hand information.

In addition to this story the Fox corporation is issuing more than a million striking window cards, to be placed by exhibitors booking "Why America Will Win!"

Roscoe Makes a Move.

Roscoe "Fatty" Arbuckle has removed his company to the Diando studio, Glendale, Cal., where his next Paramount comedy will be made. It will be a Mexican border story requiring space and an atmosphere unobtainable at Long Beach. However, the comedian retains his offices, home, and beach privileges in the latter city, and the move is only temporary, though the company may not return to the beach if other arrangements are made meantime. The organization has no connection whatever with the Diando Company other than to rent studio space.

Meanwhile, "The Cook" has been completed and is ready for release.

The new location is said to afford every facility for splendid scenic locations, being in the foothills with mountains for background and with much open country covered with undergrowth and with many old structures and heavy timber, as well as spaces where the prairies may be simulated if necessary.

Church Supports Kathleen Clifford.

Kathleen Clifford has Fred Church as her leading man in "Angel Child," her first Plaza picture, released September 9 by the W. W. Hodkinson Corporation. Miss Clifford is the diminutive star from Charlottesville, Va., who is less than five feet tall and weighs ninety-eight pounds.

Scene from "Her Man" (Advance-Pathe).

Pathe's "Her Man" Is Story of Cumberland Mountains

IN intelligence and refinement she feels far above these men and women of the Cumberlands. She believes her mission in this life is to raise these people to her own standards of living. And yet—when the man she loves has learned to love—this uncouth mountaineer falls a victim to the feudist's bullet, the veneer of civilization vanishes—the girl becomes once again the cave-woman and, with Winchester in hand, she defends her man from the onslaught.

The above, in brief, is the lesson of nature taught by the photodrama, "Her Man," based on Charles Neville Buck's successful novel, "The Battle Cry," produced by the Advance Motion Picture Corporation. "Her Man" will be released by Pathe Exchange, Inc., September 8.

Ralph W. Ince has surpassed himself in directorship according to those who have seen private presentations of this drama of the mountains. A company of players went to the heart of the Cumberlands. Not only are the exterior scenes beautiful and correct as to detail, but all interior settings used are the interior of bona fide homes of mountain clansmen and many of these types appear during the action of the story.

No expense has been spared to make "Her Man" a special feature in every meaning of the word. Little touches are many and varied. Even the old-fashioned crazy-quilts and carpet-chain rugs are to be seen.

Elaine Hammerstein plays the difficult role of Juanita Holland, born to wealth and refinement, who finally battles in behalf of her man. W. Lawson Butt, the distinguished English actor who appeared in the stage production of "The Garden of Allah," enacts the part of "Bad Anse" Havey, leader of the clan, big, ungainly, bloodthirsty, and who finally is regenerated by the love of Juanita. Other players include George Anderson, Carleton Macy, Erville Alderson, Cecil Chichester, George Cooper and Josephine Morse.

Keeney's Fourth Subject Now in Finishing Stage

PREPARATIONS are being made by Frank A. Keeney to star Jewel Carmen, in spite of the fact that William Fox has announced he will begin injunction proceedings the moment she starts work with the Keeney forces. He intends to surround her with a strong company.

Mr. Keeney's scenario editor, Bennett Musson, is now engaged in editing and titling the fourth of the Keeney productions. It is entitled "The Uphill Path," and is by the late Paul Armstrong. It stars Catherine Calvert who is now appearing in "A Romance of the Underworld," another Armstrong story. "The Uphill Path" deals with the struggle of a girl to live down her past. It is dramatic and is full of human nature throughout.

The next Keeney release will be "Marriage," by Guy Bolton, who will be given to the public about the middle of September. Mr. Keeney is holding up the release in order to catch the better business of the fall. He is well satisfied with the success of his two releases thus far. They have done excellently, in spite of the handicapping effect of the summer weather. All the Keeney productions are distributed through the Sherry Service.

Simplex Sales Going Well on Coast.

Sales of Simplex projectors recently made on the Pacific coast indicate that warm weather has in no way affected the picture business there. The demand has been greater than in previous corresponding seasons. In the northwest a number of these machines have been installed by the Seattle Stage Lighting Company in various Government departments and training camps.

"Little Miss Moneybags" Chosen for Bushman-Bayne

A FIVE-ACT screen romance by Elaine Sterne, "Little Miss Moneybags," has been accepted by Metro Pictures Corporation for the use of Francis X. Bushman and Beverly Bayne, and work on the new production will begin at once, following the arrival of the co-stars from their honeymoon at Bushmanor. This is the first production of the stars since their recent marriage.

A notable cast will support Mr. Bushman and Miss Bayne, under the direction of Charles J. Brabin.

"Little Miss Moneybags" is being scenarioized by A. S. Le Vino, who has recently returned from Metro's Western studios at Hollywood, Cal. Mr. Brabin will be assisted by Bernard J. Durning, who has recently joined Metro's directorial staff. The story contains some unusual features, and Director Brabin promises some genuine surprises in connection with it. The scene is laid in and around New York City, though some of the characters are transplanted from the far West. Surprising as it may appear, "Little Miss Moneybags" will introduce some phases of metropolitan life that are new to the screen, and unrealized by those many miles from Broadway and Forty-second street. The release date will subsequently be announced by Metro.

Scene from "Italy's Flaming Front" (First National).

"Italy's Flaming Front" Released by First National

ITALY'S FLAMING FRONT," latest and most impressive of all film productions to reach this country since the counter-stroke against Austria was so brilliantly executed by the armies of General Diaz, will be released by the First National Exhibitors' Circuit on August 26.

The production will be put out in six reels, having been carefully edited since its exhibition at the Rivoli theatre, New York, in weekly episodes, and in its revised form has been pronounced effective to the last degree by a committee of leading trade paper editors and film critics who recently witnessed a screening of the big spectacle at the Miles projection room.

Edited by a joint conclave made up of members of the First National Exhibitors' Circuit and representatives of the Italian military authorities in this country, "Italy's Flaming Front" in the form that it will be shown to the public offers striking evidence of rare dramatic selection and good taste.

There are scores of scenes that raise the enthusiasm to fever heat, but not one that could arouse a sense of repulsion in the mind of the most impressionable. The inspiring and exciting side of the spectacular conflict being waged by the champions of democracy in the south is alone reproduced.

"In placing this film before our Allies in America," said Lieutenant M. M. Prochet of the Sixth Italian Fortress Artillery, now representing his country's film interests in this country, "we have been guided by the desire to show the citizens of this republic as many of the notable achievements of our military and naval forces as possible without forcing into the foreground the unpleasant elements in the task of smashing the Hun. This means that we want to place our cause before the greatest number of people possible, feeling that once Italy's aims and efforts are fully understood in America there will be no force strong enough to break the handclasp of good will and brotherhood now uniting the two countries."

"Cleopatra" Continues Its Sensational Success

ALTHOUGH more than 5,000,000 persons already have seen "Cleopatra," the great Theda Bara portrayal of the love of the siren of the Nile, the Fox corporation states that more bookings for this drama are coming in daily. Several of these are for repeat dates.

"Cleopatra" has just played two weeks in Boston at Loew's Columbia and Orpheum theatres. It has also played the Bowdoin Square theatre, Boston.

Miami, Fla., has booked the production for this week, and Fort Wayne, Ind., has taken it for a week. Ten cities and towns in Michigan, Wisconsin and Illinois will see the picture through bookings made by the Fitzpatrick & McElroy and the Butterfield circuits.

Right on the heels of a showing at Kunsky's Washington theatre, Detroit, the Miles theatre of that city has been signed up for a week's stand.

"Cleopatra" opened Aug. 11 at the Colonial theatre, Akron, to sensational business, and it will play nineteen days in the Orpheum and allied houses in Cleveland. In the Texas territory, the Hancock opera house at Austin has just booked "Cleopatra," and the Isis in Denver has taken the production for a repeat booking.

Mary MacLaren In "Bread" Is Big U Special Attraction

MARY MacLAREN in the Universal's Special Attraction for August 26 plays with fetching effect the role of a country girl transplanted to life in the mad whirl of the city. The title is "Bread." Ida May Park wrote the scenario from a story by Evelyn Campbell. Miss Park also produced the film.

The scenes are laid in a small town and later amid theatrical agency and night life settings of the city. Miss MacLaren as Candace Newby finds existence a dull monotone in her home town of Middleburg. Her romance is only in dreams of the outside world. Those around her are the narrow-minded, gossiping creatures often found in rural communities.

Estelle Payne has provided the town with food for its gossip-mongering appetite. She leaves to hide her shame. The girl's mother after a long strain of worry and sorrow dies of heartbreak. Estelle is sent for. In the eyes of Candace Estelle has become a wonderful person. Her style and sophistication dazzle Candace. Finally a small legacy comes to the latter. Her dream is fulfilled. She goes to the city and joins Estelle. Candace then, under Estelle's guidance, applies at a theatrical agency for a chance on the stage.

Mary MacLaren.

Of the dull mockery of theatrical life in certain strata and of its deceptions and cruelties "Bread" gives vivid portrayal. A loaf of bread is the means of providing the turning point in the young girl's career and shows her the way to better things.

"His Bonded Wife" (Metro).

A Little Theatre, done in a futuristic checkerboard effect of black and white, is one of the features of Emmy Wehlen's "His Bonded Wife," in process of completion at Metro's Sixty-first street studio under the direction of Charles J. Brabin. This Little Theatre is used as the background for a fanciful treatment of the old pantomime of Harlequin and Columbine.

Several well-known Lilliputians appear as dwarfs in this ultramodern handling of the favorite old masque, including Gus Alexander, Irving Emmett and Irving Burke. The charming Columbine is Dorothy Lee, a toe-dancer who appeared the past season with the "Chu Chin Chow" company. Graceful Pierrette is Helen Kohankie; Donald Sawyer is Pierrot, and Jack Williams the nimble Harlequin.

"Yellow Dog" Campaign Is Spreading Over Country

THE nation-wide campaign to spread the spirit of loyalty started by the Jewel Productions has attracted the support of many great commercial houses and business organizations throughout the country, as well as state and city officials.

The infectious spirit of Americanism engendered by Henry Irving Dodge's story, "The Yellow Dog," is remarkable in that the book is not a war story except in that it deals with social conditions as they apply to patriotism prevailing in the average suburban town of today. Yet, the appearance of the story in magazine and later in book form and then supplemented by the distribution of the literature prepared by Jewel Productions has aroused the fighting spirit of the civilian population of America.

It has conjured leaders from the most unexpected sources; men and women in all walks of life have stepped forward and are leading campaigns that are stamping out enemy propaganda, and it is safe to predict that when the Jewel Productions fires the last gun in the campaign to suppress Prussian propaganda by presenting the film version of the "Yellow Dog" the public will view the production to look upon the mongrel patriot as a bygone species.

Among the big commercial houses that have taken up the campaign are the Black-Clawson Company, manufacturers of paper and pulp mill machinery, Hamilton, Ohio; the Kewaunee Manufacturing Company, of Kewaunee, Wis., one of the biggest manufacturers of laboratory furniture; Cleveland Twist Drill Company, the Kempsmith Manufacturing Company, of Milwaukee, and the Toledo Exchange Club.

In Wheeling, West Virginia, the Yellow Dog Campaign is in the hands of Wheeling Commercial Association and is accomplishing great things. "Yellow Dog" clubs are forming in all sections of the country.

Matt Moore is Leading Man in Blanche Sweet Company

IN the production of Harry Garson's screen version of Rupert Hughes' story, "The Unpardonable Sin," which ran as a magazine serial and has just appeared in book form, Blanche Sweet will have as her leading man Matt Moore, who has just been added to the personnel of the Garson forces.

Mr. Moore's experience has been gained both on the speaking stage and in a wide range of motion picture work. Before his entrance into the photoplay field he spent six years on the stage in dramatic work. Since entering motion pictures his sterling work has attracted wide attention, having appeared with William Fielding in "The Wild Goose Chase," also with Mary Pickford in "The Pride of the Clan." His latest screen appearance was with Elsie Ferguson in "The Heart of the Wild."

"The Unpardonable Sin" will in all probability be followed by "Told in the Hills," the first of Marah Ellis Ryan's stories to be filmed.

Miss Sweet has practically completed the purchase of gowns and wardrobe and will return to the Coast within a week to start work on "The Unpardonable Sin." The picture will be made at the Sunset studio, which Mr. Garson has leased in Los Angeles.

Goldwyn Weeks in Middle West.

Omaha and Minneapolis are running a neck and neck race in staging "Goldwyn Weeks." Several weeks ago the Strand and Rialto theatres of Omaha played Goldwyn pictures simultancously for an entire week. Now comes a great "Goldwyn Week" in Minneapolis and an equally successful engagement of two of Goldwyn's most popular stars. Starting August 6, the Strand theatre, of Minneapolis, played Madge Kennedy in her Goldwyn patriotic production, "The Service Star." Miss Kennedy played to large and enthusiastic audiences during a four-days' engagement. Following "The Service Star" the Strand featured another Goldwyn success, Mabel Normand in "The Venus Model," giving Goldwyn productions eleven straight days in one of the leading and most progressive houses in Minneapolis.

Scene from "Green Eyes" (Paramount).

Real Negro Camp-meeting in Dorothy Dalton Picture

THE trouble that sometimes ensues when a man past middle age weds a girl is depicted in "Green Eyes," Dorothy Dalton's new Paramount picture. This is an Ince picture, directed by R. William Neill, and is scheduled for release August 26.

The husband becomes insanely jealous of his young wife and disaster almost ensues. But through a strange climax the tragedy is averted and peace and happiness follow the turbulent period of the marital career.

"Green Eyes" is laid in the South and includes a real old-fashioned negro camp-meeting for "color." To make certain that this camp-meeting would be faithfully reproduced Ince engaged more than fifteen hundred colored people, all residents of Los Angeles and vicinity, and took them by a special train to the small town of Norwalk, where, in a shaded grove, a regular camp-meeting was held, with the exhorters, the colored choir, the pickaninnies clinging to the skirts of their "mammies," and the brothers and sisters who were supposed to "get 'ligion."

Director R. William Neill, who held the megaphone over the shoutings of the enthusiastic colored singers, had much difficulty in making the spoutings of an old colored minister at the proper moment, he might as well have tried to stop a Niagara. It was a scene that had all the "atmosphere" of the regulation camp-meeting. There were tables loaded down with "eats"; good-natured young colored fellows "sparked" saucy-eyed Ethiopian damsels, while the more staid of the colored aggregation at once took to the religious scenes with great interest and fervor.

Miss Dalton as the young wife is said to give a performance lacking nothing. Jack Holt as the husband is declared to have accomplished a splendid piece of work, while the remainder of the cast is apparently excellently chosen. Ella Stuart Carson wrote the story.

Scene from "The Common Cause" (Vitagraph).

Maciste, "Cabiria" Samson, Coming in Screen Serial

MACISTE, the herculean Adonis of the screen, "discovered" by Gabriele D'Annunzio for the outstanding character in "Cabiria," and later the much-discussed star of "The Warrior," returns to the screen shortly in what Harry Raver terms "the most unusual serial ever offered the American fan." No announcement has been made as to the title of the "Maciste" serial.

When it is remembered that this Samsonic star enacted the role of "The Warrior" while serving as a soldier in the Italian army and that the Associated Press dispatches from Rome reported him killed in action cable advices from Turin disproved the report by stating that he was only wounded and was "enjoying his usual appetite." The new serial, according to Mr. Raver, has been in course of production since July, 1917, and was finished only three weeks ago, the delay being caused by the war activities of both "Maciste" and his director, Pastrone, while serving the colors.

No decision has been reached by Harry Raver in the matter of exploiting the serial. Mr. Raver says, however, that the picture would not be given a "Broadway run" at his expense, as the star, backed by the earning power of his previous productions, had sufficient prestige to put the serial over and, as "The Warrior" was sold outright after its run at the Criterion theatre last summer, Mr. Raver may decide to dispose of his North American rights to the new production without exploitation on his own part.

Scene from "The Turn of the Wheel" (Goldwyn).

Many First Runs Signed Up by Goldwyn for New Year

ON Sunday, September 1, Goldwyn Pictures Corporation inaugurates its second releasing season with an output doubled from twenty-six to in excess of fifty productions and with an increase of three new stars of world-wide fame and drawing power.

As a prelude to its first big release, Geraldine Farrar in "The Turn of the Wheel," Goldwyn's domestic and international organization has since June been waging a big sales campaign, achieving through its men a success and drawing into continued business relations with the company the large and more influential exhibitors.

Besides continuing in its second year in virtually every big theatre and every small theatre in which the first year Goldwyn productions were presented, the company under its new sales policy of Star Series has brought under its banner still other powerful exhibitors whose requirements Goldwyn is now enabled to fill through the doubling of its annual output.

Samuel Goldfish, president of Goldwyn, takes pride in the fact that Goldwyn stars again will be seen this year at the Strand theatre, New York. Of double importance also, both numerically and because of their great prestige for fine showmanship and quality productions, he is proud of the entry of Goldwyn Pictures into the Rialto and Rivoli theatres.

In Philadelphia Goldwyn Star Series productions are booked solid in the Stanley chain of theatres, controlled by Jules E. Mastbaum, with first-run presentation in the Stanley and Palace theatres, Philadelphia.

In Boston for the coming year all Goldwyn productions are booked solid in the Jacob Lourie Modern and Beacon theatres. In Buffalo Goldwyn has been booked solid at Shea's Hippodrome. Rochester's Regent has been booked solid, as have the Avon theatre, Utica. All of Harry M. Crandall's splendid Washington (D. C.) houses have booked Goldwyn solid, with the first-run scheduled for the new Crandall Metropolitan when it opens in the middle of October, and a temporary first-run in Mr. Crandall's beautiful Knickerbocker theater, which was opened last fall.

In Baltimore Goldwyn has been booked solid at the Parkway theatre. In Richmond and Norfolk the Jake Wells houses have booked Goldwyn solid, this making the company's second year of alliance. Goldwyn is booked solid in MacMahon & Jackson's Gift theatre, Cincinnati; C. W. Deibel's Liberty, Youngstown; E. A. Zorn's Temple, Toledo; H. C. Horater's Alhambra, Toledo, and the Schade theatre, Sandusky, O. In Chicago Jones, Linick & Schaefer's Orpheum and Randolph theatres and the complete chain of the Ascher Bros.-Schaefer houses are booked solid for all fifty Goldwyn productions.

Mr. L. Markowitz has booked Goldwyn solid at the Strand, San Francisco. In Los Angeles Emil Kehrlein, with his Kinema theatre, was the first Los Angeles exhibitor to close. In Texas E. H. Hulsey has booked Goldwyn solid at his leading theatres in Dallas, Houston, Waco and Galveston, with a similar contract being made for San Antonio by W. J. Lytle of the Empire.

Fox Issues Victory Pictures Book.

As one of the means for obtaining greater exploitation of the new William Fox brand of Victory pictures, the Fox Film Corporation is issuing a new style, special size press book.

The book is 11 by 8 inches and varies in the number of its pages from sixteen to twenty-four. These books will be sent to all Fox exchanges, to be issued to exhibitors who book the pictures made by Gladys Brockwell, Tom Mix and George Walsh, as well as the other productions that will be released under the Victory Pictures brand.

Several pages of scene cuts are given, mats of these cuts being furnished free. Besides that there are numerous pages of type advertisements, which are given as suggestions to exhibitors in showing the pictures. Advance, current and last-day notices, as well as several pages of publicity stories are also contained in the books.

Famous Players Starts New Year with a Rush

THE distribution department of the Famous Players-Lasky Corporation, under the direction of Walter E. Greene, is now making its final preparations for the opening month of its greatest year since the inception of the company. September will witness double the output of any previous month of this organization, twenty feature productions having been listed for release comprising fifteen new Paramount and Artcraft pictures and five Success Series reissues.

Six new Paramount and Artcraft stars will be seen for the first time under these trade-marks next month. They are Fred Stone, John Barrymore, Ethel Clayton, Lila Lee, Shirley Mason and Ernest Truex. Other players whose productions from the Lasky, Ince and Famous Players studios will be released next month are Mary Pickford, Douglas Fairbanks, Elsie Ferguson, Wallace Reid, Marguerite Clark, Dorothy Dalton, Vivian Martin, Charles Ray and Enid Bennett. In the Success Series films are Mary Pickford, Marguerite Clark, Pauline Frederick and Geraldine Farrar. "The Girl of the Golden West" will be a Special Success Series picture. The first of the Paramount-Artcraft Specials to be presented will also be released in September and is entitled "The Hun Within."

Each week in September there will be released three new productions and one Success Series reissue. John Barrymore, Elsie Ferguson, Wallace Reid and Mary Pickford start the new year in September first releases.

"Hands Up" Leads Pathe Program.

The Pathe program announced for release the week of September 1 is of unusual excellence, according to the statement of the company, which has made a special endeavor for the beginning of the fall months.

"The Phantom and the Girl" is the title of Episode No. 3 of the stirring Pathe serial "Hands Up," featuring Ruth Roland, supported by George Chesbro and an all star cast.

Harold Lloyd will present his latest farce comedy, "Two Scrambled." Winsome Bebe Daniels and Harry Pollard help him.

"After Twenty Years—Porto Rico," is the title of the Post Travel Series No. 12. Exclusive scenes of odd nooks and corners of Uncle Sam's island possession are presented.

Well Dressed Story is "Heart of Gold."

World Pictures have put in work Lucy Sarver's story, "Heart of Gold," which will be the third picture made with Louise Huff as the star. The continuity was made by Clara S. Beranger. Prominent in the cast are Johnny Hines, Robert Fisher, Tony Merlo, William Williams, Grace Barton and Marion Barney.

The theme of this photoplay has to do with dress conservation. The production has the support of the Federal Conservation Bureau. In order to add interest to the attraction one of the most famous dress ateliers in New York City has been secured for use in filming some of the interiors. In these scenes sixty mannequins will appear and display the latest style costumes.

Essanay's "Young America" Is in Assembling Room

THE new George K. Spoor feature taken from the Cohan and Harris stage success written by Fred Ballard, "Young America," has been completed as far as the taking of scenes, both interior and exterior. The assembling of the picture is rapidly being completed.

The play promises to be unusually striking in photography, as well as strong in plot and action. It is a timely play, touching on the spirit of young America in time of a crisis to the nation.

Charles Frohman Everett, who takes the leading role, interprets his part with exceptional skill, being a typical manly American boy and having had the experience of playing the same role on the stage.

He is ably supported by Madelyn Clare, Helen MacDonald, Howard I. Smith, William Wadsworth, Wilson Reynolds, Frances Raymond, and others, all picked specially for their parts from New York and Chicago playhouses.

Many Features in Pathe's Official War Review No. 8

A DREADNOUGHT of the air is one of the feature pictures in the Official War Review No. 8, produced by the Division of Films and released August 17 through Pathe Exchange, Inc. One of the giant Handley-Page bombing planes, used by the hundreds by the Allies in raids on munition plants, railway stations and aviation bases, is pictured. The late Sergeant Frank Baylies, the American ace killed over the enemy lines after accounting for his twelfth German flyer; an enemy battle-plane and its crew brought down within the French lines; Commander Fecamp of the French aviation department bestowing the Cross of the Legion of Honor on Lieutenant Ganos and Lieutenant Marshal, two famous air fighters, and Minister of War Clemenceau, "The Tiger of France," visiting the Aisne front, are other pictures presented in connection with the Allied aerial work.

The Official War Review also shows the great line of motor trucks carrying provisions from the American bases in France to the troops fighting gallantly in the front line trenches.

Fox to Make Big Drive On Kellerman Subjects

A SPECIAL drive will be made the latter part of August, it is announced by the Fox corporation, for bookings of "A Daughter of the Gods," the Annette Kellerman picture. The Fox corporation also will release early in September the Kellerman submarine phantasy, "Queen of the Sea," which will be put out on an individual booking basis. The picture will be shown in the biggest theatres throughout the country for months to come, and in the opinion of officials of the Fox corporation will undoubtedly attract even wider attention than "A Daughter of the Gods."

In offering the first Kellerman picture now, the corporation believes there is a splendid opportunity not only for those who have never played it but also for those theatres where it has made big money to clean up again on a repeat booking. Because of the wonderful production and the great publicity campaign soon to be projected in connection with "Queen of the Sea," Fox officials argue that both Kellerman pictures will prove moneymakers for the theatres that show them.

Coast Likes O. Henry.

Continued evidence of the popularity of the O. Henry stories is found in the fact that Quinn's Rialto theatre in Los Angeles has just signed a contract with General Film to screen the O. Henry stories as rapidly as they can be released. Initial showings of these subjects in the Rialto won instant favor.

For several months the O. Henry stories have been shown continuously at the Rialto theatre in San Francisco, where they have obtained an unusually large following. The Wolfville Tales, which are released alternately with the O. Henry stories, also are becoming regular features of the Rialto program, and are proving a hit.

Mae Murray Making "Scarlet Strain."

Mae Murray has begun work on another Universal special attraction. It is entitled "The Scarlet Strain." The photoplay is taken from a novelette by Lorine Fontaine and Katherine Robbins, which appeared in the All-Story Magazine. Frank Elliott plays opposite her, and the cast includes Royden Keith, Clarrisa Selwynn, Martha Mattox and Willard Louis. Mr. Elliott was formerly leading man with the Smalleys and recently supported Theda Bara.

Scene from "By Hook or Crook" (World).

Selig Tells How "Hoosier Romance" Came to be Filmed

WILLIAM N. SELIG, a pioneer of the film industry and one of the best known of the world's motion picture producers, who is responsible for the happy thought that resulted in dramatization of J. Whitcomb Riley's "Hoosier Romance," soon to be released by Mutual, tells most interestingly in an interview how he secured the picture rights to the poem.

"Of course Mr. Riley and I were old friends," said Colonel Selig. "I knew him for twenty years—from the time he wrote verses for little weekly papers round Greenfield, Ind., to the time when managers were fighting for his services on the lecture platform.

"I always considered 'A Hoosier Romance' his masterpiece. Riley didn't agree with me. I talked it over with him a number of times before either of us had any idea about picturizing the poem. Riley was really his own harshest critic. He found faults with his poems that nobody else discoverd. He pointed these out to me, but they were technical. I told Riley I didn't think he ought to bother about technique. He was a poet of the people, from the people and for the people, and the charm of his work lay in its simplicity.

"It was after Mr. Riley had become famous and quite rich—when he was a partner of Bobbs-Merrill & Co., of Indianapolis—that I went down to see him about picturing 'A Hoosier Romance.'

"Riley was dubious. He said he didn't see how the thing could be done. His idea was that the poem told too simple a story to permit its amplification for a five-reeler. I laughed. What I knew was that the poem contained the whole story of human life and love and motive. At the time of this talk Mr. Riley was ill and, in fact, he died before the picture was ready to show—a circumstance I profoundly regret. However, all the poet's surviving relatives have seen the picture half a dozen times and they are delighted with it.

"'Who's going to play old Jeff Thompson?' asked Riley, as we talked the matter over.

"'Well,' I said, 'some corking good actor that has the necessary qualifications. I don't know right now who I'll get, but anyway he'll be the man for the job.'

"'H'm,' mused Riley, 'he'll have to be an Indiana actor, wouldn't he, or the atmosphere would be lost?'

"'You leave the picture part to me,' I told him. 'I love the poem and I'm going to see that it gets the best there is in pictorial presentation. If you don't like the picture when its done we'll throw it away.'

"Then Riley smiled—that old-time smile of his, and got up out of the chair he was lounging in with one leg over the arm—a characteristic attitude when he was at ease.

"'Colonel,' he said, 'If you put in your best licks on that story I know it'll be a darned good story pictorially. I can't see it in picture myself, but you go as far as you like and I'm glad to have it in the hands of a man I know and who knows me.'

"I'll tell you the reason I was set on picturing 'A Hoosier Romance.' I have traveled a good deal and I know that what decent people think in a New York flat with a kitchenette and a creaky elevator is the same sort of thing that decent people think who live in Indiana or in the Australian bush or on the South African veldt or in the shires of England. Human nature is a whole lot alike. I know that Riley's poems were being read with quite as keen an appreciation in Gloucestershire and Warwickshire and in the counties of Scotland and among the fisher-folk of the Channel Islands as they were in the United States. Riley has become an international. He was a citizen of the world.

"I picked Thomas Jefferson for the old farmer part and Colleen Moore for the lead. Jefferson is a great actor, and if Riley could see him pull that Indiana stuff of the straw between his lips at the funeral I'm sure he'd indorse the selection."

Ebonies Reported to be Gaining.

Recent bookings of Ebony comedies have increased at its exchanges, it is stated by General Film Company, which is distributing these releases. The humor of the colored players is described as catching on, and is demonstrating a merit above sheer novelty.

The current Ebony release is "When You're Scared, Run." It has to do with the mishaps of a droll character who wanders into a prize fighter's training camp.

Exhibitors Who Booked Big Six Report Big Business

THE William Fox Big Six of 1918 continue to prove profitable for the exhibitors who booked them, it is shown by telegrams from exhibitors all over the country received by the Fox Film Corporation. In practically every case where theatres took the Big Six—"A Fool There Was," "The Two Orphans," "The Clemenceau Case," "The Bondman," "A Soldier's Oath" and "The Plunderer" capacity business was the rule.

W. A. McCarty, manager of the Princess theatre, Oil City, Pa., has telegraphed the following: "Have just finished playing 'A Fool There Was' and 'The Bondman' at advanced prices to the biggest business of any week so far this summer. The public remember the good ones."

John Hemrick, the Little theatre, Seattle, declared: "Played 'A Fool There Was' to capacity business, this in spite of extremely hot weather and unusually keen competition."

From George Zepper, Rex theatre, Wheeling, W. Va., came this wire: "I ran William Farnum in 'The Bondman' and it certainly did pull like the name—big."

Martin R. Toohey, manager of the Emery theatre, one of the principal motion picture houses in Providence, stated: "On Monday, Tuesday and Wednesday of this week I played Theda Bara in 'A Fool There Was' to sell-out business. I also just signed first run for Providence 'Cleopatra' and 'Les Miserables.'

"The biggest three days' business we have had in eight weeks," is the report of W. Ledoux, president of the Empress theatre Co. of Omaha, on the showing of Theda Bara in "A Fool There Was."

Get Run for Your Money In This Metro Production

THE Saratoga Special, in which Hannibal, a two-year-old chestnut, won $9,000 and a gold loving cup valued at $10,000 for his owner, is one of the interesting features of Hale Hamilton's first Metro starring vehicle, "Five Thousand an Hour," by George Randolph Chester. Six races in all will be viewed by those who see the Metro picture when it is released, including besides the Saratoga Special, the North American Steeplechase and the Champlain Handicap.

Cameramen William Black and Eugene Gaudio were taken to Saratoga by Director Ralph Ince. "Shots" of the grand stand, the club house, the score boards, the weighing in and out of the jockeys, the bugler, the starter, and trainer McNaughton were obtained, as well as the actual races themselves.

During the Steeplechase, one of the jockeys fell from his horse directly in front of the camera operated by Black, the horse romping home alone. That the horse was disqualified does not detract one wit from the interest of the "shot" to spectators of the screen play, as Black had the presence of mind to keep turning the crank and obtain all the "action."

The races form a vital part of the story in "Five Thousand an Hour," which has been scenarioized by June Mathis from the Chester story.

Pathe's July 4 Parade Going Strong All Over

FOLLOWING upon the very successful showing at the Rialto theatre, New York, during the week of the 4th, Pathe announces that "The Fourth of July in France" is being extensively booked in all the various branches.

The San Francisco office has been particularly active in placing this timely and patriotic two-reel picture. It reports having closed with the Cortelyou theatre in San Francisco for the full week of August 11. Other important bookings with the Turner & Dahnken theatre in Oakland and with well-known houses in Reno, Sacramento, San Jose, Berkley, Stockton, Richmond, Watsonville and Fresno also have been reported.

Observers who saw the screening at the Rialto report large audiences and much enthusiasm.

It is said at the Pathe offices that a record business for a two-reel picture is confidently expected and that the business now on the books justifies the optimism. The picture was obtained from the French Pictorial Service and was photographed by the cinematographic division of the French army.

Viola Dana Begins "Oh, Annice!"

Viola Dana has begun work before the camera in "Oh, Annice!" her latest photoplay, at the Biograph studio, a portion of which Metro has been obliged to lease owing to the large number of companies working at the firm's Sixty-first street studio.

The role of Annice gives the star more opportunity for light and shade in interpretation than she has had in a long time, and Miss Dana has begun her work with enthusiasm under the direction of John H. Collins. "Oh, Annice!" is by Alexine Heyland. Director Collins adapted the story. Albert H. Kelley is assisting him in the direction, and John Arnold is handling the photography.

Scene from "Hands Up" (Pathe).

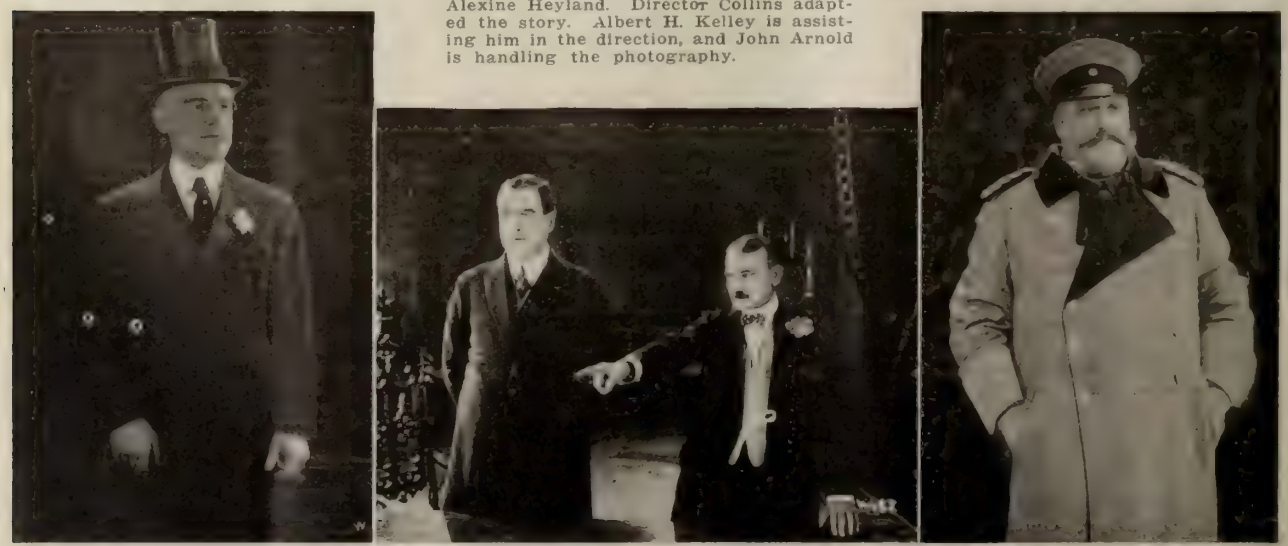
Small Cast Supports Miss Barriscale.

Bessie Barriscale's next Paralta Play, "The White Lie," is a powerful drama written by William Parker and directed by Howard Hickman. The gripping situation is built around three characters, who, outside of baby Mary Jane Irving, are practically the only persons in the story. With the star, Charles Gunn and Edward Coxen make up the cast. Originally called "A Wife's Conscience," "The White Lie" will be released by the W. W. Hodkinson Corporation on September 2.

"Bonnie Annie Laurie" is Ready for Release

PEGGY HYLAND, in "Bonnie Annie Laurie," a Scottish tale of patriotism and love, is announced by the Fox corporation as the first release under the new brand of Excel Pictures. The picture will be released early in September.

"Bonnie Annie Laurie" was written by Hamilton Thompson and was directed by Harry Millarde. In the cast besides Miss Hyland are Henry Hallam, William Bailey, Sidney Mason, Dan Mason and Marion Singer.



Characters and Scene from Fox's "The Prussian Cur."

Lillian Walker Picture is Shown at Studio

THAT Lester Park, president of the Lillian Walker Pictures Corporation, has lived up to his promise to give exhibitors a series of "happy" pictures is said to have been demonstrated at a private showing of the first of these productions, "The Embarrassment of Riches," held at the Thanhouser studios in New Rochelle last week.

Edward Dillon, the director of the picture, and Roy Somerville, who picturized this former Broadway success of Louis Anspacker's, are said to have succeeded in blending that rarest of combinations in a picture—plenty of exciting action, with a delightful love theme—in a manner as refreshing as it is novel. The production is of the type that will multiply the fame of Miss Walker's dimples and smile.

The love story around which the picture is built is of that quality which leaves a good taste with the spectator. Its moral, that money does not always make for happiness, is developed in amusing fashion.

Carl Brickert, who has just completed a long engagement on Broadway as the stellar attraction of "Yes or No," is Miss Walker's leading man. Mr. Brickert is practically a newcomer to the screen.

"The Embarrassment of Riches," which, in common with all the new Walker pictures, will be distributed through the W. W. Hodkinson Corporation, will be released September 23.

Big Reports from "Les Miserables."

The success established by "Les Miserables," the great film production made by William Farnum for Fox, continues to grow since it was put on an open rental basis Aug. 1, it is shown by reports being received daily by the Fox Film Corporation.

Not only are more cities booking this production, but several theatres that have already shown it have booked the picture for repeat engagements. And repeat bookings are the acid test of a picture's popularity. Philadelphia is a striking instance of the success which rebookings of "Les Miserables" have scored. In the Quaker City, the Victor Hugo picture had an initial engagement of two weeks at a downtown theatre. In these two weeks all house records were broken. But immediately after this run, "Les Miserables" played Philadelphia for eleven week stands, capacity audiences being the rule at each house.

Two-Reeler for Marie Walcamp.

Marie Walcamp has brought upon her young self a prospect of big tasks and many of them by the success she attained in "The Lion's Claws." The immediate result is that the Universal has arranged to release this star as soon as possible in a two-reel western drama, "The Whirlwind Finish."

Miss Walcamp has as many big chances for scoring in "The Whirlwind Finish" as she had in "The Lion's Claws," with a few additional ones. The action is rapid and full of effective situations. The story is of the race-track of the west.

Marin Sais Plays Opposite Hayakawa.

Marin Sais is playing opposite Sessue Hayakawa in his latest production, the third to be made by the Haworth Pictures Corporation for Mutual release. Miss Sais, it will be recalled, was Hayakawa's leading woman in the first of his new productions, "His Birthright," playing a heavy role. In the next picture she will also appear in a heavy part, but one which will afford her even more opportunity for displaying her emotional power as a screen artist. William Worthington, who directed the Japanese star in "His Birthright," is producing the third picture.

Scene from "The Geezer of Berlin" (Jewel).

Government Backs Metro's "Kaiser."

In accordance with a government order Screen Classics' "To Hell With the Kaiser" will be shown in all the munitions plants throughout the country. This is a tremendous tribute to the patriot-building powers of the big feature screen drama, which was first introduced at the Broadway theatre, New York, in a run of several weeks, and has since taken the entire country by storm.

"To Hell With the Kaiser" has also been recommended to be shown in Uncle Sam's Liberty theatres, as an object-lesson to American soldiers of the brutality of the Hun. The picture has been officially recognized as increasing the loyalty and enthusiasm of the boys in khaki, making them realize their high privilege in being the defenders of democracy and world decency. A recommendation has come from the Intelligence Officer of Camp Jackson, S. C., to his commanding general suggesting that the subject be secured for all Liberty theatres.

Carmel Myers Back at Universal City.

Carmel Myers, who has just returned to Universal City after a month's vacation in the east, has managed with the aid of others to fulfill her promise made to thousands of soldiers in eastern camps. The young woman appeared at five training camps under the auspices of the Jewish Welfare Board, and agreed to bring back messages from the soldiers hailing from the coast to their relatives back home.

Miss Myers is now working on a new Bluebird under the direction of Paul Powell, a recent acquistion to the Bluebird directing staff. The picture is entitled "The Duchess of Dark Entry." It is adapted from a well known story by Perley Poore Sheehan, who was co-author with Robert Davis of "We Are French." Miss Myers' supporting cast includes Rodolpho de Valentina, Alfred Allen, R. Cummings and Harold Goodwin.

"The Midnight Burglar" (Oakdale).

Gloria Joy makes her fourth appearance in an Oakdale production in "The Midnight Burglar." It presents the little star in perhaps the most sympathetic and appealing role in which she has yet appeared, and is expected by General Film to duplicate the success won by the earlier subjects. Neil Hardin, Ethel Ritchie, Ruth Lackaye, Charles Dudley, Daniel Gilfether, Frank Erlanger, and other well known players appear with Gloria Joy. Bert Ensminger directed.

Two more Oakdale productions are promised, making a total of six to comprise the present series. For a newcomer little Gloria is reported to be making good beyond expectations.

Eight Fox Productions in Work, East and West

WITH announcement that William Farnum has begun work at Hollywood on "The Man of Power," the Fox Film Corporation points to eight companies now at work.

Besides the Farnum picture, those being made in the west are "The She-Devil," which is nearing completion under the direction of J. Gordon Edwards, and "The Two-Gun Man," which Tom Mix and his company are filming at Prescott, Ariz., under the direction of Lynn Reynolds. Gladys Brockwell has just completed the filming of "The Strange Woman," the picture version of the famous stage play of the same name which was written by William J. Hurlbut.

In the east, George Walsh, under the direction of his brother, R. A. Walsh, has begun work at the Eclair studio, Fort Lee, on "How Do You Get that Way?" a breezy, patriotic play. Director Richard Stanton has begun work on "Eyes of the Soul," an all-star production, and another company has started on a big picture. Peggy Hyland is progressing rapidly toward the completion of "Marriages Are Made," and Jane and Katherine Lee, under the direction of Arvid E. Gillstrom, are at work at the Victor studio on "Go Get Em." Virginia Pearson has finished "Queen of Hearts," under the direction of Edmund Lawrence.

Press Book for "His Birthright."

Mutual is issuing a complete and comprehensive press book on "His Birthright," first of the series of Haworth Pictures Corporation's Hayakawa specials. It will conform to the Mutual policy of extending every possible aid to the exhibitor in the exploitation of Mutual productions. The press book will contain every detail essential to the exhibitor in advertising and presenting the picture, from musical theme, especially prepared, to sample newspaper advertisements.

The press book will be printed in two colors and bound in a brown cover. It will be available to exhibitors at the Mutual branches.

Pathe Complimented on Poster.

The Metropolitan Museum of Art has passed an unsolicted comment on Pathe's 24 sheet exploiting its latest serial, "Hands Up," with Ruth Roland in the star role. The Metropolitan Musuem of Art officials have requested Pathe for sample of this 24 sheet which is desired for the purpose of exhibition. The color scheme and pictorial are highly complimented. These 24 sheets on "Hands Up," Pathe announces, are being posted in all principal cities from the Atlantic to the Pacific and they are certain to prove a valuable aid to exhibitors who book the serial.

Scene from "Wild Life" (Triangle).

"The Hun Within" and First Paramount-Artcraft Special

THE Famous Players-Lasky Corporation will release early in September a big Paramount-Artcraft special entitled, "The Hun Within," a photoplay of unusual excellence presenting such popular screen players as Dorothy Gish, George Fawcett, Douglas MacLean and others. Daily revelations in the newspapers of the country of the subtle influences of German propaganda and the effect of enemy work within our own borders which is being exposed by the Secret Service Department is the subject of this production.

The production has been carefully guarded for months in California, great secrecy was thrown around the cast and no information concerning it has appeared anywhere. It was staged under the direction of Chet Withey.

The story tells of a young American boy who returns to this country after an education in Germany, where the influences of autocracy have completely unbalanced him. He falls an easy prey to the machinations of German agents in America and plots with them against his own country despite the protestations of his father, who is German born but who is loyal to the Stars and Stripes.

Dorothy Gish has a splendid role. George Fawcett plays the part of the old German-American who is loyal to the United States.

The subject is the first of the nine big Paramount-Artcraft Specials to be released during the coming year starting September 1.

Outing Editor Discusses Value of Chester Pictures

Albert Britt, editor of Outing, discussing the value of the Outing-Chester travel series as an educational and inspiration feast for lovers of the great outdoors, refers to them as affording sportsmen and lovers of camp life the most complete compendium of useful information ever assembled in any form.

"Nearly every man and nearly every woman in whom exists the spirit of adventure loves to go camping," said Mr. Britt. "In the Outing-Chester pictures there is shown at close range just what to do in every camp emergency, and, better still, just how to do it. Many persons believe that to build a camp-fire it is only necessary to drag a few sticks together, but actually camp-fire building is an art requiring experience. Any spectator of the Outing-Chester pictures who is a close observer may learn how to make camp, how to build a fire, how to cook, how to pack camp dunnage, and, generally speaking, get an education in outdooring."

The forthcoming releases of Outing-Chesters include "Pines Up and Palms Down," an expedition into the wild pine and river country of the French-Canadian habitat—a land of camping and canoeing, of big moose and elk and wild game of all sorts, together with a contrasting journey through the palm-fringed Everglades of Florida, with alligators in full view and close up, snapping their great jaws and swirling their muscular tails.

Exceptional Pulling Power Sought by Goldwyn Posters

GOLDWYN has provided twenty-four-sheets of exceptional pulling power for the first six productions under the company's new Star Series booking plan. Special attention has been given "star personality" and the new twenty-four-sheets are arranged with a large and striking head of the star at the left end of each stand. Plain, striking lettering is used and it is of such mammoth size that the title of the picture and name of its star may be seen and read blocks away. Large portraits of the star fill the entire end of the stand and at the right end of each stand there is a frame to hold a six-sheet of the production. This six-sheet is the regular six of the production paper, to be inserted. Beautiful color schemes add to the effectiveness of the stands and the general combination is one that cannot help attract attention and admiration.

Goldwyn always has regarded its advertising paper as one of the most essential factors toward box-office success. In the last year exhibitors have commented on the class and quality of Goldwyn stands. With the adoption of the new Star Series policy the company determined to give its customers paper that would fully measure up to the high quality of the pictures themselves.

Goldwyn exchanges are now supplied with the new twenty-four-sheets and Goldwyn has extended a special invitation to exhibitors to call at the various branches and inspect this individualized paper. Some who already have seen it declare it is the most striking and beautiful in the market.

Bridegrooms Get Mixed in L-KO.

There is an interesting scene of bridegroom mixing in "Her Whirlwind Wedding," the L-KO comedy released by Universal September 4. It's as much as the eyes can do to keep up with the action as the two men who seek the same girl are switched back and forth in the wedding scene.

The cast is made up of Bob Mackenzie as the farmer; Chester Ryckman, his "eddicated" son; Porter Strong as Hector Hoot; Harry Loraine as Mr. Succotash, and Eva Novak as Sally Succotash.

Scene from "Love's Law" (Mutual).

State Rights Department

Conducted by C. S. SEWELL

First Schomer Production Will Be "Ruling Passions"

THE final scenes in the new photo-drama by Abraham S. Schomer, author of "To-Day," "The Yellow Passport," "The Inner Man," etc., are now being directed by its author. It will be released by the Schomer Photoplay Producing Company, Inc., of 1440 Broadway, under the title of "Ruling Passions," a name which indicates the theme selected for the new play.

In "Ruling Passions" Mr. Schomer deals with the elemental forces which impel human action. Directing the play with the same painstaking care that marks his writings, giving to each scene the full measure of his thought and ability, Mr. Schomer is said to have succeeded in telling his story in the forcible yet simple way that means entertainment in its highest degree and instruction in its highest form.

"Each one of my productions," Mr. Schomer declares in his announcement, "will be handled in a manner that will remove it as far as possible from the domain of machine-made pictures. We who write and direct should approach our work in a spirit of reverence and respect and with a resolve to give our utmost to the perfection of our labors. In my new play I have been splendidly aided by the hearty co-operation of Julia Dean, Edwin Arden, Claire Whitney and Earl Schenk, all of them artists and who have been untiring in their efforts and who have brought to their work not only great powers and ability, but a sincerity and will that have been more than pleasant to witness."

"Ruling Passions" will be released upon a state right basis, the Schomer Photoplay Producing Company, Inc., handling the New York territory through its own exchange at 1440 Broadway.

Tourneur a Firm Believer In Element of Surprise

MAURICE TOURNEUR, whose first independent production, "Sporting Life," will be released early in September through Hiller & Wilk, Inc., has a profound belief in the element of surprise as a factor in film success.

"Let audiences come to the theatre expectant, give them everything they expect—and a whole lot more," is M. Tourneur's axiom of success. "I am applying this idea to my first independent production, 'Sporting Life.' This Drury Lane melodrama is a romance of the turf, revolving around the annual British sporting classic, the Derby. All our press material and announcements concern themselves with these essential facts. I do not believe in telling the whole screen story, incident by incident. The whole element of surprise is immediately removed.

"Remember the expectancy with which you used to watch a stage melodrama," continues M. Tourneur. "That was due to the fact that the stage producers did not show every card. Many film producers have obliterated this persisting in telling everything ahead. All this is destroying screen interest. With 'Sporting Life' I am not telling the incidents, twists of plot or surprises. I want audiences to come expectant and go away pleasantly surprised, if possible. I trust that exhibitors will help me in my campaign to put surprise back into the film play.

"I fear for the photoplay unless we jealously guard this element of surprise. Let exhibitors watch their announcements, newspaper and program, and make careful use of stills so that the punch is not removed from a forthcoming production. Now, more than ever before, with the tragedies and complications of war facing us in every day life, must we grasp and hold an audience's interest. And the exhibitor must help the producer."

Elaborate Exploitation Campaign for "Mickey"

W. H. PRODUCTION COMPANY announce that simultaneous with the first release of "Mickey" on Broadway, New York, five prominent music concerns will launch their campaigns in connection with this picture, full details being published in this issue in department headed "Music for the Picture."

In addition, an elaborate twenty-four page campaign book in colors has been prepared on this production, covering every angle, and having portions devoted to its humor, pathos, adventure, and love. Other portions deal with advertising matter, posters, heralds, slides, newspaper advertisements, etc., with several pages devoted to special exploitation for exhibitors.

The W. H. Productions Company also announces that they will go a step further in the preparation of advertising matter. When required, for certain localities, special campaigns will be prepared to suit local requirements, so as to help each exhibitor to secure maximum results; and special service campaigns will be instituted when the picture is released in the first run theatres, so that exhibitors in every section may know how this production is being handled.

Several prominent exhibitors in different sections of the country have made direct inquiries to W. H. Productions for bookings, and in a number of instances have arranged to double or triple the number of days originally desired.

Gaumont News Reel Shows Woman's War Relief Work

GAUMONT GRAPHIC No. 20, released August 9, is about equally divided between news events of this country and Europe. The news from "over there" shows the opening of the American Officers' Club, in London; the inspection by the King and Queen of England of a big uniform factory, and the Women's Ambulance Corps; the honoring of Lieutenant-Aviator Fonck, who has won his fortieth air victory over the Huns; and many scenes showing the activities of the American soldiers. From "over here," we get pictures showing the launching of another destroyer; a demonstration of farm tractors and the means used by society favorites to raise money for war needs.

Gaumont News No. 21, released August 13, shows the work of the women of the national capital who have volunteered for war relief work. Mr. Thos. F. Walsh, Washington, D. C., asks for contributions of old gloves, or any other articles of wearing apparel, which will be useful in clothing those who have been impoverished by the war. The scenes show how shirts are made into dresses, and old stockings into warm jackets, the knitting of socks and sweaters from recovered yarn, and the making of aviators' jackets from old gloves. The first pictures of our soldiers wounded in the second battle of the Marne, who are rapidly recovering in this country, are also shown in this issue.

Other pictures show how the United States has made certain a sufficient supply of castor oil for airplane motors; the new dental car for army use; the making of toys by crippled French soldiers; how the Red Cross is salvaging waste material; and the launching of the "Invincible," in the record-breaking time of twenty-four days after the keel was laid.

Sales of the Week

Activities In the State Right Market During the Past Seven Days.

WILLIAM A. BRADY announces the sale of rights on "Stolen Orders" for Texas, Oklahoma and Arkansas, to the Southwestern Film Corporation, of Dallas, Texas.

* * *

Gaumont Company, in another article in this issue announces the sale of rights to "The Hand of Vengeance" their twenty-reel serial, covering New England States, western Pennsylvania, West Virginia, North and South Carolina, Georgia, Florida, Tennessee and northern Alabama, Missouri, Kansas, Illinois, Indiana, Wisconsin, Minnesota, Iowa, Nebraska, North Dakota and South Dakota.

* * *

The Film Market, Inc., announce the sale of New England rights to M. H. Hoffman's six-reel feature "Suspicion" to the Foursquare Exchange, Boston.

* * *

Rights to the Actor's War Fund Association's single reeler "How Stars Twinkle Away From the Studio" have been disposed of by Sol. L. Lesser to several prominint state right men as per details in another article in this issue.

* * *

Arrow Film Corporation announce the sale rights of several territories on their list of Warren Kerrigan Reissues, "The Perfect Model" a reissue of "Inspiration," Allison-Lockwood reissues, "Finger of Justice," "Sunset Princess" and "My Husband's Friend." Full details printed in another article in this department.

Perret Completes "Lafayette, We Come"

The first offering of Leonce Perret Productions, "Lafayette, We Come" (Pershing '17), is fully completed, including cutting and titling, and Director and Mrs. Perret will enjoy a vacation of several weeks before beginning work on the second productions, which it is expected will be made on the Pacific coast. Dolores Cassinelli and E. K. Lincoln, who co-starred in "Lafayette, We Come" (Pershing '17), have been re-engaged for the leading roles in the new production.

Several Territory Sales on Gaumont Serial Announced

THE GAUMONT COMPANY is congratulating itself because it has succeeded within a short time in selling its new photo-serial, "The Hand of Vengeance," to hustling states-right buyers in various sections of the country.

It will be ready for exhibitors to begin showing about September 1, and distribution rights have been secured by the following independent exchanges: Louis Mayer and N. H. Gordon, Globe Feature Film Corporation, Boston, Mass., for the New England States. Rowland and Clark, First National Exhibitors Exchange, Pittsburgh, Pa., for Western Pennsylvania and West Virginia. Sidney B. Lust, Super-Film Attractions, Inc., Washington, D. C., for Delaware, Maryland, Virginia and the District of Columbia. R. M. Savini, Savini Films, Inc., Atlanta, Ga., for North and South Carolina, Georgia, Florida, Tennessee, and Northern Alabama. W. B. Towne, Hodupp-Towne Photoplay Co., St. Louis and Kansas City, Mo., for Missouri and Kansas. Joe L. Friedman, Celebrated Players Film Corporation, Chicago, Ill., for Illinois, Indiana, Wisconsin, Minnesota, Iowa, Nebraska and North and South Dakota. Sol Lesser, All-Star Feature Distributors, Inc., San Francisco and Los Angeles, Cal., for California, Nevada and Arizona.

"The Hand of Vengeance" is said to be filled almost to overflowing with startling situations, daring escapades, thrilling dangers and ingenuous escapes. It is a clean, red-blooded photo-drama, and the many exchangemen, exhibitors and theatre-goers who have seen the first episodes say it will be a great money-maker.

Louis Burstein to Film Musical Comedy Success

LOUIS BURSTEIN, well known to the motion picture public through his association with the King Bee and Vim companies producing comedies, has secured through the Authors Associated Agency, motion picture rights to George W. Lederer's musical comedy success "The Telephone Girl."

Unlike a number of musical comedies, "The Telephone Girl" which served to inaugurate this form of stage entertainment in the United States, has a consistent story and is full of dramatic situations, and should therefore make an interesting picture.

This production will probably be made on the Pacific Coast, and it is planned to have the cast consist of well-known players, many of whom have an international reputation. A prominent director has been engaged, and the work will be personally supervised by Mr. Burstein.

Arrow Film Company Active in Disposing of Reissues

THE offices of the Arrow Film Corporation have been the scene of great activity within the past few days, and the explanation is now forthcoming in the list published below which indicates the closing of a number of contracts for territorial rights to the productions which this company is handling.

"The Perfect Model," a reissue of "Inspiration," to John R. Van Arnum for northern New York, to Southwestern Film Company for Texas, Arkansas and Oklahoma; to Big Feature Rights Company, for Kentucky and Tennessee, to Harry Sanwick for greater New York, to R. M. Savini for Georgia, Florida, Alabama, North and South Carolina, and to Keystone Distributing Company for eastern Pennsylavania.

"Fools of Fate" to Day Film Company for western Pennsylvania, and to W. M. Sipe Film Co. for Georgia, Florida, Alabama, Tennessee, North and South Carolina; four Allison-Lockwood reissues to Day Film Company for western Pennsylvania to Criterion Film Service for Georgia, Florida, Alabama, Tennessee, North and South Carolina; to Big Feature Rights Company for Kentucky and Tennessee.

Twelve two-reel Anna Little western reissues to Criterion Film Service for Georgia, Florida, Alabama, Tennessee, North and South Carolina. "The Finger of Justice" to Joseph Goodstein for Colorado, Utah, Wyoming, New Mexico; to Ohio Ivan Film Service for Ohio; "The Sunset Princess" to W. N. Sipe Film Company for Georgia, Florida, Tennessee, North and South Carolina; to H. P. Wolfberg for western Pennsylvania; to Al Posen for northern New Jersey.

"Her Aviator" to W. N. Sipe Film Company for Georgia, Florida, Alabama, Tennessee, North and South Carolina. "My Husband's Friend" to Southwestern Film Company for Texas, Arkansas and Oklahoma, and to Big Feature Rights Company for Kentucky and Tennessee.

"Suspicion" Deals With War But Has No Battle Scenes

CONSIDERABLE interest has been aroused in film circles by the announcement of "Suspicion" as the first M. H. Hoffman release. The story is by Thomas Bedding, and Grace Davison is starred in the production. Details as to the theme have not yet been divulged and it is said that they will cause great surprise. While it is a war-time drama, there are no battle scenes, sufferings or horrors; but there is love, patriotism, Hun machinations against this country, and other ingredients which it is promised make up a swiftly moving drama of 1918.

In speaking of this production, which is in six-reels, Mr. Hoffman says: "I consider this the best picture I have ever handled, and believe both the title and story have great drawing power. Suspicion is widespread just now. We are all more or less under suspicion, and like the hero of this picture, it is up to us in these times to show that we are above suspicion, that we are loyal in heart and mind and soul."

Lesser Extends Operations to Six Additional States

SOL L. LESSER, the enterprising state right operator on the Pacific coast, is branching out and has recently acquired the franchise of State Right Distributors, Inc., for the states of Missouri, Kansas, Iowa, Nebraska, Oklahoma and Texas. For the present the headquarters for this territory will be in Mr. Lesser's recently opened Chicago office, from which "Hearts of the World" is being distributed for the above and five additional states. However, it is Mr. Lesser's intention to operate permanently in the six states mentioned, and in addition he will still continue handling productions in the far western territory in which he has been so successful.

Film Market Reports Sales on First Hoffman Picture

DURING the past week The Film Market, Inc., the new international film clearing house organized by Robert W. Priest, began its career by acquiring the world rights to M. H. Hoffman's six-part serial feature "Suspicion," starring Grace Davison.

The New York state rights have been sold by The Film Market, Inc., to Hy Gainsborg, of the M. H. Hoffman Exchange, 729 Seventh avenue, and the New England rights to the Four Square Exchange, Boston.

The entire foreign rights have been acquired by Robertson-Col Company.

"Suspicion" is the first feature to be sold on the open market through this new selling organization.

The Film Market, Inc., during the past week, also sold to The African Films Trust twenty-two one-reel comedies of the Jaxon brand for South Africa, and the rights to "Her Moment," starring Anne Luther, for the same territory.

No Broadway Run for New "Maciste" Film, Says Raver

HARRY RAVER announces that when the 1918 "Maciste" production which for several months past has been in the course of preparation in Turin, Italy, makes its initial bow to the American public, it will not be through a run at a Broadway theatre. While Mr. Raver is the man who brought "Cabiria" to this country and presented it at high prices, and also some months ago introduced "The Warrior," starring Maciste in the same manner, he states "Now things are different; 'Maciste' is a recognized star and his productions are in demand. It would be a waste of good money to finance a Broadway run."

Actors' War Fund Film Will Be Distributed by Lesser

SOL. L. LESSER has acquired state rights to the Actors' War Fund Association's single reel production entitled "How Stars Twinkle Away From the Studios" which was originally made for this association which was formed for the purpose of providing for wounded soldiers upon their return from the battle-front. Ten per cent of the receipts from this film will, through the Lesser plan of distribution be donated to the association.

Mr. Lesser and his colleagues are working eagerly on this new offering, and already, distribution has been arranged for through the following exchanges: Supreme Film Company, Minneapolis; Louis B. Mayer, Boston; Masterpiece Film Attractions, Cleveland; De Luxe Feature Film Company, Seattle; Dawn Masterplays, Detroit; and Supreme Photoplay Productions, Pittsburgh.

This picture contains views of about twenty-five well known motion picture stars, among whom are Mary Pickford, Clara Kimball Young, Mildred Harris, Charlie Chaplin, Douglas Fairbanks, Dorothy Dalton, Charles Ray and Director David W. Griffith.

Title of Fifth Petrova Picture Again Changed

TITLE of the fifth special Petrova production, which will soon be released, has been changed from "The Tiger Woman" to "The Panther Woman." This production is an adaptation of Gertrude Atherton's well known novel, "Patience Sparhawk and Her Times," and was originally announced as "Patience Sparhawk," then changed to "The Tiger Woman." It was found, however, that this title had already been used for another production, hence the change to "The Panther Woman," under which title it is announced the picture will be shown. Ralph Ince directed the production.

Perret Co-operating with Lafayette Day Committee

IT is announced that at the request of Leonce Perret, the Lafayette League, which is conducting a national campaign to perpetuate General Pershing's speech at the tomb of Lafayette, "Lafayette, We Come!" is co-operating with the National Defense Society and the Lafayette Day National Committee toward insuring the success of the celebration of the anniversary of "Lafayette's birth, on September 6, and a number of men prominent in American civic and official life will take part in the celebration on that date.

Trade News Brevities

Week's Grist From Hoosier News Hopper

Company Formed to Produce Feature Pictures at State Capital, Using Home Talent When Practicable—Other Items Cover State-Wide Interest.

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

Plan Films With Local Talent.

INDIANAPOLIS.—A new film producing company, to be known as the Innosenza Film Company, was organized here this week with Brooks J. Hibbitt as president and general manager and Charlotte I. Daviess as vice-president. Both Mr. Hibbitt and Miss Daviess have played in pictures. The latter recently came to Indianapolis from the East, where she was appearing for the Pathe Company. The new firm, which will produce features in which local talent will be used as far as possible, has established temporary headquarters at 17 West Thirty-fifth street.

Elkhart Orpheum's New Owner.

Elkhart.—Allardt Brothers, lessees of the Orpheum theatre, has disposed of their lease to Ezra Rhodes, owner of the La Salle theatre, South Bend, and the latter will take charge of the Orpheum about September 15. The new proprietor has planned to close the theatre for a few weeks while extensive improvements are made in the interior. Although nothing definite could be learned as to what the future policy of the theatre will be, it is understood that a mixed bill of vaudeville and motion pictures is to be arranged.

Students Win As Exhibitors.

Bloomington.—Over $300 has been turned into the Indiana University War Fund as a result of the net proceeds obtained from the receipts at the motion picture theatre conducted at the Student building, on the university campus, during the summer months. The show was closed down the first of the week and will remain closed until school opens in the fall.

Showing Them What They Own.

Terre Haute.—Approximately 450 stockholders and friends of the management of the new Terre Haute theatre, which has been built at Eighth street and Wabash avenue, were entertained at a luncheon at the Hotel Deming last week by F. H. Gruenberg, of Chicago, president of the Terre Haute Theatre Co., and his son, F. H. Gruenberg, Jr.

The guests were taken on a tour of inspection throughout the new building. Workmen are now putting on the finishing touches and it is the aim of the management to have the opening about the first week in September. The theatre is one of the most up-to-date and well-appointed theatres in the state. The second floor contains rest rooms for women, lounging rooms for employes and offices for manager and his assistants.

Everything is Rosy.

Marion.—Inspiring war news, cool weather, excellent wheat harvest, good outlook for a bumper corn crop and a great variety of better-than-usual shows combine in making the past week a very prosperous one for local motion picture exhibitors. With one of the theatres, the Royal-Grand, closed for redecoration, the three that were open had overflowing crowds.

In Her Own Home Town.

Indianapolis.—An Indianapolis actress graced the Circle theatre screen the first half of the week in a photoplay that proved to be one of the most interesting films that has been shown here this season. The star was Grace Valentine, and the play was "The Unchastened Woman." The showing of the picture was attended by unusually large crowds despite the fact that the mercury was up to the 103 mark.

Theatre Again in Commission.

Bluffton.—The Gaiety Theatre Co., operating the Grand theatre, which was damaged by fire a few months ago and now almost ready to be reopened, has booked a musical comedy attraction for the formal opening. The next attraction will be Ambassador Gerard's "My Four Years in Germany," which will be exhibited on October 1, 2 and 3. Motion pictures and vaudeville will be alternated after those dates.

Adding to His Holdings.

Lafayette.—H. H. Hornback, of Monticello, Ind., has purchased from J. W. Boes the Lyric theatre, in this city, the consideration being $5,000. The new owner will take possession soon. He is the son of H. K. Hornback, a banker at Monon, and is buying up a string of motion picture theatres over the state. Mr. Boes will leave next week for a two weeks' vacation in St. Louis and other points.

"Pershing's Crusaders" Victorious.

Lafayette.—Capacity crowds attended the showing of the first of the official war films, "Pershing's Crusaders," at the Luna theatre, on the nights of August 12, 13, 14 and 15. The picture gave to the people of Lafayette their initial opportunity to grasp their first full idea of the achievement which places America in the front line of activities in the war. Manager Maurice was well pleased with the way Lafayette people turned out to view the films.

Another Liberty Theatre?

Indianapolis.—A Liberty theatre may be established at Fort Benjamin Harrison, the army post about ten miles north of here, according to an announcement made this week by Thomas P. Smith, district director for the War Department Commission on Training Camp Activities, who was here in conference with Col. R. S. Thomas, post commander. Mr. Smith said that the Government is now operating more than thirty theatres. In the past the soldiers stationed at Fort Harrison have been regular customers at the downtown motion picture shows—about the only form of amusement in Indianapolis during the summer months.

Machine Operators Scarce.

Elkhart.—Ralph Schlessner, manager of the Hippodrome, closed the theatre this week and announced that it will remain closed until he is able to procure a competent picture machine operator. Practically all of those following that vocation in Elkhart are of draft age and have either entered or are planning to enter the army or navy.

Theatre Has New Owner.

Goshen.—James Bourcas, former manager and owner of the Irwin theatre, in this city, and who has been operating a motion picture theatre in Warsaw for the last several months, has disposed of his interests to Edward Reuber, of Ligonier. Possession was given this week by Mr. Bourcas.

Nothing Like a Vacation.

Hammond.—James Wang Michelstetter, manager of the Orpheum theatre, will spend the remainder of the summer months on his farm at Port Washington, Wis. During his absence the theatre is being manager by his brother, Charles.

Labor Propaganda Film.

Huntington.—Z. T. Dungan, chairman of the farm labor reserve committee, has been notified that the motion picture film of the labor reserve, taken in Huntington recently, was a success and soon will be released by the Universal company. The pictures will be exhibited in Huntington theatres shortly.

Louisville Theatres in New Campaign.

The Louisville moving picture theatres will shortly aid in a new campaign in which four-minute speakers will be utilized in an effort to mobilize American industries and arrange for labor supplies for concerns working on essential war orders. This work will be handled in connection with the United States Employment Service Bureau.

Buffalo Citizens Awake to Patriotic Appeals

Lafayette Square Becomes Scene of Recruiting Drives for Marines and Sale of War Savings Stamps in Which Picture Interests Play Important Part.

By Joseph A. McGuire, 216 Carolina street, Buffalo, N. Y. Telephone, Tupper 1276-J.

Big Boost for W. S. S.

A PATRIOTIC rally to help the sale of W. S. Stamps was held at Lafayette Square, Buffalo, recently under the auspices of Local No. 233 of the Moving Picture Operators' Union of Buffalo. The arrangements were made by D. L. Martin representing that organization. There was music and speeches, the entire programme being of a patriotic nature. The film shown included those taken at the time when Glen Gaskill of this city made a speech from a lion's cage at a similar rally at the same location. City Councilman Malone had arranged for the erection of a suitable platform for the moving picture men. The lights in the vicinity of the square were dimmed so the pictures could be seen. Many thrift and war saving stamps were sold.

"The Unbeliever" Wins Recruits.

The U. S. Marines recruiting drive, in which the George Kleine production, "The Unbeliever," played a prominent part, closed here recently and was a marked success from every viewpoint. Sergt. Robert C. Graham, who delivered several lectures in connection with "The Unbeliever," was the promoter of the campaign. In connection with the event he "planted" several columns of good copy in the local and nearby newspapers. Nearly 1200 recruits were secured. The rallies were held at Lafayette Square, where "Col." Lillian Russell and Fay Templeton, famous stage stars, sang and spoke in a patriotic strain and aroused the enthusiasm of their audiences to the highest pitch. Newspapers have been persuaded and assisted by Sergt. Graham in getting out five different marine corps sections in this district.

Booking Keystone Reissues.

Manager Montgomery of the Triangle, Buffalo, reports that sixteen Keystone reissues, the majority featuring Mabel Normand and Fatty Arbuckle, are being booked rapidly in many of the best houses in this territory. The reissues are two, three and four reels in length.

E. O. Weinberg, Patriot.

E. O. Weinbeg, manager of the Elmwood moving picture theatre, Buffalo, is devoting plenty of space in his programme to deliver patriotic messages to his audiences. This week he is using the familiar cut showing an American soldier casting a Hun opponent into the Rhine.

Mr. Weinberg's caption for the drawing is: "Put the Boche where he belongs. Food will do it. Eat less. Send more across."

Buffalo Picture Men Loom Large.

Edward L. Hyman, who has been appointed head of the moving picture division for all the Liberty theatres throughout the United States, recently visited his home in Buffalo. He was the manager of the Victoria moving picture theatre here for three years. He is enthusiastic over the work in the camps and is particularly observant of the wonderful effect that proper amusement has upon the minds and morals of the men.

Mr. Hyman is assisted by Matt. Whitman, former manager of the Allendale moving picture theatre, this city. Whitman is stationed at Atlanta, Ga., and is known as the southeastern representative. Hyman, whose headquarters are at 1520 Broadway, New York City, went to Washington four months ago as a member of a quartermaster's reserve corps. He enlisted as manager of a Liberty theatre, being placed in charge of the one at Camp Wheeler, Macon, Ga. He later was transferred to the government's large theatre at Camp Gordon, Atlanta, Ga. His duties there included the selection of moving picture programmes for nine other southeastern camps. This promotion was followed, after three weeks, by his latest appointment.

Faithfully Observing "Lightless."

Buffalo exhibitors are closely observing the latest "lightless order" covering Monday, Tuesday, Wednesday and Thursday evening of each week. Shortly after the order was first issued it was found that some of the local moving picture theatres had a few canopy or door lights outside. The proprietors were duly warned by Howard A. Foreman, Erie County fuel administrator, and thereafter they strictly observed the ruling. The staff of the local fuel office is not large enough to make a thorough inspection of the theatres and other places of business each night and is therefore aided in this work by members of the police department.

Foiling the Speculators.

Dr. P. C. Cornell, manager of the Majestic theatre, Buffalo, which showed "Hearts of the World," gave out the following "Open letter to the people of Buffalo" shortly before the opening date of that attraction:

"As ticket speculators have already started their work of sending messengers to the box office of the Majestic, it has become necessary to establish a rule that not more than six tickets will be sold to any one purchaser without credentials. D. W. Griffith, producer of 'Hearts of the World,' has telegraphed from Los Angeles, requesting that this ruling be made in justice to all patrons who attend one or more performances during the Buffalo engagement."

Despite the heat the film attracted crowded houses at every performance.

Theatre Has Local "Weekly."

Through an arrangement between the Strand moving picture theatre, Buffalo, and the Evening News of this city all events of local interest will be shown in pictures on the Strand screen. The service will be called the News-Strand Local Events. The first pictures of the service showed the recent rescue of James H. Harris and Gustave Lofbery near the brink of Niagara Falls. The News-Strand camera car was on the scene at the Falls shortly after news of the breaking away of the scow, on which were the two men, reached Buffalo. The views included the scow anchored on the rocks above the falls, the rapids and the cataract.

Films to "Save-a-Life."

Educational moving pictures will be shown at a series of band concerts in this city. The purpose of the films is to arouse interest in the child welfare campaign now under way in Buffalo and which throughout the United States is expected to save the lives of at least 100,000 babies during the coming year. Councilman Malone of Buffalo, who is providing the pictures, announces that while the films are being shown appropriate lullabies will be played by the band.

Cleveland Correspondence

By M. A. Malaney, 606 Belmont Building, Cleveland, O.

Film Exchanges Moving 'Round.

THE Fox exchange in Cleveland, now located on the fourth floor of the Belmont building, will soon move to the second floor, where it will occupy the entire area.

The Mutual exchange, now occupying the second floor of this building, will move into the quarters vacated by Fox.

The Kleine exchange has moved its offices into larger quarters on the fifth floor of the Sincere building.

Stars Shine in Charity Film.

"How Stars Twinkle Away From the Studios" is the title of a one-reel picture received by the Masterpiece Exchanges in Cleveland and Cincinnati. It has several stars in it, including Mary Pickford, Dorothy Dalton, Charles Ray, Fannie Ward. This picture is being rented for the benefit of the fund being raised for actors who are wounded in the war.

Boosting for War Slides.

Sam Bullock, secretary of the Cleveland Exhibitors' League, has sent a notice to theatres, pointing out that war slides and trailers will be put out by the government regularly and that it is the duty of every exhibitor to use them.

Promise of Wage Compromise.

That there will be a compromise wage scale agreed upon for operators of Cleveland theatres is indicated by the joint meeting of operators' committee and a committee from the Exhibitors' League. The committees expect to have one more meeting before September 1, when the scale will be settled.

Personal Mention.

W. K. Allen, well known roadman for the Standard Film service, is in Cleveland, filling in on Harry Hayman's job, while Hayman is on a vacation.

Lou Greenstein, former official of the Standard Film service, is in Cleveland for a ten days' furlough. Lou is now a sergeant, and is located at Camp Meigs.

Dayton Makes Report

By Paul J. Gray, Dayton Theatre Building, Dayton, O.

ANNOUNCEMENT was made last week that all the important officials of the Aircraft Board are to make their headquarters in Dayton, and a new building that is being erected will be turned over to the government for their use. The coming of the Aircraft Board to Dayton will bring many new people to this city and it is though that the theatres will be helped considerably.

Business Good, Heat Considered.

Programs in Dayton theatres afford variety of entertainment. Film houses here offered a bit of variety in the way of pictures here last week and all did good considering, the terrific heat with which the Gem City has been "afflicted" for some time past.

The Dayton offered Taylor Holmes in

"A Pair Of Sixes." The Strand presented "Hit The Trail Holliday," a la temperance, with George M. Cohan distributing the Bevo. The Columbia offered Charles Ray in a "Nine O'Clock Town."

Sam Sax Carries "Bread" to Dayton.

Samuel Sax, manager of the Universal Exchange, Cincinnati, tripped through dear old Dayton town last week. Sam brought Universal's latest Mary MacLaren film entitled "Bread" for screening purposes. In spite of the name Sam states that many "loafed" around to see it when screened, althought it didn't cost any "dough." Bert Fiala of the Alhambra theatre ventured the suggestion that if Mr. Baker (Goldwyn salesman) would take out the film what an appropriate thing it would be. Mr. Sax while in Dayton made arrangements for co-operation with all the leading bakers of the Gem City to the end that the film should get the "dough."

Specials Coming to the Dayton.

Managing Director Mark Gates of the Dayton theatre announced last week that Cleopatra, with Theda Bara, had been booked for early showing at the Dayton. He also said that Hewit Thomas, musical director of the Dayton, was already working on a music score for the showing that would put the picture over with a wallop. Mr. Thomas' work is well known throughout Ohio and many visit the Dayton to hear the symphony orchestra under his direction.

Mark Gates also said that "Tarzan Of The Apes" was booked for the Dayton, as well as "Les Miserables," with William Farnum.

Pittsburgh Paragraphs

By E. J. McGurty, 455 Union Arcade, Pittsburgh, Pa.

World Man Goes "Over There."

HENRY REICH, JR., who formerly handled the news for the World in Pittsburgh, has left for France with the first Radio detachment to be sent out of the country. He was in training in Pittsburgh for about four months and then went with a picked group to Camp Merritt, N. J. Within a short time after enlistment he became a corporal, and has steadily advanced in the service. He wishes his former friends and acquaintances in film circles the best of everything and expects to return some day to take up his regular work.

Film Man Joins the Host.

Another film man who recently sent word from "over there" is Art Meyers, who formerly traveled for Grelle in the territory. After some time in training at Great Lakes, he was sent across and can now be reached at the following address: Corp. Arthur Meyers, Company D, 32 Engineers, American Expedionary Forces, France.

Change in Leader Service.

The Leader Film Service has been purchased by the Steinberg Bros., one of them, Max, having been with Hollis & Smith for some time. They are acquiring new features of a State-right nature and expect to be in a position to supply exhibitors with pictures of more than ordinary merit within a few weeks. The former owner is said to have gone into the auto-truck line. The Steinberg Bros. are located in the Sauer Bldg., at 804 Penn Ave.

Adding to Their String.

The opera house at Johnsonburg, which was owned by George Long, has been added to the circuit of McCartney & Johnson, of Punxsutawney, Pa. The new proprietors have recently purchased the Jefferson theatre at Punxsutawney and the opera house at Ridgway, Pa., the latter having also been owned by Mr. Long at one time.

Theatre Manager Joins Colors.

Manager Flarity of the Columbia theatre has gone to war, and his position is filled by Mr. Harris, who has been connected with the theatre for some time.

It Don't Pay to Flout U. S. Lightless Rules

Philadelphia Theatre Manager Gives Red Cross "Half-a-Hundred" Because He Ignored Fuel Administration's Edict, and Promises to Be Good.

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Red Cross Enriched.

HARRY RUSH, manager of the Fifty-sixth theatre, 56th and Delancy streets, was accused last week of showing outside lights in violation of regulations and after thinking the matter over, decided to comply with the decision of the County Fuel Administration and turned over $50 to the Red Cross. The County Fuel Administration issued further explanation of its ruling on "Lightless nights." No illumination of any description is allowed in jewelry store windows or on fruit stands, peanut stands, or in other stalls outside of buildings. In regard to moving picture places surroundings are taken into account. If there are municipal lights directly in front of the theatre, few lights will be permitted on the property other than those absolutely necessary for safety.

"America's Answer" Enthuses.

Great enthusiasm marked the opening presentation of "America's Answer," the United States official war film, at the Forrest theatre last week. The entire house for the initial showing here was taken over by John Wanamaker Store, the occasion being termed Wanamaker Patriotic Night, and the large theatre was packed from top to bottom with singing cheering employers of the big department store. Albert N. Hoxi, who has been leading the Marines in singing at League Island, took charge of the vocal part of the programme, and before the house was darkened for the pictures, led the large crowd in singing. The pictures depicted all the stirring details of American military efficiency.

"The Great Love" Liked.

D. W. Griffith's initial Artcraft release entitled "The Great Love" made its local premiere at the Arcadia theatre last Monday, August 12, and was highly lauded by both the press and the public.

Getting Ready to Open.

George W. Metzel, manager of the William Penn theatre, is making preparations for the opening of the new season with vaudeville and photoplays. The Stanley Booking Corporation will furnish the pictures for an early showing. Beginning Monday, August 26, "To Hell With the Kaiser," will be presented.

Talmadge Film Holds Over.

"The Safety Curtain" in which Norma Talmadge made a decided hit at the Stanley theatre upon its opening presentation, August 12, will be continued throughout the week. Frank W. Buhler, managing director of the Stanley and Central Market street theatres paid a fine compliment to "Smiling Bill" Parsons in the Capitol comedy which was also shown at the Stanley last week by remarking that it was "prolific of clean wholesome laughs and exceptionally up-to-the-minute."

The Psychology of Bonuses.

George Ames, manager of the Pathe Exchange, announces he anticipates an enormous amount of business in their next serial entitled "Hands Up" in which Ruth Roland will have the leading role, not only on account of the previous successes heretofore experienced on all of Pathe's serials but also due to the generous bonus in which all of the salesmen will participate to stimulative early bookings.

Help Is Scarce.

Many theatres in this city are experiencing considerable annoyance in not being able to secure any amount of adequate help throughout the house and many managers have had to give a good bit more than their regular services in order to keep their theatres looking smart and tidy.

Things Look Cheerful.

J. Blumberg of the United Theatres Equipment Association has just returned from his vacation and is looking forward to a prosperous season. During the past few weeks several Power motor driven machines have been sold to several of the leading theatres of the city.

Edwin Williams, Attention!

Lew Williams, assistant manager of the Family theatre, is anxious to hear from his brother Edwin who is supposed to be managing a theatre in San Francisco, California, and from whom he has not heard for over nineteen years. If his brother should happen to see this article he will be able to get into communication with Lew by addressing him at the Family theatre, 1329 Market st., Philadelphia, Pa. San Francisco newspapers and correspondents please copy.

By the Sad Sea Waves.

Mark Swaab, junior manager of the Lewis M. Swaab Supply House, has left for Atlantic City, where he will spend his vacation during the next week. His assistants Harry and "Doc" in the meanwhile are exerting every effort to get their orders for Simplex machines filled and delivered to the various theatres in order to relieve the congestion in the show rooms.

New Theatres to Open.

Cliff Stuart is building a new theatre in Brighton, Mich., to be known as the Rialto. It will open about the middle of August.

It looks as if the De Luxe theatre, Kercheval and Parkview, Detroit, will not open before the early part of November. There have been many unforeseen delays of materials.

The Lincoln Square theatre, Detroit, will open some time in September.

The Ferndale theatre, in Springwells, Detroit, is expected to open about the first of November.

Film Activities Throughout Great Dominion

Canadian Showmen Doing Big Things in Big Way With Feature Promotion and Profiting Accordingly—All Set for Annual Toronto Exposition.

By W. M. Gladish, 33 Mineva Avenue, Tor onto, Can.

Prepare for Gala Event.

TORONTO exhibitors, large and small, have once more arranged to put on a good front for the annual Canadian National Exhibition which is to be held in Toronto this year from August 26 to September 7. Local theatre managers yearly cater to the thousands of out-of-town visitors who take in Canada's large exposition by booking special productions and adding extra attractions. The two weeks of the annual fair are invariably two of the best weeks of the whole twelve months. Incidentally, the big local event is used by exhibitors as the opening period for the fall and winter season at their houses. New policies are advertised and frequently new brands of pictures are shown for the first time.

The Regent theatre, Toronto, is already inviting visitors from outside centres to attend a matinee performance in the cool and comfortable theatre and suggests to local hostesses that an enjoyable few hours may be spent at the Regent with guests.

Manager Roland Roberts of the Regent has announced that his special attraction for the first week of the Canadian National Exhibition will be the first of a series of Screen Classics. "To Hell With the Kaiser." This feature will probably be shown during the second week also.

Jules and J. J. Allen have arranged to present "Hearts of the World" in Massey Hall, the large local auditorium, during the two weeks of the fair, after the picture has played at the Allen theatre for four solid weeks. The Allen theatre will revert to a normal policy with the opening of the Exposition.

Manager Clarence Robson of the Strand theatre is also making special preparations to draw and handle large crowds during the Fair weeks.

Cohen Again Opens Exchange.

Arthur Cohen, proprietor of the Globe and U-Kum theatres, Toronto, has arranged to re-enter the film exchange business in Toronto. Mr. Cohen was formerly actively engaged with Globe Films, Limited, and controlled Paralta Plays, Billy West Comedies and a number of State Right features in Canada. Paralta releases were distributed during the past year by Regal Films, Limited, although Mr. Cohen retained control of the Paralta franchise. This arrangement has been discontinued and Mr. Cohen is resuming active interest in the exchange field.

Among the special attractions which Mr. Cohen has controlled in Canada are "The Warrior," "Lust of the Ages," "The Spoilers," "Redemption," "Birth," etc.

Griffith Feature In Demand.

"Hearts of the World" will be the opening attraction in at least three of the new moving pictures theatres in Canada controlled by Jules and J. J. Allen of Toronto. The Allens have secured six prints for Canada and two are to be held in reserve for emergency or future use. One print is now being used in a six weeks' run in the Allen theatre, Toronto, and Massey Hall, Toronto. A second print will be used for the opening of the new Allen theatre in Westmount, Quebec, on September 16. A third will be shown as the opening feature for the new Allen theatre in Edmonton, Alberta, and the fourth print will be started at the new Allen theatre in Regina, Saskatchewan. The houses at Edmonton and Regina are scheduled to open in September.

According to an announcement, "Hearts of the World" will be presented at each of the new Allen theatres at advanced prices, evening prices ranging up to $1.50. The runs at the various houses will be for two weeks at least. The Temple theatre, Hamilton, and the Majestic theatre, London, will have the Toronto print of the picture after the Toronto engagement terminates on September 14. Allen's Regent theatre, Ottawa, will get the Montreal print after the run at the new Allen theatre, Westmount. The Allens have twenty-one theatres in Canada and each of these houses will get the picture for an extended engagement before the feature is really placed "on the road."

Fine Point on Reserving Seats.

At the end of the second week's run at the Allen theatre, Toronto, Jules Allen admitted that a mistake had been made in reserving all seats of the theatre for every performance. It was pointed out that many people who could afford the best seats were reserving the cheaper seats in advance and patrons of moderate means were compelled at the last minute to pay more than their share in order to see the production. In view of this condition, the Allens decided to place 400 seats of the cheaper prices on sale immediately before each performance.

"This detail is one big thing that we have learned," admitted Mr. Allen, "and I do not mind telling other exhibitors about it."

Giving Wounded a Treat.

One hundred and twenty-five officials, managers and employes of Jules and J. J. Allen in Toronto, went holidaying to Whitby, thirty miles away, on Sunday, August 11, for the purpose of entertaining several hundred convalescing warriors in the Whitby Military Hospital. The large party made the trip in a cavalcade of automobiles and later in the day the thirty motor cars were used to take a large number of the returned heroes for a trip into the country.

One of the features of the programme was the presentation of "Hearts of the World" in the new and commodious moving picture theatre of the hospital. Musical accompaniment was played by the entire Allen theatre orchestra of thirty pieces. Incidentally, the man who projected the big picture at the hospital theatre was Mr. Barber, a returned soldier, who has charge of amusements for the patients. Mr. Barber took a course of instruction in moving picture projection under the auspices of the Canadian Soldiers' Re-Education Commission and served his apprenticeship at the Allen theatre, Toronto, after which he became operator at the Whitby Hospital theatre. The Griffith production aroused intense interest.

During the afternoon the Allen Theatre Baseball Team played an exciting fixture with the Hospital Nine and nosed out a 14-11 victory in the eleventh inning. The soldiers led up to the eighth inning. The soldiers weakened, the film swatters filled the bases, Walter Green came to bat and clouted out a three-bagger and the score became tied. Green is the publicity man of the Allen theatre.

During the evening the soldiers were also entertained by the rendering of several solos, Director Luigi Romanelli of the Allen theatre orchestra scoring a distinct hit with several violin specialties. Mrs. Stein also gave a pleasing vocal selection.

An interesting episode occurred when Major Archibald presented Messrs. Ben, Jules and J. J. Allen with a silver shield in behalf of the hospital patients in recognition and appreciation of the many favors which have been extended to the institution by the Allens during past months.

The Famous Players Film Service, Limited, Toronto, has donated the use of many recent releases for the entertainment of the convalescent soldiers.

William Cranston Joins the Allens.

William Cranston of Toronto, until recently the manager of the Basil Film Corporation, has become associated with Jules and J. J. Allen for the purpose of handling various important details in connection with the presentation of "Hearts of the World" in the many Allen theatres in Canada. The Basil Film Corporation formerly held the Canadian rights for "The Birth of a Nation" and "Intolerance," which were recently secured by the Allens. Mr. Cranston will also attend to details in connection with the releasing of these features.

Interesting News "Shorts."

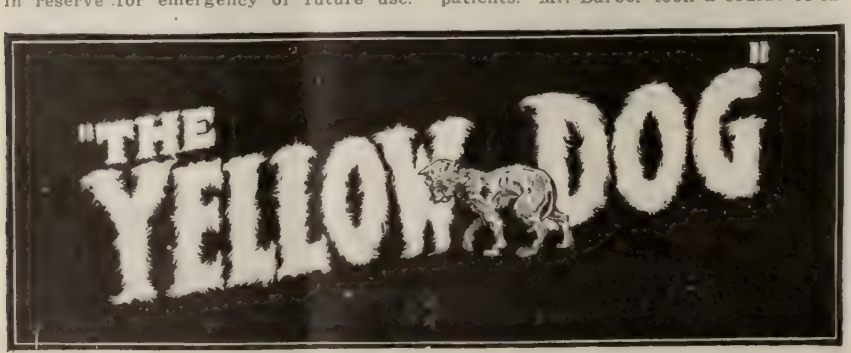
Three prints each of "The Birth of a Nation" and "Intolerance" have passed into the hands of Jules and J. J. Allen for release in Canada and starting in September these productions will be offered to Canadian exhibitors on a rental basis. Booking will be restricted to exhibitors who will charge a minimum admission of twenty-five cents. Both features have been presented in many theatres and as road shows under the management of William Cranston of Toronto.

"Cheating the Public," the Fox release, has been condemned by the Manitoba Board of Censors, according to an announcement by the Bijou theatre, Winnipeg, which had advertised the picture extensively as a coming attraction. The feature has already been shown in Ontario, British Columbia and elsewhere in the Dominion.

Charles L. Stevens, general manager of Superfeatures, Limited, Toronto, Montreal and other cities, has acquired the Canadian rights for "The Still Alarm." Mr. Stevens closed for this feature during a recent visit in New York City.

M. Brown and D. Cooper, who are associated with Superfeatures, Limited, have secured "Nine Tenths of the Law," for Canada. This feature will be released through Superfeatures, Limited.

"The Scorching Flame," a local five reel photoplay taken for the Montreal Firemen's Association by the Specialty Film Import, Limited, made such a hit at the Theatre Francais during the last week in July that it was repeated during the week of August 5. The picture replaced the annual amateur benefit performance and the fire-eaters made a lot of money out of the venture.



THE BEST "BUY" IN THE WORLD W.S.S.

Rochester Registers

By L. B. Skeffington, 61 Main St., East, Rochester, N. Y.

Flower City's Globe Trotter.

CHARLES J. ROSE, of the Pathe sales department, stopped in Rochester, on his way across the state in his high-powered buzz-wagon. Charlie always was in the habit of moving fast and since he got his latest car he has not changed any. At one time he was popularly known throughout this section as "General Rose," at that time being the representative of the General Film Company. Later he was with Pathe in the West, then came east first with Mutual and later joined Pathe again.

In his career in the theatrical and film business Mr. Rose has traveled in almost every section of the country, as well as having covered the principal points in the territories and Canada. He entered Alaska overland from Canada and worked his way down to the coast. Then, just to vary things he went to the Hawaiian Islands. He is considered an authority on certain problems in Alaska and has also been known to relate some wonderful alluring tales of the glistening sand beaches of Honolulu and of ukelele serenades under the soft rays of the Hawaiian moon.

Two Clever Slogans.

Slogans fit as well to the theatre as to anything else. Joe Stoffel, manager of the Grand, advertises that it is the place "Where Those Who Know Prefer to Go," while Manager Sanford, of the Princess, has decorated his section of the city with the legend that the Princess is "A Neighborhood House with a Down-Town Program."

She's Returning to Pictures.

Edna May Meisch, a Rochester girl, who as Edna Marn has won wide recognition on the speaking stage and in pictures, is visiting her parents in this city at 1254 Clinton avenue, North. During the past season she appeared as Angelina in John Cort's "Flo Flo." She will shortly enter the picture field again.

Chowder Party for the Movies.

The Moo Goo Guy Gang, an organization of the local journalistic fraternity, held an outing at Moss Park last Saturday and among other things posed for some original moving pictures, which will be shown in a local theatre.

Theatres Are Safe and Sane.

A representative of the Commission on Training Camp Activities was in town last week, looking over the means of amusement and relaxation afforded soldiers stationed at the Kodak Park School of Aerial Photography, the Flying School and the Mechanic Training School. His report gives proper credit to the local theatres, says that they are safe and proper places for Uncle Sam's men and also acknowledges special favors which certain theatres grant to the men in the service.

Three News Items.

The Rialto and the Family played to capacity most of the time this week with "To Hell with the Kaiser" as the attraction.

Basil Brady, local Pathe representative, has signed up half a dozen houses for Pathe's latest serial, "Hands Up," and has begun a local publicity campaign, after which he says he will be ready to pick off a few more bookings .

East Rochester, formerly known as Despatch, is now on the theatre map with some splendid attractions at the Rialto. The Allied war pictures are the latest features to be signed by this house.

Neosho Falls, Kan.—John T. Minton has taken the management of the Gem theatre.

Stillwell, Okla.—Dad Walker, of Siloam Springs, opened the moving picture show again at the Grand theatre, July 25. He installed a new moving picture machine.

Bumper Crops Bring Joy to Wheat Belt

Many Theatres in "The Bread Basket" Abandon Summer Darkness to Garner Coin That Has Begun to Flow—Others Prepare for Regular Season.

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

Good Business Outlook.

DUE to the bumper crops and the consequent improvement in financial conditions generally, many moving picture theatres which closed for the summer months, especially in the smaller communities of the grain belt, are reopening. Money is plentiful and exhibitors look for a good business. Manager A. H. Fisher, of the Metro exchange, says that he closed contracts last week with a large number of exhibitors who are reopening earlier than they had planned because of the good business outlook. Other exchange managers report making similar contracts. However, the bulk of the houses which have been closed for the summer will open about September 1.

Yellow Dog Clubs in Vogue.

The Minneapolis Universal exchange is successfully pushing the organization of Anti-Yellow Dog clubs in the Northwest. As a final patriotic measure taken before he leaves to join Uncle Sam's khaki-clad forces, John L. Johnson, former representative of The Moving Picture World, took up the proposition with the Minneapolis Civic and Commerce Association and the Boy Scouts of America, and the outcome of his efforts will be the formation of two Anti-Yellow Dog clubs here and many clubs in other Northwest communities. Julius A. Schmahl, secretary of state of Minnesota, has given his support to the movement.

Harry Rathner Making Good.

Harry Rathner, manager of the Minneopils office of the Select Pictures Corporation, has taken four firsts out of a possible six in the Select contest for the greatest amount of business in proportion to allotted territory.

"The Spoilers" Back Again.

Benjamin Friedman, president of the Friedman Film Corporation, Minneapolis, made arrangements with W. N. Selig while in Chicago last week for the distribution in this territory of "The Spoilers." Mr. Friedman has purchased two new prints and a complete line of advertising matter. The constant demand of exhibitors for the production, which for some time has been off the market, moved Mr. Friedman to make the deal. "The Spoilers" will again be shown in Minneapolis in September.

Evans Takes Fox Exchange.

E. S. Flynn resigned this week as manager of the Minneapolis branch office of the Fox Film Corporation, and R. K. Evans, formerly manager of the Minneapolis exchange of the Jewel Productions, Inc., has been appointed to take Mr. Flynn's place. Mr. Evans has been in this territory for six months, coming here from St. Louis, Mo.

New Theatre Planned.

A. J. Kavanaugh, theatrical magnate of North Dakota and Minnesota, with moving picture houses at Grand Forks, Jamestown and Crookston, is planning the construction of another up-to-date theatre at Grand Forks, N. D. In Crookston Mr. Kavanaugh has followed successfully the plan of vaudeville on Sundays, high-class pictures week-days with occasional combinations.

"The Geezer" Coming Here.

Manager Louis H. Coen, of the Universal exchange, has contracted for the first two runs on "The Geezer of Berlin" in the Twin Cities. It will be shown at the New Palace theatres of St. Paul and Minneapolis.

Francis Joins Army.

L. H. Francis, secretary and treasurer of the Theatre Equipment Company, Minneapolis and Detroit, left for camp last week to enter the National Army.

First Rest in Three Years.

Charles J. Branham, manager of The Strand, was enjoying a hard-earned rest last week spending his first vacation in three years at Duluth, Minn.

Keough Quits Lyric.

J. A. Keough, manager of the Lyric for almost a year and one of the best known film theatre managers in the Northwest, resigned from his position last week. He was formerly manager of The Strand. Mr. Keough has not announced his plans for the future.

Ball Joins Radio Service.

Halbert Ball, shipper for the Universal exchange for more than a year, resigned recently to enter the radio division of the Dunwoody naval training institute here. He expects to leave within a few days for Cambridge, Mass., to complete his course.

Shipper Dons Khaki.

Fred Finnegan, another Universal shipper entering the service of Uncle Sam, entrained from Minneapolis Friday, August 9, for Jefferson Barracks, St. Louis, Mo., to join the National Army.

The Stork Visits Abrams.

Morris Abrams, formerly with the First National Exhibitors' Circuit and at present treasurer of the Gayety theatre in Minneapolis, became the father of an eight-pound baby girl this week.

Winnipeg Theatre Reconstruction.

An expenditure of $40,000 is entailed in the present remodelling of the Province theatre, one of the leading moving picture theatres of Winnipeg, Manitoba. The new details include a three-story front of handsome design, a balcony and ventilation plant. The work is being done under the personal direction of Manager H. N. Jernberg. The owner of the Province is J. A. Schuberg, formerly of Winnipeg and now a resident of Vancouver. He is also the owner of the Gaiety and Bijou theatres of Winnipeg. The Province is scheduled to reopen on September 16 with a new policy.

Benefit Sunday Despite Nashville's Mayor

Fiery Antagonist of Sabbath Shows Permits Performance in Aid of "Wool Fund" to Proceed Without Anticipated Interference from Any Official Source.

By J. L. Ray, Nashville Banner, Nashville, Tenn.

Get Away with Sunday Show.

ALTHOUGH anticipating a renewal of the fight on Sunday "movies" in Nashville, W. H. Wassman, manager of the Knickerbocker theatre, and the ladies of the Davidson County Council of National Defense braved chances of a "cyclone" and interference at the hands of the city fathers, headed by Mayor William Gupton, who has flatly put his foot down on Sunday "movies," and on last Sunday afternoon gave a motion picture performance at the Knickerbocker for the benefit of the Soldiers' Wool Fund, which is being raised under the auspices of the Council of National Defense, Woman's Division.

While the performance was widely advertised and largely attended, there was no interference from the rampant mayor, police or other authorities, doubtless due to the fact that the performance was for war benefit and any interference from any source would have been resented by the public at large as an interference with war work of the most urgent nature.

The feature film shown was "Navy Life" and talks were made by Lieut. Fred J. Walcott, U. S. N., and Chief Red Fox, who is touring the country under the auspices of the United States Government in the interest of navy recruiting. The chief appeared in full tribal regalia, did a regular war dance, paid a most beautiful tribute to the American flag and ended with an appeal for the wool fund for which a neat sum was realized.

Holman Joins "Y" Forces.

Joe Holman, large stockholder in the Crescent Amusement Co., which controls a big string of motion picture and vaudeville houses in Tennessee and Southern Kentucky, has enlisted in the army Y. M. C. A., and has been sent to San Diego, Cal. He will have charge of the architectural work of all army "Y" buildings at cantonments in the Southern department.

His Picture in the Paper.

The initial issue of "Old Hickory—The Powder Plant News," contained a photograph and short sketch of Tony Sudekum, president of the Crescent Amusement Co. The publication paid a high tribute to Mr. Sudekum's work in giving the powder planters the best movies possible and in placing a special representative at the Old Hickory Works to handle the shows for the thousands of fans at the enormous plant.

25,000 Picture Patrons.

An auditorium with a seating capacity of 2,000 has been constructed in connection with the Central Y. M. C. A. building at the Old Hickory Works, the world's largest powder plant located at this place where there are employed more than 25,000 workers in turning out powder to beat the Boche. This auditorium is equipped with a stage and within the next few days complete motion picture equipment will be installed. The powder plant workers are all "movie" fans, as is evidenced by the very heavy attendance at all the picture shows each night at the mammoth open-air theater located within the government reservation at Old Hickory. This theatre seats about 8,000 persons and some form of entertainment is put on each night with the exception of Sunday. Moving pictures form a big part of the program.

Films Educate Employes.

The du Pont Company has a number of its own films, showing how safety devices are worked and appealing to every employee to be ever on the alert for accidents to himself and his fellow workman. The company has shown several of these films in its educational campaign for "Safety First" and good results have been noted already. Many of the workers are foreigners, Polaks, Mexicans, some Indians, and the motion picture has proved the best medium of education for these people who cannot read nor write English, but who can thoroughly understand the "movie."

Movie Fans Are Powder Workers.

It is planned to give regular motion picture performances in the Y. M. C. A. auditorium when cold weather sets in and the amphitheatre will have to be done away with for the winter. It is also being planned to establish several moving picture theatres in the powder plant village which is being constructed by the du Pont Engineering Co., and which will be inhabited by some 25,000 to 30,000 employees and their families when the plant is in full operation. These theatres will be under government control and operated by the du Pont corporation as agents for the United States.

Several private moving picture promoters are preparing to start theatres in the two villages at Berryville and Powder Plant City, both outside the government reservation.

Kansas City Kicks In

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

"4-Minute Men" Awake.

THIRTY "4-minute" speakers addressed moving picture patrons August 9 on the subject, "Mobilizing America's Manpower." The talks explained the government's plan to supervise and expedite practically the employment business through state agencies in systematizing the relations of employer and employe. The proposed supervision is to eliminate waste of time and effort, speed up labor production, and help win the war.

Accessory Business Good.

The Kansas City Machine & Supply Company has made a number of alterations in theatres recently. The equipment installed in the Empress was put in by this company. The Warwick theatre has recently purchased a new 75-75 ampere transverter.

Recruits With Picture Machine.

Sergeant E. W. Castle, marine recruiting station, Ninth and Main streets, is a moving picture operator, formerly with the Gaumont News on the Pacific coast. Sergeant Castle has his own machine and also has charge of the publicity for marine recruiting at Kansas City. In his capacity as advertising man he takes many pictures, a recent film being of the National tractor demonstration at Salina, Kan., July 29.

Empress In New Hands.

The Empress theatre has recently been taken over by the S. A. Lynch Theatrical Enterprises with Frank Montgomery as manager. The theater has remodeled its moving picture equipment, increased by additional booth and projection machinery. A new metallic gold fiber screen has also been installed.

Short Items of News.

J. P. Moore, representative from the Fox office in Kansas City, broke his leg in an automobile accident when an automobile in which he was traveling turned over between Clinton and Deepwater, Mo., Aug. 4.

Walter S. Quade, salesman for Metro out of Oklahoma City, is a visitor in Kansas City this week.

The Equitable Film Corporation has leased an additional office on the second floor of the Ozark Bldg., where they are now located, which will give them twice the present floor space. The expansion is being made in order to take care of a pending enlargement which the company expects to make.

The Kansas City branch of the Hodupp-Towne Photoplay Company, 921 Walnut, are temporarily located in the Gloyd building. The first print of the Fordart feature, "Berlin via America," arrives this week, as also does the Gaumont French serial, "The Hand of Vengeance."

R. H. Fairchild, traveling representative for the General Film Company, in the Oklahoma territory, was recently slightly injured in a railroad wreck.

Joe Fox, formerly salesman for Paralta out of Kansas City, is now covering the Kansas territory for the Select Pictures Corporation.

"Marty" Williams, formerly salesman with the Standard Film Corporation, has jointed the Fox sales staff.

J. E. Story, manager of the Kansas City exchange of the Pathe, states that business has been exceptionally good. The new patriotic reel, "The Fourth of July in France," will have a week's run at the Royal theatre, followed closely by a downtown run. The "Fourth of July" is booked up so closely that it has been necessary to wire for additional prints.

Frank Warren, treasurer of the Standard Film Corporation, has just returned from a brief business trip to Chicago.

News has been received from Wayne Pittinger, formerly booker with the General Film Company, that he is now in the front line trenches.

The Standard Film Corporation are distributors for "Shorty" Hamilton and Rex Beach series and Charlotte Walker in "Just A Woman."

Jack Brainerd, formerly an exhibitor at Erie, Kan., and later manager of the Mutual exchange at Oklahoma City, has been placed in charge of the Oklahoma City office of the First National Exhibitors' Circuit.

At Oklahoma City, Okla., the Rex Feature Film Company and the Favorite Feature Film Company have been chartered each with a capital stock of $7,500 by Arthur Hockwald, T. E. Larson and B. M. Lovelace, Oklahoma City.

Harry Lorch of Chicago has arrived at Camp Pike, Little Rock, Ark., and will succeed H. H. Winchell as manager of the Liberty theatre.

The Idle Hour theatre has just contracted for the first run on the Billy West comedies. The work is progressing rapidly on the new front and on interior changes.

Fred Hayter, of Hastings, Neb., was in Kansas City this week. Mr. Hayter recently sold his theatres, the Plaza and Strand, to E. C. Preston, of Superior, Neb. He is now at work on a new theatre to be known as the McGinnis at Eldorado, Kan. The house, which has a seating capacity of 600, will run vaudeville and pictures, with two changes weekly. The formal opening will be held August 29.

Theatre Notes.

St. Charles, Mo.—John Moore will remodel two rooms in the Reichert building and use them for a moving picture theatre.

Joplin, Mo.—The Blake theatre has changed hands, according to an announcement made recently by I. L. Davis, the former owner.

The Junction City Amusement Company, Junction City, Kan., is preparing plans for a new $10,000 house. The theatre will be a two-story brick building, 24x100.

Clinton, Ia.—The Temple Grand theatre, under the management of Louis Rosenfield, Creston, and Norman Samish, has been opened after remodeling.

Towanda, Kan.—A combination moving picture and Wild West show will be opened shortly under the combined management of Jimmie Sullivan and Colonel Moss.

Kansas City, Kan.—The Gruebel Bros. theatre has drawn up plans for the remodeling of the theatre front.

Wichita, Kan.—Mr. and Mrs. Frank H. Powell, Jr., of Wichita, and now living in Ponca City, have sold their two moving picture theatres and will engage in Y. M. C. A. work.

Timely Texas Topics

By Phil E. Fox, Times-Herald, Dallas, Tex.

Theatre Lobby Recruit Station.

When Dallas started to organize a regiment of Texas cavalry for duty along the Mexican border Manager Herschel Stewart of the Old Mill offered the soldiers the use of his lobby as a recruiting depot.

The calarymen opened a stand in front of the theatre and during "Pershing's Crusaders" and other patriotic films enlistments have been brisk.

Dallas Has Many Visitors.

Among Texas exhibitors visiting Dallas film row during mid August were D. C. Carnes, Palace, Farmersville; W. J. Wilkie, Empress, Wichita Falls; L. M. Valdez, Royal, Laredo; J. M. Barnes, The Mission, Sulphur Springs; E. J. Lampkin, Colonial, Greenville; L. M. Harrell, Gem, Frederick, Okla., and Joe Davenport, Waxahchie Amusement Co., Waxahachie.

Ed Phillips, pioneer motion picture exhibitor of Fort Worth, paid a visit to Dallas during the second week in August.

Ceiling Movies In Hospital.

Army surgeons of the base hospitals of Camp McArthur, Waco; Camp Bowie, Fort Worth, and Camp Travis, San Antonio, are interested in the announcement made by the Texas war work organization that ceiling motion pictures are to be installed at the hospital buildings by the Y. M. C. A.

Pictures will be projected on the ceilings of the hospital wards by special projecting machines. Sick soldiers lying on their backs in the various wards merely have to look straight up to enjoy their favorite films. The plan is to be put into effect in September.

Changes In Kleine Offices.

J. F. Burhorn, of St. Louis, has taken the place of H. Graham as manager for the George Kleine offices in Dallas. He has been with Kleine for the past three years.

Mr. Burhorn ordered the remodeling of the Kleine offices, establishing an up-to-date reception room for exhibitors. He completely reorganized the local staff. He will push "Triple Trouble" and "Conquered Hearts," the two big Kleine features which will be released during September.

On the Honor Roll.

Seven men have left the Dallas offices of the Consolidated and joined Uncle Sam's forces. They are: E. B. Cannon, Jr., Camp Travis; Lyle Harris, Camp Travis; E. B. Graetz, Camp McArthur; R. J. Payne, Great Lakes Training School; Rex McCullough, Fort McArthur, Cal.; W. E. Evans, Great Lakes; Dave Motter, France.

George Little, Ira Johnson and Harry Mustard of Paramount are at Camp Travis, San Antonio. J. W. Hanlon of the same office is at Camp Gordon, Ga.

Eugene Cameron, son of R. L. Cameron, who owns the Crystal theatre of Dallas, has gone to Chicago for training as radio operator in the navy.

Holgar Jorgenson, owner of the Best theatre, Dallas, has gone to France with the A. E. F. I. D. McIlhern is managing the theatre for him.

A. W. Clews, formerly with Vitagraph in Dallas and later Vitagraph manager at New Orleans, writes his friends here that he has become an expert farrier and horseshoer. He joined the army and is now instructor in the remount depot at Camp Beauregard, La.

J. L. Butterfield, Southwestern director for the Community Motion Picture Bureau at San Antonio, has been summoned to New York. He expects assignment to overseas service. He has two sons "over there."

Theatre Notes and Changes.

E. C. Palmer has opened a new theatre at Ranger, Texas. He has named it the Liberty.

Wilburton, Okla., has a new motion picture theatre. It is the Cozy, which was opened by W. L. Perkins.

R. C. Carson of the Liberty theatre, Gainesville, has bought the Pickford theatre at Marietta Okla., and changed the name to the Victory theatre.

The Queen theatre at Trenton, Tex., has been bought by D. Legg, who has booked a Paralta program.

Roy Kintze has been appointed manager of the Queen theatre at Brownsville, Tex. He is booking all the big ones.

David Young of the Dreamland theatre, Brownsville, has gone to Colorado to spend the summer.

The Bijou theatre, Yoakum, Tex., is a new 700-seat house which was opened early in August by W. D. Evans.

O. Gill, of the Erie theatre, of Hugo, Okla., is out to corner the choice exhibition points in the Southeast corner of that state. He has bought theatres at Boswell and Antlers, Okla., and is looking for more.

Some Snappy Paragraphs.

Lew Remy of Goldwyn returned from a trip to the Rio Grande country, only to leave at once on a Northern business trip through Oklahoma.

C. E. Buchanan, Metro and First National shipping clerk, is back from a vacation spent at San Antonio. Theatre men there were successful in showing him a good time. Among those who extended the hospitality of the Almo City were W. J. Lytle, Dr. and Mrs. Box and Billy Pellitzer.

Harry Owens of Paramount has made a trip to San Antonio and Austin. He reports that after the division of soldiers at San Antonio left for France business fell off in that city, but with the arrival of new troops for training the motion picture exhibitors are again turning 'em away.

Alex H. Wolfe, of Dallas, who formerly handled state-right pictures in Texas, is in France with an American tank company. He writes to his friend, J. B. Dugger, of Vitagraph, that he has been in close contact with the Huns and that he has received a furlough during which time he will visit Nice and Monte Carlo.

The Orpheum theater, Fort Worth, has changed hands. J. H. Riggles has sold this play house to Frank Lapham, of Dallas. Lapham is making good as a successful exhibitor.

Vitagraph salesmen were called into the Dallas offices from all parts of Texas during mid August by Manager J. B. Dugger. They held a get-together meeting, planning their important September releases.

Hundreds of motion picture theatres in Texas and Oklahoma have been rechristened Liberty or Victory theatres during the past few months. Film men of Southwestern districts challenge any other section of the United States to show as many theaters with patriotic names as does Texas.

News that Charlie Chaplin's "Shoulder Arms" is to probably be a five-reel feature has taken well with First National folks in Texas. They are looking forward with interest to this precedent in the line of Chaplin comedies.

Press showings of "Italy's Flaming Front" were given at the Hippodrome theatre, Dallas, during August. The war picture made a good impression and has been largely booked over the state.

"Over the Top" is the latest Texas army camp theatre. It was opened by Paul Baraca of Houston at Camp Logan, near that city, and is doing a land office business.

Detroit Sees Home-Made Feature Screened

The H. H. Nelson Company Gives Special Showing of Its Made-in-Detroit Photoplay—Brief Items of Local Concern from City of the Straits.

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

NEARLY 1,000 people crowded into the Empire theatre, Detroit, on Thursday evening, August 8, to attend the trade showing of Detroit's first-made feature, "Souls Unmasked." The H. N. Nelson Co. produced and photographed it, while Sidney M. Golden directed it, the stars being Walter Miller, Paul Panzer and Edna Mason. The titles are being made and Mr. Nelson expects to dispose of the picture in New York shortly. Then he will start on his second picture. Satisfactory reports and comments were heard after the trade showing by those who attended.

He Will Play World Films.

Harry Angell, who is now on his fifth year of service in Michigan for the World Film Corporation, and who owns the Strand theatre in Miles, has just leased the new Lincoln theatre, Owosso, from Mrs. Fred Patterson. The lease is for ten years. Harry will put in a capable manager and continue serving the World.

Local Film Merger.

The State and Victor Film companies, in the Film building, Detroit, have been merged. Sam Ludwig, proprietor, will temporarily continue them under their former names, but expects to drop the name Victor and continue business as the State Film Co.

News Notes and Personals.

For State Fair Week, which starts September 2, the Miles theatre, Detroit, has booked World's special feature, "Eight Bells."

John H. Kunsky announces that starting September 1 he will issue a separate four-page program for each of his theatres instead of one program for all of them together, as he has been doing. This will give each theatre individuality. Harry R. Guest, editor of the Weekly Film News, will continue to handle the programs.

Joe Horwitz, of the Foursquare Exchange, left August 10 for New York City and Far Rockaway to celebrate his birthday with Mrs. Horwitz. Incidentally, Joe conferred with George Backer relative to future pictures which he will handle in Michigan and Ohio.

J. C. Fishman, of the Standard, announces that for the coming season his exchange will release more short reel subjects, besides fifteen to twenty features. Mr. Fishman believe the coming season will be a big one for short subjects, especially western dramas and comedies.

The Victory is the name of the new theatre opened in Hillsdale by George Brookins.

Crushing the Hun.

Another member of the Detroit Famous Players-Lasky exchange has joined the colors—John A. Daley of the accessory department—while Jimmie Dean, formerly of the shipping department, writes that he is now overseas.

Harry S. Lorch, formerly with the Butterfield circuit, and later manager of the State Film Company, is now manager of the New Liberty theatre at the cantonment recently opened in Nebraska.

L. A. Hardy, for a number of months with World Film, is now manager of the William L. Sherry Service. Mr. Hardy assumed management on August 10. George Lightman, in charge of the office for several weeks, has returned to Cleveland.

These are busy days at the Triangle exchange. Between putting on more business and getting ready to move into the new film building, Dave Prince, manager, has plenty to do.

James R. Shannon has been secured to lead the Majestic theatre orchestra during the coming season. He is a former Detroiter.

Live News Gleanings From the Golden Gate

San Francisco Makes Mention of Many Items Carrying Pacific Coast Interest—Screen Stars' Ball Excites Curiosity Commotion Among the Fans.

By T. A. Church, 1507 North Street, Berkeley, Cal.

Theatre Has New House Magazine.

A NEW program, or miniature movie magazine, as the publisher terms it, has made its appearance at the California theatre. This is an attractive publication in pocket size, with twenty-four pages of live information concerning the California theatre, its organization, its program and moving picture stars in general. It contains such interesting departments as "This Wek's Star from Starland," "California Comment," "Pen Pictures of Photo Players," "Where the Stars are Shining," "How and Where They Make 'Em" and a "Weekly Feature Page."

Community Singing Popular.

The San Francisco War Camp Community Service recently arranged for "a season of song" in local moving picture houses. Alexander Bevani had charge of the event and appointed leaders for the playhouses; the war songs of other days being featured as well as those of the present time. Singing has proved especially popular in the theatres that cater to the family trade, where young folks form a large part of the audience.

Turner & Dahnken Items.

Owing to the keen interest taken in the war developments the Oakland T. & D. are flashing war bulletins on the screen at the conclusion of every feature picture. Occasionally, when an unusual gain is made by the allied armies, the bulletins are shown in the middle of pictures.

Parents having sons in France are now entitled to free admission to the Oakland T. & D. upon presenting a letter postmarked from a military post office "Over There" and paying the war tax. The only provision is that with each weekly visit to the theatre parents must present a letter bearing a later postmark than the one previously presented.

United States Circuit Judge W. H. Hunt has handed down a decision awarding Alma A. Crowley, author of "My California Rose," $560, instead of $7,000, in her suit against Turner & Dahnken for infringement of copyright. Judge Hunt placed the value of the song at eight cents a copy instead of a dollar each as was the decision of the lower court.

Prisoners See "Hearts of the World."

The inmates of San Quentin prison, through the courtesy of Col. L. Lesser, were treated to a presentation of "Hearts of the World" on the morning of August 4, and its strong patriotic appeal made a wonderful impression on the prisoners. Following the performance visiting exhibitors, musicians and machine operators were the guests of Warden James A. Johnston at luncheon. The film was then returned to the Alcazar theatre for its afternoon presentation, when it began the seventh week of its engagement.

Screen Star Leads Grand March.

Margarita Fisher, the star of the American Film Company, led the grand march at the screen stars' ball, which was held at National Hall, Sixteenth and Mission streets, on the evening of August 10. . A number of other moving picture stars were in attendance and local residents turned out en masse. As a prize to the best lady fox trotter a silver cup was donated by Mae Murray and an enlarged autographed photograph of William Farnum was auctioned off for the benefit of the Red Cross. The major portion of the receipts are to be turned over to the Red Cross and to the California Committee for Relief in Belgium and France.

Personals and News Briefs.

Douglas H. Bergh, personal representative of George Kleine, has just returned from a trip to Southern California and will shortly leave for Denver.

Charles Saliswoly, well-known here for his work in "The Unbeliever," has accepted the management of the Liberty theatre, at Camp Fremont.

Fred McClellan, formerly manager of "Hearts of the World" for the Pacific Coast, left for Chicago, where he will take charge of the sales and production of the big Griffith play for the territory west of the Mississippi.

H. J. Werner, president of the American Photo Player Company, is wreathed in smiles these days owing to the arrival of a young son at his home.

Baltimore Managers Face Wage Demands

Theatre Mechanics and Musicians Exact Increased Salaries Approximating 40 Per Cent., While Employers Consider Meeting Union Men Half Way.

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

Gerard Picture at Crescent.

GERARD'S "My Four Years in Germany" was booked at the Crescent theatre by J. J. Hartlove, the manager, for two days, beginning August 12. In conjunction with the showing he had a thirty-piece band from St. Mary's Industrial School march around the streets in the section with the Kaiser in the cage such as was used and originated by L. A. DeHoff. The band also played the picture on the first day. On August 19 and 20 Mr. Hartlove planned to run "Tarzan of the Apes" and will fix his lobby up with shrubbery to represent a jungle. He also plans to have boys dressed as monkeys in the cage to advertise the show.

Two Griffith Pictures.

Charles E. and John T. Ford, co-proprietors of Ford's opera house, booked Griffith's superb picture, "The Birth of a Nation," for one week beginning August 12. While this Griffith production was playing at Ford's Bernard Depkin, Jr., supervising manager of the Parkway, was showing Griffith's latest splendid production, "The Great Love." Thus Baltimoreans were given an opportunity of comparing two works of the recognized film genius. During the week of August 19, Lyman H. Howe's "Travel Festival" has been booked.

Managers Face Hardship.

A demand for about 40 per cent. increase in wages is said to have been made by the Musical Union in Baltimore for all musicians who play at the theatres in the Monumental City. It was only about a year ago that the theatre managers granted the theatrical mechanics an increase in wages for two years, and now another request has been forthcoming for more money. The managers of the Baltimore theatres met at Ford's opera house on Wednesday, Aug. 14, to decide what action should be taken in the matter. It is understood that the demands of the musicians and mechanics were considered. After the meeting had adjourned, Charles E. Ford, manager of Ford's opera house, acting as spokesman for the assembled managers, said that two propositions had been framed for consideration of the mechanics. They were not made public. It is also said that musicians in orchestras have asked for a 40 per cent. increase and that the managers had offered them 25 per cent.

William Leicht, who formerly managed the Teddy Bear theatre, is now said to be doing his bid for Uncle Sam in a shipyard. He has joined the forces of the Baltimore Dry Docks and Shipbuilding Company, it is understood and is working in a riveting gang. It is also rumored that brother Leicht is pulling down $100 per week.

Baltimore Personals.

Jack Levine, formerly co-proprietor of the Little Pickwick theatre with his brother Irvine Levine, is now near the firing line in France according to his brother. He went to Camp Meade about May 5, and received training at Camps Upton and Hancock.

The affairs of the Mutual Film Company for the Baltimore and Maryland territory are now in the hands of Frank Price, Jr., who will act as their representative here. Mr. Price was formerly associated with Goldwyn, as their Baltimore representative. He is very affable and courteous and will prove a valuable addition to Mutual forces.

The Vitagraph Company is now being represented in Baltimore and Maryland by A. G. Buck, a pioneer in the film game who until recently has been in the Virginia territory for this company. Mr. Buck is well known in Washington and Philadelphia, having been associated with General Film in the former city and Select, Kleine and Hoffman Foursquare in the latter city.

Maritime Provinces Active

By Alice Fairweather, The Standard, St. John, N. B.

THE DATE for the "Talk It Over" meeting to be held by the Exchange Manager's Association and at which the exhibitors are invited to be present has been set for August 26. It is hoped that the discussions will be helpful to both sides and will clear the air regarding the aims and objects of the Exchange Manager's Association.

"Educational" Specialties.

There has been quite an interesting situation in St. John regarding the coming to the city of the Chautauqua. As we understand it, the Chautauqua regards itself as purely educational and asked tax exemption on those grounds. Out of the twenty-two items on the programme, thirteen were of the concert or opera nature and therefore it was regarded as competing with the regular theatres in the city.

Theatre Man Wide Awake.

The war tax was enforced and the regular license of $10 per day charged by the city. W. H. Golding wrote two letters to the press and the superintendent of the Chautauqua answered publicly from the platform stating that Chautauqua approved of the "movies" but did not try to compete with them as "Chautauqua is educational and ranks with schools, colleges and churches."

It was also said that the manager of the Imperial should not protest against an outside concern being patronized by St. John people as his own theatre was run by an American firm. Mr. Golding in answer to this showed that the cases were very different as the Imperial had a large payroll, pays all the taxes and employs many persons in the city. Undoubtedly his letters had an effect upon the people of St. John as the Imperial is a decidedly popular theatre and is the centre of almost every patriotic effort.

Nathan Looking Around.

A. Nathan of the Universal Film Company was a visitor in St. John last week. He has been in Montreal looking after changes in the Holman theatre of that city and while in St. John spent much of his time conferring with G. A. Margetts, manager of the Canadian Universal.

Bangor's Budget

From J. P. Flanagan, Bangor, Maine.

General Closes Bangor Branch.

BANGOR, ME.—The General Film Company, first among the big distributors to open a Bangor exchange, is this week closing it and transferring the accounts supplied to its Boston office. Seen at his office, Earle B. Tinker, branch manager, advised that the move is being made to further increase the efficiency of the organization and to give better service to the exhibitors which would be possible in a larger branch with larger stock and consequently greater variety of films. Mr. Tinker will be associated with the company in its Boston exchange.

McEvoy Boosting Pershing's Film.

E. L. McAvoy of the First National Exhibitors' Circuit of Boston, and holder of the New England franchise of the Billy West Comedies, is now in Maine placing the first official Government picture, "Pershing's Crusaders." The Maine exhibitors are without exception lining up the picture, knowing as they do that their Uncle Sam is getting the money.

From Woodstock and Frederickton.

Woodstock, N. B.—Maybelle Cole whose playing at the Hayden-Gibson theatre has been so much enjoyed has returned to St. John accompanied by her mother and is now playing at the Unique theatre, St. John.

J. Albert Hayden died at Woodstock recently. He was half owner of the theatre which bore his name (the Hayden-Gibson). F. G. Spencer of St. John now controls the Hayden-Gibson theatre.

Fredericton, N. B.—The Gem theatre Fredericton, (owned by F. G. Spencer of St. John), under the management of C. F. Stowe is said to be the first in the Maritime Provinces to provide facilities for photographing regularly matters of local interest and projecting them on the screen while still fresh in the public mind. Mr. Stowe states that the Gem's Pictorial Weekly will shortly be one of the most interesting portions of the programme. Recently a school parade and a garden party on the grounds of Lord and Lady Ashburnham were photographed. The printing and developing is all done at the Gem.

Norwich, N. Y., Has Fine New Theatre.

The Colonia theater, Norwich, N. Y., opened Monday, July 22, after having been entirely remodeled since the disastrous fire of early spring. Adam Tennis is manager of the house, assisted by his son, Louis Tennis, formerly operator at the Majestic theatre, Utica. The opening attraction was the Screen Classics, Inc., production, "To Hell with the Kaiser," which was followed, after a two-days' run, by "My Four Years in Germany," which also played for two days.

The Colonia is now one of the prettiest theatres in this part of the state for the size city it is located in. Among the innovations introduced at the opening were young lady ushers. They have been provided with uniforms made in Quaker style, trimmed with white collars and cuffs, and piping of old rose. The management of the Colonia is planning to run only the biggest of features, as is evidenced by their first opening bookings. Mr. Tennis and his son were formerly proprietors of the Hippodrome, Utica, which they conducted for four years.

Pictures will be run three days each week exclusively at the Majestic theatre, Austin, when the playhouse opens in September, so Manager McCormick announces. Mr. McCormick takes the place of S. Drake Warner, who is in the U. S. Army.

J. A. Stevenson, assistant manager of the W. W. Hodkinson Corporation, has left Dallas for Kansas City and Cincinnati, O.

T. F. McTyer, district manager of General, has left Texas for New Orleans and Atlanta.

Capital City Brevities of the Film Trade

Official French War Films to Be Shown at the Knickerbocker Theatre—Moore's Garden Theatre Being Improved.

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Theatre for Allies' Use.

WASHINGTON, D. C.—Harry M. Crandall has donated the use of the Knickerbocker theatre to the French High Commission for the private showing each week of the official French war films to the officials of the French Government stationed in this city. There are a great many French military and diplomatic officers here at the present time, and when they congregate in the theatre they represent a fair sized audience.

Arrangements have recently been completed whereby the official French pictures will be shown each week to the public at the Knickerbocker, the first films appearing on August 6 and 7, being "The Training of Animals in the War Zone." This is an exceptionally interesting study of animal life upon the battle-front of France.

Two More Join Colors.

Two more locally known men have been called to the colors. Everyone remembers friend Rodolph Berger, who presided over the destinies of the George Kleine offices here during the period of their existence, and who lately has been manager of the Philadelphia offices. He will be an early visitor in Washington inasmuch as he is undergoing the usual course of sprouts at Camp Meade, Md.

The other boy wearing the Uncle Sammy outfit is Charles Plunkett, late manager of the Strand theatre here. He has been sent to Clarksburg, W. Va., for active training. He is widely known as a rider of fast horses at the amateur meets, an amateur actor of some little ability, and a pretty good ballplayer—and his Uncle Sam can use all of these incident to the business of making war on the Hun.

Moore's Garden Theatre Improved.

The interior of Moore's Garden theatre is undergoing a complete overhauling and will remain dark during the week ending August 11. This is a rather unusual move under existing conditions, when there is hardly sufficient seating capacity in the downtown houses to accommodate at times the large crowds of people seeking admission to the motion picture theatres. A great deal of work is involved in the remodeling of the house. The seats were removed, the old flooring torn up and a new cement floor took its place. Then cleaners and interior decorators got busy and the last workmen to gain possession of the house were the chair people; the lower floor of the theatre being reseated on the plan of a wide center aisle instead of the two side aisles which formerly existed. The exit and entrance facilities are also being improved and a number of minor changes made.

Returning Films C. O. D. Illegal.

Exhibitors in the Washington, D. C., territory who are in the habit of returning films to the local exchanges subject to a C. O. D. charge for real or fancied wrongs are likely to find themselves in serious legal tangles, according to plans being considered by the Washington Exchange Managers' Association. These plans are said to have the approval also of a number of exhibitors who hold the opinion that credit and other business abuses practiced by a few react upon them to the end that they have to pay higher rentals than would otherwise prevail if the cost of doing business at the exchanges were lowered.

There have been a number of instances lately where the returning of films C. O. D. carry with them the liability to the sender of prosecution in the courts for receiving money under false pretences. It is understood that some very flagrant cases are being considered and evidence procured that will assist in such prosecution when the time comes. The exhibitor who sends back films in this manner by parcel post will find the situation even more serious, for it is rather an unhealthy game fooling with the mails.

Cooper Now With M. C. R.

Where once the title "Scenario Editor" adorned the name of Courtney Ryley Cooper, there now is a new affix, "Private, M. C. R." All of which means that Courtney Ryley Cooper has enlisted as a member of the Marine Corps and is now on duty at the Adjutant and Inspector's office at Marine Corps headquarters, Washington, D. C.

C. B. Price Has Charge of Fox Office.

C. B. Price is now in charge of the Washington, D. C., offices of the Fox Film, at 305 Ninth street, N. W. This is his first assignment with this company as its special representative. When seen by the Moving Picture World correspondent, Mr. Price stated that he expects to remain in Washington at least a couple of months reorganizing the exchange, systematizing its methods and starting in on the new Fox 1918-1919 very ambitious program.

Mr. Price has had a long experience in the film business, starting with the General Film in New York City eight or nine years ago. After a couple of years he joined the Mutual. For the Vitagraph company he opened all of the western offices when the company was first organized.

In 1914 Mr. Price rejoined the Mutual as its general manager in Canada. Returning to the United States he became district manager for the west, with headquarters in Chicago, for the Triangle Distributing Corporation, and about eighteen months ago he was brought back to New York as manager of the New York City exchange. About a month ago he resigned that position to go with his present employers.

Carl F. Senning, who has been manager of the exchange for several years, will remain in Washington and will cover the territory as special traveling representative.

W. H. Scott with the Engineers.

W. H. Scott, formerly employed at the Washington, D. C., Pathe exchange, is the latest addition to the Army from the film circle. He was called to the colors and sent to Camp Meade, but was later transferred to Washington Barracks for duty with the engineers.

Leon H. Caverly Wins Commission.

Leon H. Caverly, now in France with the American Expeditionary Forces, has been appointed a Second Lieutenant in the Marine Corps in accordance with the recommendation of General Pershing. Lieutenant Caverly, official photographer of the United States Marine Corps fighting in France, prior to his promotion held the grade of quartermaster sergeant.

Lieutenant Caverly enlisted as a private in the Marine Corps in April, 1917. Before entering the service he filmed a number of well known photoplays, including "Neptune's Daughter." He also saw film service with a number of companies putting out news reels. His work in France, it is said, has been commendatory and won for him his promotion. The pictures he has made have been released through the Committee on Public Information in Washington.

The film man's former home was in New York City. He is now in charge of the photographic department of one of the overseas divisions. His wife, May Elizabeth Caverly, lives at 729 Eighth avenue, New York.

Critical Reviews and Comments

Upon Current Productions

"HER ONLY WAY"

Norma Talmadge's Latest Select Picture is a Dream Story That Entertains.

Reviewed by Edward Weitzel.

GEORGE SCARBOROUGH is the author of "Her Only Way," a Select picture directed by Sidney Franklin, scenario by Mary Murillo. Norma Talmadge has the leading role. The story belongs to the ancient and honorable order of dream plays. They have always had a large and enthusiastic following, and "Her Only Way" is a worthy example of its class. It also has the very great advantage of Norma Talmadge's sincere acting. The story possesses little that is new, but with the aid of the dream device it has several effective dramatic scenes, and the happy ending which follows the heroine's awakening is like the sunshine after the storm.

The part played by Norma Talmadge is called Lucille Westbrook, a young girl reared in wealth and refinement, who is told by her guardian that her father left hardly any money when he died and that the home where she has always lived must be sold. Lucille loves Joseph Marshall, a man of little means but ambitious and able. She is also courted by Paul Belmont, who is weak morally but has a large bank account.

Influenced by her desire to save the property and her pique at a remark made by Marshall, the heroine decides to accept Belmont. While she is waiting for him to come for his answer she falls asleep and dreams she has become his wife. The experience is so unpleasant that she wakes up in terror of the man and gives him a determined refusal when he does arrive. In her dream Belmont neglects her for a fascinating widow and the pair plot to ruin her good name. Lucille is compromised with Marshall and her husband forces her into the divorce court. False witnesses swear away her reputation and Lucille follows her husband and kills him by a shot from a revolver.

At this point she wakes up. Lucille is so relieved to find that she has not made the mistake of marrying Belmont she settles the matter forever by accepting Marshall when he comes back to apologize for his remark.

Eugene O'Brien is a manly and earnest Joseph Marshall and Ramsey Wallace gives a finished impersonation of Paul Belmont. E. A. Warren and Jobyna Howland are excellent representatives of Judge Bates and Mrs. Randolph. The cameramen were Albert Moses and Ed Weynard.

"THE LOVE SWINDLE"

Edith Roberts Featured by Bluebird in Pleasing Story.

Reviewed by Margaret I. MacDonald.

THE average audience will be pleased with "The Love Swindle," a five-part Bluebird production based on a story by Rex Taylor. It features Edith Roberts and was directed by Jack Dillon. The plot has some originality, and its details have been presented with consistent realism. Fred Myton seems to have made a successful job of the scenario, and the dramatic moments of the story are well sustained. Others of the cast are Emmanuel Turner, Leo White, Reggy Morris and Clarissa Selwynne.

The story pivots about the desire of a rich young woman to escape from the uninteresting men of her set and marry a real man who will love her for herself and not for her money. By accident she meets an automobile agent, a young man of strong physique and character and falls in love with him. He runs shy of her, however, because of their difference in station, also having qualms concerning her evident cigarette and cocktail proclivities. To win her point she tells him she has a twin sister and asks him to deliver a message to her, which he does at the appointed hour, when she herself demurely dressed is on the spot to receive him. He falls in love with the twin sister, and is not aware until after the marriage takes place that he has married a rich girl.

IN THIS ISSUE.

Her Only Way (Select)
The Love Swindle (Bluebird)
The Inn of the Blue Moon (De Luxe)
The Savage Woman (Select)
Playthings (Bluebird)
A Hoosier Romance (Selig)
Fires of Youth (Bluebird)
The Changing Woman (Vitagraph)
On the Quiet (Paramount)
The Cruise of the Make-Believe (Paramount)
The Ghost Flower (Triangle)
The Liar (Fox)
The Eagle's Mate (Paramount)
Our Mrs. McChesney (Metro)
Heart of the Wilds (Artcraft)
Her Man (Pathe)
The Power and the Glory (World)
Miss Mischief Maker (General Film)

"THE INN OF THE BLUE MOON"

Doris Kenyon Acts Twin Sisters in Pleasing Romance by Louis Joseph Vance.

Reviewed by Edward Weitzel.

A WELL-ESTABLISHED custom is set aside in the latest production of De Luxe Pictures, Inc., "The Inn of the Blue Moon," starring Doris Kenyon in a dual role—the story was written originally for the screen by a celebrated novelist and will be put into printed form after being released as a motion picture. Louis Joseph Vance is the author of the scenario. He has chosen to give the leading actress two parts to play—twin sisters that are so much alike in appearance and character, the double impersonation is practically one. Doris Kenyon's wholesome and cheerful personality has a great deal to do in making the two sisters attractive, and she is given the agreeable task of being made love to by a pair of leading men. The only villain in the picture is a country chap, a victim of disappointed love who is not so very dangerous, after all. The law of contrast has not been sufficiently observed in the story to make it very dramatic. If Author Vance intended to be original in handling his theme at the expense of interest and vigor he has succeeded.

"The Inn of the Blue Moon" refers to a hut in the woods. The parents of Justine and Dorothy Druce separated when the twins were small girls and divided the children between them. Justine went with her father and was raised in the city with every social advantage. Doris remained with her mother, a straight-laced woman, who kept the girl secluded in the country and was shocked and surprised when she discovered her daughter had managed to secure a lover for herself, a city chap who is injured and is cared for by Doris at her hut. Justine and her young man arrive on the scene and the cases of mistaken identity are many. The story ends with the twins and their parents happily united and a pair of sons-in-law in immediate prospect.

There are a number of charming bits of rural scenes in the picture and John B. O'Brien has directed the production skillfully. The finish is particularly neat. Harry C. Browne, Crauford Kent, William Walcott, Harriet Ross, Lyn Donaldson and John Hopkins comprise an excellent support. The picture was photographed by W. S. Colly and J. Badaracco. It is released through the William L. Sherry service.

"THE SAVAGE WOMAN"

Clara Kimball Young Reverts to the Primitive in Colorful Jungle Romance.

Reviewed by Edward Weitzel.

EVER since Rider Haggard wrote "She," the beautiful heroine clad in scanty but picturesque garb who inhabits some African jungle and casts her spell over a handsome young explorer, has been a favorite character in fiction. Francois Curel, the French novelist, wrote a story called "La Fille Sauvage," which furnished the groundwork for the Select picture, "The Savage Woman," in which Clara Kimball Young, at the head of her own company, acts the part of Renee Benoit, the daughter of a drunken African trader, who has been allowed to grow up as wild and uncivilized as one of the natives of the land. The scenario was made by Kathryn Stuart and the production directed by Edmund Mortimer.

The pictorial features of the photoplay are many, and the romance wanders along in the unreal but entertaining strain that belongs to tales of this sort. A little more skill in putting the picture together and bringing out its dramatic possibilities would have improved it considerably. The action of the five reels covers a great deal of ground, and there is no really big scene in the picture. The novelty of seeing Clara Kimball Young dressed in a leopard's skin and several strings of glass beads and running barefooted through the jungle after the manner of "Tarzan of the Apes" is one of its chief attractions, and the production shows care and good judgment.

Renee is happy and contented, playing with the monkeys in the jungle, until Jean Lerier, a French explorer who has been treated badly by a beautiful woman of the Paris underworld, takes her to France

and introduces her to smart gowns and the ways of Bohemian society. The girl, now deeply in love with Jean, is forced by her still untamed nature to return to Africa and resume her old manner of living. Lerier also returns and Renee saves his life as he is about to be sacrificed by the natives. She is taken for the reincarnation of the Queen of Sheba and the tribe are afraid to disobey her. Lerier has treated her but lightly before, but he now realizes he loves her well enough to make her his wife.

Clara Kimball Young acts the young savage cleverly, and is excellently supported by Milton Sills as Jean, Marcia Manon as Aimee Ducharme, and Clyde Benson as Prince Menelek. Arthur Edison was the photographer.

"PLAYTHINGS"

Fritzi Brunette Featured in Bluebird Adaptation of Toler's Stage Melodrama.

Reviewed by Margaret I. MacDonald.

THE Sidney Toler play, "Playthings," in its screen version does not make what might be termed a huge appeal. The picture plays up injured womanhood in something of the sickly sentimental style, forming that type of melodrama which the ordinary audience loves. Fritzi Brunette is the featured member of the cast, with Myrtle Reeves, Charles Gerrard, Phil Dunham, Lewis Cody, Mary Anderson and Fay Turner supporting her.

The story tells of a shop girl who became entangled in an affair with the son of the owner of the store, loved not wisely but too well, and awakened too late to the fact that she had been used for a plaything. The picture spares the spectator that part of the story which deals with the death of the girl's child by falling from a window and satisfies itself with showing her becoming an inmate of the home of a friend, who shelters her in her distress. Later we find her teaching music and again meeting a lawyer who has loved her in her shop-girl days, and who, having become wealthy, tries to persuade her to marry him, finally winning her acceptance.

The strongest melodramatic thrill of the story happens when the villain reenters the scene and is about to elope with the lawyer's sister. In the course of the scenes which follow he is shot, and the story of his ill-doing and the girl's past is revealed.

"A HOOSIER ROMANCE"

Selig Adaptation of James Whitcomb Riley's Poem Released Through Mutual.

Reviewed by Margaret I. MacDonald.

A NEW star appears in the five-part Selig adaptation of the James Whitcomb Riley poem, "A Hoosier Romance." The production, which was released by the Mutual Film Corporation on August 18, is a pure old-fashioned romance and features Colleen Moore, young, pretty and talented. Next in importance in the cast are Thomas Jefferson and Harry McCoy. Others of the cast are Eugene Besserer, Edward Jobson and Frank Hayes. The picture was directed by Colin Campbell, and what it may lack in rapidity of action it makes up for in beauty and simplicity. Costumes of more than half a century ago add a touch of quaintness to the ensemble.

For those not familiar with the poem we will endeavor in brief to tell its story, which follows the love affair of Patience Thompson and John, "The Hand." After the death of her mother Patience, left to the guidance of a mean and grasping father, finds life's pathway difficult. Discovering the love affair of the young people, Jeff Thompson orders John from the house and sets himself to find a rich match for his daughter. Before he has made up his mind, however, a rich old widower becomes enamoured of Patience and asks her hand in marriage. On the night set for the wedding the Squire and his wife, old friends, plot to outdo Jeff Thompson and the aged bridegroom, and arrange to have the bride escape to their home, where her lover is waiting. Before the others arrive on the scene the young people are married.

"FIRES OF YOUTH"

Five-Reel Bluebird Features Ruth Clifford in Story of Mistaken Marriage.

Reviewed by Margaret I. MacDonald.

THE five-part Bluebird release for August 26, "Fires of Youth," is entertaining up to a certain point, where it falls on the side of consistency. The story, while it might be totally satisfying to some, is not of the calibre to win for the moving picture the highest praise of the public. Be that as it may, there is considerable entertainment to be gained from it. The cast is a small one, consisting of but three principal characters—the feminine lead, Ruth Clifford; Ralph Lewis and George Fisher.

The story tells of a young girl who married a man much older than herself, settled and unromantic in character. The girl, finding none of the romance which she has dreamed her marriage would bring her, becomes wearied of her ties and falls in love with a young man who has been sent to the town to be under the business guidance of her husband. The husband, seeing the turn his domestic affairs are taking, suggests that his wife take a trip to Florida, which means that she must bid adieu to the younger man, never to see him again. On the night before she is to leave the husband goes out of town and her lover visits her. At this point of the story a badly contrived plot to entangle the young man in a theft of valuable papers is dragged into the story. The end of the whole affair is that the husband, seeing the error of his own ways, decides to divorce his wife so that she may be free to marry the man she loves.

"THE CHANGING WOMAN"

Vitagraph Production of O. Henry Story Is Well Acted Without Star.

Reviewed by Edward Weitzel.

THAT master of the short story, O. Henry, returns to his South American stamping ground in "The Changing Woman," and the Vitagraph has produced a five-part screen version of the tale directed by David Smith. The cast is without a star, but the leading parts intrusted to Hedda Nova, Frank Glendon, Otto Lederer, and George Kunkel are excellently played. The entire production is kept at a reasonably well-sustained standard, and the story itself has much of the original humor and odd twists of plot that are always expected in the writings of Sidney Porter.

The finish is weak. This is brought about by the motive of the tale being extremely difficult to transfer to the screen. It refers to the subtle influence that danger and the vast solitudes of the mountains have upon the nature of a woman who is light and volatile when surrounded by the flattery and attention she constantly craves. The rest of the picture is made up of physical action that readily lends itself to the demands of the silent drama.

Nina Gerard is the prima donna of a small opera company touring South America. In the town of Macuto the company is nearly stranded, and is saved by the quick wits of its "Carmen." A young American, Johnny Armstrong, who imagines himself a woman-hater, falls under the girl's spell, and, when she is kidnapped by a band of Carabobo Indians, rescues her and returns her to the circle of admiring South Americans that has become her devoted slaves.

Danger and the strangeness of her surroundings change Nina into a serious-minded woman who looks upon Johnny with favor. Back in the old atmosphere the homage of the crowd is the only thing she craves. The screen version ends with Johnny determined to take his charmer back to the mountains and have them work their magic in her heart. The wedded bliss that the hero hopes for does not look very promising.

Hedda Nova is an animated and well-graced Nina, and Frank Glendon is a capital representative of the American, John Armstrong.

"ON THE QUIET"

Five-Reel Paramount Version of Famous Farce Features John Barrymore.

Reviewed by Robert C. McElravy.

A WHOLE lot of good, clean amusement has been brought to the screen in this Famous Players-Lasky version of Augustus Thomas' stage farce, "On the Quiet." John Barrymore makes a welcome reappearance in the films, being cast in the role of Robert Ridgway, the part which served as a success for William Collier on the legitimate stage. The new rendering of this production is one that should be seen by everyone, as the screen once more lends opportunities for additional realism.

The story is familiar to many people, but it will do no harm to recite some of its chief points. Robert Ridgway has been expelled from Yale for general wildness. He is very much in love with Agnes Colt, an heiress to twenty millions, but the match is opposed by her brother, Horace. By the terms of her father's will, Horace must give his consent before the girl can wed.

Horace is a stern, unrelenting man, and insists that Robert reform before marrying Agnes. The latter endeavors to do so, but not very successfully. The two lovers then decide to be married without the consent of Horace, and the ceremony is performed with a former bookmaker as the sole witness. A number of humorous complications follow, and the lovers finally take refuge in diving suits in the bottom of the sea, "alone at last." The piece begins slowly, but works up to a highly satisfactory finish.

The settings are very attractive throughout, and the cast is one of general excellence. Lois Meredith appears as Agnes and J. W. Johnston as Horace. Chester Withey directed.

"THE CRUISE OF THE MAKE-BELIEVE"

Paramount Presents Lila Lee in an Adaptation of the Story by Tom Gallon.

Reviewed by Louis Reeves Harrison.

THE ship "Make-Believe" is an affair rigged up in the back yard of a poor lodging house mainly conducted by "Bessie," impersonated by Lila Lee. In this structure of board scraps Bessie steers with a wagon wheel and imagines she is on a cruse in the Orient. Next door is a young millionaire, living "down" among the "people" while writing a book on "masses and classes." He climbs over the fence to amuse himself with Bessie and finally decides to accord her one month of still greater illusion. He hands her dissolute father a large sum of money and arranges to give him full use of a magnificent summer home in "Dream Valley," under the pretense of all this being an inheritance, or a lucky speculation. He further arranges with his servants to obey orders from Bessie's father and goes away for a month leaving his beautiful home in full charge of a drunken sot in order to amuse the child for thirty days. The cheap boarding house is closed and Bessie's family moves to the young millionaire's superb country house.

At the end of a month the young millionaire returns to find Bessie exquisitely dressed and engaged in entertaining some poor children, her father getting very drunk with a lot of congenial spirits in the

dining room. The girl must be undeceived, but the cruelty of the whole thing at last dawns on the young millionaire and he decides to make good by asking Bessie to be his wife. She consents, but she is indignant when disillusioned and returns to the "Make-Believe" ship in the old back yard. There the young millionaire finds her and they turn the old wagon wheel together in a final love scene. With this little actuality and almost no suspense a heavy burden is thrown on the actors. Miss Lee responds attractively and Raymond Hatton as her drunken father affords a very amusing characterization. The acting of these two and the beautiful settings are the chief values of the release.

"THE GHOST FLOWER"

Five-Reel Triangle Subject Featuring Alma Rubens Has Exceptional Merit.

Reviewed by Robert C. McElravy.

THERE is a perfection of atmosphere, dramatic strength, and general detail about this subject which raises it to first rank. The story is practically flawless, and the cast of characters headed by Alma Rubens does excellent work. The production, in five reels, was made by Triangle-Kaybee under direction of Frank Borzage, the story being written by Madeline Matzen. The clear, sharp photography by Jack McKenzie contributes a great deal to the attractiveness of the number.

Alma Rubens is an excellent type for Giulia, a child of the poor districts of Naples, who finds herself marked by the agent of a criminal society to be "his woman." She has fine, expressive features, a pair of wonderful black eyes, and the close-up has no terrors for her. If anything, she gains by the nearer view. Her dramatic instinct is also true to form. She has the advantage of an excellent supporting cast, Charles West appearing as her artist guardian, Francis McDonald as the sinister Tony Cafarelli, Naida Lessing and Tote Ducrow as her parents, Dick Rosson as her hunchback friend, and Emory Johnson as her lover.

The story, which opens in picturesque Naples and then moves to Paris, is an absorbing one. The girl, after the death of her hunchback protector at the hands of Tony, flees from Naples. She finds a friend in LaFarge, who gives her a convent education. His friend, Duke De Chaumont, falls in love with the girl, but Tony appears on the scene and claims her. The reappearance of Tony is one of the best dramatic bits we have seen in the films for a long time. The close, where the girl is reunited with her lover, also has been skillfully handled.

The subject is one that would seem destined to succeed wherever shown.

"THE LIAR"

Virginia Pearson Presented by Fox in the Biggest Lie Ever Set to Continuity.

Reviewed by Walter K. Hill.

WE CONFESS, at the outset, that we have not seen all the mean men in motion pictures—but certainly the meanest man we ever saw was impersonated by Edward F. Roseman, in support and persecution of Virginia Pearson during the unreeling of "The Liar" in the Fox projection room. Here is a man who loved a girl so much that he made her as miserable as he could through five reels of Katherine Kavanaugh's story; persecuted her by his hateful presence and wound up by trying to convince the girl that she carried, in her blood, a strain of "tincture de negro."

In time to straighten matters out the villain is confronted and well thrashed by the girl's husband, and when the girl does a bit of suicidal "acting," confesses that he has lied. In a scuffle for the possession of a pistol the girl had found in a convenient desk-drawer, the villain is shot and definitely killed. The ruse practiced by the wife is a neat trick of direction and puts a bit of surprise into the closing scenes. And when it is all over the observer realizes out of what little substance may some moving picture plots be fabricated—for there is much more action than story in "The Lie."

The showing was held the morning after Anna Held's funeral, and there was a bit of unannounced realism in seeing Miss Held's daughter, Liane Held Carrera, playing an ingenue role, and playing it very well indeed. Very likely the "Carrera" will now drop from the girl's billing, and as Liane Held, daughter of Anna Held, her name should give extra advertising value to "The Lie." The demands of art upon Virginia Pearson are not so impelling that exhibitors need have compunctions in giving Liane Held's name some prominence. Miss Pearson will bring many other Fox productions that will be more to her histrionic credit, although one must not infer that she has not made the most of her every opportunity in "The Lie."

"OUR MRS. McCHESNEY"

Ethel Barrymore Wholesome and Amusing in Screen Version of Edna Ferber Stories.

Reviewed by Edward Weitzel.

THE magazine reading public know all about Emma McChesney and her creator, Edna Ferber. Last season the celebrated traveling saleswoman was transferred to the stage, with the help of George V. Hobart, and Ethel Barrymore was her worthy representative. The Metro Picture Corporation has now brought out a screen version of the stories that is quite as entertaining as the stage work. Ethel Barrymore is still the same wholesome and amusing embodiment of Emma McChesney and continue to endow the lady with a depth of feeling and refinement that add largely to her popularity. The business atmosphere that is seldom absent from the plot is so much a part of our modern life and exhibits human nature in so many different phases it is bound to have a strong appeal. While not exceptionally impressive on its dramatic side, "Our Mrs. McChesney" combines more than sufficient entertaining qualities to make it a success with any level headed spectator.

Ralph Ince directed the production. The result of his efforts is a credit to his reputation. The story is not at all complicated. Its first big incident is Emma McChesney's discovery that her son Jack has married a pretty young actress and raised a twenty-dollar check to one hundred and twenty in order to pay for the honeymoon. The mother's good sense in handling the situation starts the young couple off on the right track and leaves her free to tackle a new problem when she finds out that the firm of T. A. Buck is bankrupt. Emma's invention of a new skirt and her struggle to put it on the market occupies a large share of the rest of the action.

The leading parts among the supporting company are cleverly played by Huntley Gordon, Wilfred Lytell, Lucille Lee Stewart, John Daly Murphy, William H. St. James, Walter Percival and George Trimble.

"THE EAGLE'S MATE"

Paramount Reissues Story of Mountain Moonshiners with Mary Pickford.

Reviewed by Louis Reeves Harrison.

THIS is the story of a mountain clan formed largely of the Morne family, organized to pursue an illegal trade as distillers of the whiskey known as moonshine. Whether or not it will be acceptable to the American people at a time they are engaged in cleaning up even legalized distillers remains to be seen. The chief attraction of the story is not the materials used, for they were long ago outworn, but there is redemption in Miss Pickford's acting and in many of the outdoor scenes shown.

The moonshiners rescue their leader from jail by force, but one of their wounded is left with a Mrs. Breckenridge, who was a Morne before she was married. She has with her a niece named "Anemone," who is courted by Lancer Morne in secret and is carried off to the clan headquarters by Fisher Morne. These two men have a struggle for the girl which is won by Lancer, the more refined of the two, but he now has little Anemone in his power and uses cave methods to terrify her into marriage. She yields when a minister comes along, but with the understanding that she is to be "a wife in name only" until Lancer wins her love. When Lancer and the clan are in danger of being brought to justice she decides to save him and the whiskey-making clan and the story ends with her yielding to his embrace.

"MISS MISCHIEF-MAKER"

General Film Releases Five-Reel Oakdale Production Featuring Gloria Joy.

Reviewed by Robert C. McElravy.

THIS five-reel Oakdale production introduces Gloria Joy in another of her interesting child roles, and a great deal of humor crops out as the story progresses. She plays the part of Sallie O'Brien, a child of the streets, who sells newspapers for a living. Her mother is very ill and dies during the early part of the story.

Sallie is an impish child, full of all sorts of tricks, but the fun is always uppermost. Gloria Joy's round, innocent countenance aids her in "putting over" many a prank that might seem annoying in some children; in other words she has a way with her and a very agreeable one. In this number she is called upon to play tricks that put her in a class with Peck's Bad Boy, but they are harmless and so laughable that she is readily forgiven.

The plot is of slight texture, but answers the purpose. After her mother's death the child is adopted temporarily by the keeper of a boarding house who makes her wait on the table and continue to sell papers as well. Later a Mr. Wilson, who had seen her selling papers, takes her into his home. Here she takes a hand in the daughter's love affairs. The daughter, Marjorie, is of a romantic turn and Sallie induces the son of the former boarding house keeper to pose as a visiting duke. In the course of time the deception is exposed.

In the assisting cast are Nell Saalman, Ruth Lackaye, Edward Jobson, Edward Saunders, Ethel Pepprell, Albert Roekett and Charles Dudley. Sherwood McDonal directed.

"HER MAN."

Six-Reel Pathe Special Feature A Strong Story of Kentucky Mountains.

Reviewed by Robert C. McElravy.

THE popular novel by Charles Neville Buck, entitled "The Battle Cry" has yielded strong material for this screen story in six reels. The production which was made by the Advanced Motion Picture Corporation, under direction of Ralph Ince, and is being released by Pathe, is in every sense an unusual one, and the slow, leisurely development only serves to accentuate the powerful dramatic effect of the final reel. Seldom does a screen feature achieve the convincing and stirring effects found at the close of this subject.

Elaine Hammerstein is cast as the heroine, Juanita Holland, and gives the role a quiet, forceful rendition. W. Lawson Butt, as the mountaineer hero, "Bad Anse" Havey, is an excellent type for this part. The other roles are of minor character, but fit in well with the story, one of the best being that of Charleton Macy as "Good Talbot."

This production differs from the ordinary mountain feud story, if not in

subject matter at least in general effectiveness. It is not the usual run of loosely constructed action of a vehement, gun-shooting type, though there is plenty of that when the time comes. Rather, in this instance, the story proceeds to set forth something of the real life of the mountaineers in a sympathetic, understanding way. We follow the course of the heroine, who goes into the mountains to serve these people, with close interest. And when the dramatic moment comes when she throws off her years of civilization to fight with and for "her man," a real thrill of appreciation goes through the observer.

The number is unusually strong.

"THE POWER AND THE GLORY."

Five-Reel World-Picture Features June Elvidge In Mill Town Story.

Reviewed by Robert C. McElravy.

DESPITE certain crudities of construction visible in this number, it tells a story that is at times intensely interesting. There is more thought in it than is found in the average tale, and some excellent character touches. June Elvidge is at home in the part of Jonnie Consadine, the mountain girl who goes to a mill town to get funds with which to pull her family out of debt. Ned Burton is perhaps the strongest character in the production; his work as the scheming Pap Himes is very good throughout. Frank Mayo plays the hero; Clay Clement plays the villain, and other roles are in good hands.

The location and settings are in conformity with the story itself, the mountain views being attractive, though not always clearly photographed. But the scenes in the boarding house and mill town generally are much better than are usually shown. The mill town atmosphere is very strongly suggested.

The story was adapted by Hamilton Smith and Harry O. Hoyt from a novel by Grace MacGowan Cooke, and was directed by Lawrence C. Windom. It gives evidence of having strong plot material to draw upon, and even with certain weaknesses of construction the production is one that will hold an audience closely.

The story centers about the fortunes of the girl, Jonnie Consadine, who comes to the mill town. She is befriended by the hero and taken into a girl's "Uplift" society. The marriage of her mother to Pap Himes, who immediately puts the small children to work in the mills, is a well-handled feature. The action is good and keeps the interest alive, but the picture of mill town life and the character work generally are the strong features.

"HEART OF THE WILDS"

Elsie Ferguson Excellent in Artcraft Picture of the Canadian Northwest.

Reveiwed by Edward Weitzel.

EDGAR SELWYN'S stage success, "Pierre of the Plains," is the source of the Artcraft picture, "Heart of the Wilds," of which Elsie Ferguson is the star. The scenario is by Charles Maigne, and Marshall Neilan directed the production. Important changes in the construction of the story were necessary in order to bring the character of Jean Galbraith into a stellar position. Pierre, the devil-may-care French Canadian who dominated the original, has been written down and made the "heavy" of the cast.

Taken on its own merits, "Hearts of the Wilds" is a colorful romance of the Canadian Northwest, finely played by Elsie Ferguson and her support. Its love story has the combination of strong passion and tenderness that wins the sympathy of every good man and woman, and the character drawing and piecing together of incident are done skillfully. The locations have been chosen with keen judgment. They are all out of the ordinary, and most of them are rarely striking and picturesque. The spirit of the tale is reflected in the rugged expanses of untamed nature that serve as a background.

The love of Sergeant Tom Gellatly for the daughter of Peter Galbraith, a storekeeper near the Canadian border, who is not above turning a dishonest penny by selling liquor to the Indians, furnishes the main interest of the story. Jean has a brother of the reckless sort, who is greatly attached to her. An Indian chief named Gray Cloud helps to trap the elder Galbraith at liquor selling, and also angers Val Galbraith by wanting Jean for his squaw. The young fellow kills him in a sudden fit of rage, and it becomes the mounted policeman's duty to arrest the murderer. Sergeant Tom and Jean are torn between conflicting emotions, love and duty both struggling for the mastery. The finish brings them to the right understanding.

Aside from Elsie Ferguson and her consistently human and winsome impersonation of the heroine, Joseph Smiley as Peter Galbraith, Matt Moore as Val, Escamillo Fernandez as Pierre, Thomas Meighan as Sergeant Tom Gellatly and Sidney D'Albrook as Grey Cloud deserve more than a passing word of praise.

Comments

General Film Company.

THE FOURTH OF JULY IN PARIS.—This official Red Cross compilation of views, shows the American troops marching in Paris on July 4; also the exultant Parisian crowds, cheered and inspired by the presence of our men. It is a subject that will rouse any audience. Views of Washington's statue and the new Avenue du President Wilson are included.

MISS MISCHIEF MAKER (Oakdale).—An amusing five-reel juvenile subject, featuring Gloria Joy as an impish but lovable child. There are many laughable pranks in this number, which is certain to please the average audience immensely. Reviewed at length elsewhere.

THE MARQUIS AND MISS SALLY (Broadway Star Feature).—A two-reel O. Henry subject, directed by Allen Watts. This tells a typical Western story of the O. Henry type and has a pleasing humorous touch. The plot concerns a girl masquerading as a cowboy, who marries the "Marquis," who, while given this title in jest, turns out to have a right to it. The cowboy fun is of the best quality; the plot, while not of the strongest, is entertaining.

Bluebird Photoplays, Inc.

THE LOVE SWINDLE, Aug. 5.—A five-part adaptation of a story by Rex Taylor which has been produced by Jack Dillon in an artistic fashion with Edith Roberts in the stellar lead. The production which lives up to its title is reviewed elsewhere.

PLAYTHINGS (Bluebird), Aug. 12.—A five-part adaptation of the Sidney Toler play featuring Fritzie Brunette. The production will not be a particularly enjoyable one excepting to the more ordinary audienee, and is often lacking in artistic detail. It is the story of a girl who loved not wisely but too well. A full review will be found elsewhere.

Fox Film Corporation.

THE LIAR.—Virginia Pearson is star in five reels of story that deals largely with the villain's work in trying to tincture the blood of the heroine with negro strain. Of course it's all a lie, and the audience knows it, and it is this knowledge that will make the observer sit patiently through the operation of finally ridding the story of the villain. In the supporting cast is Liane Held Carrera, daughter of Anna Held. Much value should come to exhibitions of "The Lie" if the "Carrera" should be dropped from the girl's name and she were billed as Liane Held, daughter of the recently deceased French singer and actress of world renown.

Greater Vitagraph.

THE CHANGING WOMAN, Aug. 19.—An O. Henry product with Hedda Nova and Frank Glendon featured, this five-part picture has a South American background and much of its famous author's clever story telling. David Smith was the director. It is reviewed at length on another page of this issue.

Famous Players-Lasky Corporation.

ON THE QUIET (Paramount), Sept. 1.—A splendid five-reel adaptation of Augustus Thomas' famous stage farce, with John Barrymore in the leading role, assisted by a strong cast. The screen version begins quietly but works up to a laughable climax and in some respects excels the original. Reviewed at length elsewhere.

THE GREAT LOVE (Artcraft).—The latest D. W. Griffith production is a war story told in about six reels. Cast, production and story make it a fine picture. It is reviewed at length on another page of this issue.

HEART OF THE WILDS (Artcraft), Sept. 1.—Elsie Ferguson gives her usual fine performance in this five-part story of the Canadian Northwest, made from Edgar Selwyn's stage play, "Pierre of the Plains." The picture is good from every point of view. A longer review is printed on this page.

Metro Pictures Corporation.

OUR MRS. McCHESNEY (Metro), Sept. 9.—Ethel Barrymore has the title role in the screen version of the Edna Ferber stories. The picture is exceptionally entertaining. It is reviewed at length on another page of this issue.

IN JUDGMENT OF, Aug. 12.—A five-part production made from a story and scenario by George D. Baker, and directed by Will S. Davis. The picture is based on a splendid situation which has been ably handled. The featured members of the cast are Anna Q. Nilsson, Franklin Farnum and Herbert Standing. A full review will be found elsewhere.

Mutual Film Corporation.

SCREEN TELEGRAM NO. 48, Aug. 13.—In this issue will be found a number of attractive scenes including a group of returned wounded soldiers being visited and congratulated by Secretary Baker at Washington, a baseball game at the Great Lakes Training Camp, riveting ships and a diver going below to accomplish an underwater job as well as other stirring scenes.

SCREEN TELEGRAM NO. 46 (Mutual), Aug. 11.—Interesting items of this issue include scenes showing the redeeming of coal from the river at Mauch Chunk, Pa., the launching of the "Quistonck," the first ship from Hog Island, sponsored by Mrs. Woodrow Wilson, installing a telephone system at the front, a lesson in wigwagging and heliographing, and various other events of note.

A HOOSIER ROMANCE (Mutual), Aug. 18.—A five-part adaptation of James Whitcomb Riley's poem of the same name. It was made by the Selig Polyscope company and features Colleen Moore with Thomas Jefferson. The production is clean and quaint, and is pleasing, but for the fact that it is a trifle longer than the story allows. A full review will be found elsewhere.

HER FRIEND THE ENEMY (Strand), Aug. 27.—A pleasing comedy featuring Elinor Field with Cullen Landis. In this number the girl friends of the heroine bet her that she cannot masquerade as a man

(*Continued on page* 1310)

Advertising Aids for Busy Managers

"IN PURSUIT OF POLLY"

Adolph Zukor Presents the Favorite Star, Billie Burke, in a Dashing Comedy of Love, Adventure, German Spies and an Automobile Chase.

Cast.

Polly Marsden, an American Girl, Billie Burke
Colby Mason, a Secret Service Agent, Thomas Meighan
"Buck" Marsden, a Cotton Broker, Frank Losee
Talbot Sturgis, a Broker.....A. J. Herbert
Larry O'Malley, a Poet..William Davidson
Emile Kremer, a German Spy, Benjamin Deely
O'Leary.....Alfred Hickman

Directed by Chester Withey.

The Story: Polly Marsden, compelled by her father to make a choice between O'Malley, a poet, and Sturgis, a broker, announces she will start out in her racing car with an hour's handicap, and will marry the first one to capture her. After a short while she changes clothes with her maid and starts back home in a motorboat, then hires a taxicab, and, en route to a railway station, meets Mason, a wealthy secret service agent. On the train she attracts the attention of a German spy, and Mason decides to follow her. After various complications she meets the spy at a wireless station, unmasks his plot, and is captured by Mason. Sturgis and O'Malley arrive and seek to claim her, but she refers to Mason, saying she would wed the first man to capture her. Nothing loath, Mason takes her in his arms.

Feature Billie Burke as Polly Marsden and Thomas Meighan as Colby Mason.

Program and Advertising Phrases: Billy Burke Reappears Upon the Screen in Swift-Moving Mystery Play.
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Chased by Two Admirers Pretty Girl Becomes Captive of Stranger.
Pretty Love-Story Developed in Mystery Play of Spy Plots.
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We have for sale Twenty Million Dollar Mystery, 22 reels; Zudora, 15 reels; and Million Dollar Mystery, 46 reels. We also have a large stock of new and commercial film in all lengths for all parts of the globe.
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IN THIS ISSUE.

The Turn of the Wheel (Goldwyn)
A Burglar for a Night (Paralta)
Money Mad (Goldwyn)
A Law Unto Herself (Paralta)
Wild Life (Triangle)
Merely Players (World)
Daughter Angele (Triangle)
The Uphill Path (Keeney)
'Till I Come Back to You (Artcraft)
Boston Blackie's Little Pal (Metro)
Conquered Hearts (Rialto)
Playthings (Bluebird)
In Pursuit of Polly (Paramount)
Lawless Love (Fox)
Heart of the Wilds (Artcraft)
The Green God (Vitagraph)
The Clutch of Circumstances (Vitagraph)

The Race is Not Always to the Swift, Especially When Dan Cupid Keeps the Score.

Advertising Angles: Play up the return of Miss Burke to the screen. Get her portraits up wherever you can, using the portrait one sheets. Play up the situations in which she finds herself. If you have the play for a run work these serially starting with the auto pursuit, the evasion, the hotel, and the wireless station. Work far enough ahead to get curiosity fully aroused. Plaster the lobby with photographs attractively displayed. Preface your full newspaper campaign with a few liners like, "Billie Burke is coming to the (house) soon."

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released August 19.

"LAWLESS LOVE"

William Fox Presents Jewel Carmen in a Story of Furious Fighting and Desperate Escapades.

Cast.

LaBelle Geraldine.....Jewel Carmen
Black Jim.....Henry Woodward
Freddie Montgomery.....Edward Hearn

Directed by Robert Thornby.

The Story: A theatrical company is stranded in the West, and Geraldine, the leading lady, persuades her dancing partner, Freddie, to impersonate Black Jim, a notorious bandit, hoping to capture him and win the reward offered. The real bandit, however, appears, shoots Geraldine in the hand, takes her to his cottage, and his gang tries to make love to her. Freddie shows a yellow streak, while Jim protects her. In a row, the cabin is set on fire, and Jim and Geraldine dash through the flames to safety. Her love reforms Jim, and he tells her there is no joy in lawless living or loving.

Feature Jewel Carmen as LaBelle Geraldine and Henry Woodward as Black Jim.

Program and Advertising Phrases: Beautiful Woman in Imminent Peril of Life and Honor Brings Quick Wit Into Victorious Play.
Broadway Dancer and Western Bandit Battle for Love and Life.
Love Breaks Fetters Applied by the Bonds of Law.
Girl Captures Bandit and Frustrates Plot of Cunning Criminals.
Trip-Hammer Blows in "Lawless Love" Awakens New Sensations.
Bad Man Risks Death to Save Girl Who Sought His Life.

Advertising Angles: Play up the star if she is a favorite with your patrons. For newspaper work offer the suggestion of the stage dancer when a band of bandits fight for her possession and her dancing partner proves a coward. Give the premise without the climax, and paint the situation vividly. For a throwaway try, "Girl! Did you ever have just one man fight for you? Think what it would be if a whole bunch of outlaws struggle for your favor! See 'Lawless Love' at (house) tonight."

Advertising Aid: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released August 23.

"HEART OF THE WILDS"

Adolph Zukor Presents Elsie Ferguson in a Thrilling Story of the Canadian Northland.

Cast.

Jen Galbraith, a Tavern Keeper's Daughter .....Elsie Ferguson
Peter Galbraith, Her Father, Joseph Smiley
Val Galbraith, Her Brother....Matt Moore
Pierre, a Cowboy.....Escamilo Fernandez
Sergeant Tom Gellatly, of the Mounted Police .....Thomas Meighan
Grey Cloud, an Indian Chief, Sidney D'Albrook

Directed by Marshall Neilan.

The Story: Val kills an Indian who has made an insulting remark to his sister, Jen. Sergeant Tom, of the Mounted Police, starts out with sealed orders for the Archangel Post, and stops to see Jen. Val's father learning that Tom is in pursuit of Val drugs his coffee, and Jen, ignorant of

PERFECTION IN PROJECTION **Gold King Screen**
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.—Stretchers included.
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

the contents of the orders, carries them to their destination. Learning the truth she seeks to prevent Tom from carrying out his mission, and seriously wounds him. Tom tells the Mounted Police that he accidentally shot himself. A cowboy is forced by Val to confess that he murdered the Indian, and Jen nurses Tom back to health.

Feature Elsie Ferguson as Jen Galbraith and Thomas Meighan as Tom Gellatly.

Program and Advertising Phrases: Pictures that Recall the Wilderness and Thrill with Excitement.
Gripping Narrative of Adventure in the Great Canadian Wilds.
Life and Adventure with the Canadian Mounted Police.
Love Struggles with Duty in Battling for the Law of Life.
Elsie Ferguson in Her Latest and Greatest Screen Success.

Advertising Angles: Capitalize Miss Ferguson's success in earlier play at your house, and tell that in this she has a vivid role which she handles admirably. In your newspaper work use such catchphrases as, "Pistol bullet was Cupid's dart," "Shot man she loves to save her brother." Play up the fact that Miss Ferguson has an entirely new style of character to play, and get your readers interested to the point of coming to see how well she will play it.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

"THE GREEN GOD"

Greater Vitagraph Presents Harry Morey and Betty Blythe in the Odd Story of a Stolen Chinese Idol and the Way It Found Its Home Again.

Cast.

Owen Morgan.....Harry Morey
Muriel Temple.....Betty Blythe
Major Temple.....Arthur Donaldson
Robert Ashton.....George Majeroni
Limin.....Bernard Siegel
McQuade.....Robert Gaillard
Priest of Buddha.....Joseph Burke

Directed by Paul Scardon.

The Story: Major Temple vainly tries to purchase of the priests the Green God he sees on a visit to China. He commissions Robert Ashton to get it for him, promising him the hand of his daughter in marriage. Ashton steals the idol, and brings it to the Morgan home, demanding a cash bonus as well as the girl. Temple refuses, and vows that Ashton shall not leave the house alive unless he delivers the god. Muriel goes to his room that night to plead with him for release from the promise, but he is obdurate. In the morning he is found dead. Doors are locked, and the only clue is Muriel's handkerchief, which she dropped. She is suspected, as is Temple, but she is saved by Morton after stirring scenes in a Chinese temple to which he has been lured.

Feature Harry Morey as Owen Morgan and Betty Blythe as Muriel Temple.

Program and Advertising Phrases: Brave Girl Defies Father Who Would Barter Her for Gold and False Idols.
Curio Hunter Searches the World and Finds Greatest Curio is His Own Daughter.
Oddly-Conceived Photoplot Will Hold Attention by Mysterious Impulse.
Novelty in Photoplaying Provides Gripping Entertainment.
Sensational Scenes and Gripping Episodes Thrill the Imagination.
Vitagraph Presents Harry Morey and Betty Blythe in Gripping Photodrama.

Advertising Angles: The title and story lend themselves to a teaser campaign with such questions as, "What would you do with a Green God?" "Would you sell your daughter for a Green God?" etc. If you can pick up some old casts on the Billiken order paint them green, and use them to dangle from window cards. With some red and gold paint you can fake a shrine for the lobby for the god, using incense to help the ballyhoo on showing days. Before you begin your campaign post a Chinese announcement in the lobby, asking people to watch for the translation.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released September 2.

"THE TURN OF THE WHEEL"

Goldwyn Presents the Famous Operatic Artiste Geraldine Farrar in a Splendid Production Worthy Her Artistry.

Cast.

Rosalie Dean.....Geraldine Farrar
Maxfield Grey.....Herbert Rawlinson
Frank Grey.....Percy Marmont
Bertha Grey.....Violet Heming
Wally Gage.....Hassard Short
Rosalie's Aunt.....Maude Turner Gordon
Attorney Stanfield.....Henry Carvil
American Consul.....Clarence Handysides
Manager of Casino.....Ernest Maupain
A Young Girl.....Mabel Ballin

Directed by Reginald Barker.

The Story: Rosalie Dean, an American girl at Monte Carol, sees a player, Maxwell Grey, leave the tables broken in fortune. Singularly attracted by him, and knowing what so often happens at the tables, she follows him and arrests his hand just as he is about to commit suicide. With a stake she forces upon him he wins back his money and more. In the midst of their happiness Grey is arrested charged with the murder of his divorced wife in New York. Rosalie follows him and never loses faith, though he declines to offer any explanation. It is due to her shrewd detective work that the matter is finally cleared, and it is shown that Grey is protecting others at the cost of his own safety.

Feature Geraldine Farrar as Rosalie Dean and Herbert Rawlinson as Maxfield Grey.

Program and Advertising Phrases: Famous Grand Opera Star Returns to Screen with Tensely Dramatic Photodrama.
Herbert Rawlinson, Famous Screen Star, Supports Grand Opera Queën.
She Played for Love as High Stakes and Guessed the Wheel's Turn.
Story of a Beautiful Woman Who Risked Her All for Love.
True Hearts Win in an Exciting Game of Love.
Winning the Capital Prize in Dan Cupid's Monte Carlo.

Advertising Angles: Play up the star heavily. Point out her operatic successes, tell of her rich costumes and famous jewels and her beauty. Use the portrait lithographs plentifully as the centres of window displays. You can do this where you could not get in with the average star.

RICHARDSON'S
MOTION PICTURE
HAND
BOOK
FOR MANAGERS and OPERATORS
Published by
The
Moving Picture World

A carefully prepared guide to perfect projection.
An invaluable help to every individual in the trade who has to do with the mechanical handling of motion picture film or the management of a moving picture theatre.
Over 680 Pages of Text. Illustrations include detail diagrams of the leading makes of projection machines.
Substantially Bound in Red Cloth, $4.00
Sent Postpaid on Receipt of Price by
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516 Fifth Ave., New York City
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TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

PHOTO-GRAVURE PROGRAM

4 pages, size 5½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens. $3.00 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.

LARGE HAND-COLORED PICTURES
Size, 22x28 inches. Every prominent player. . . . . 75c. each
FAC SIMILE OIL PAINTINGS, all sizes, from $2.00 up, hand-colored.
THE SEMI PHOTO POST CARDS. $3.50 per thousand of over 100 players.
PHOTOGRAPHS, size 8x10, of all the prominent players, including names, 20c each.
LARGE PICTURES HAND COLORED, size 11x14, of all prominent players, 25c.
SMALL PHOTOGRAPHIC CARDS of all players, $3.00 per thousand.
SINGLE COLUMN CUTS of every prominent player, 50c each.

KRAUS MFG. CO.
220 West 42d Street, New York
12th Floor, Candler Building

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN—I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith . . . . . , my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME . . . . . .
ADDRESS . . . . . .

Increase your newspaper space and name the star in big type, but always make it plain that there is a story as well as a star. You might use that fact for a slogan. If you cannot get hold of a roulette wheel you can make one with red and black paint. Letter the black segments "Death" and the red "Life and Happiness." Mount it below a pointer so that the tip points exactly to a dividing line, and below ask, "What did the turn of the wheel bring Geraldine Farrar?"

Advertising Aids: One one-sheet, two three sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released September 2.

"A BURGLAR FOR A NIGHT"

Paralta Plays, Inc. Presents J. Warren Kerrigan in a Story that Starts in Hong Kong and Ends in the Whirl of New York.

Cast.

Kirk Marden.....J. Warren Kerrigan
Daniel Marden.....Robert Brower
James Herrick.....Charles French
Wilbur Clayton.....Herbert Prior
William Neal.....William Elmer
Janet Leslie.....Lois Wilson
Maggia, Janet's maid, Lydia Yeamans Titus
Ruby Fallon.....Arma Roma

Directed by Ernest Warde.

The Story: Kirk Marden brings home from China William Neal, a man who has helped him in a row with the natives. He finds his father ill and in great distress because a raid is being made upon the railroad which he controls. Kirk promises him to get him back the road. The operations are being conducted by James Herrick, the president of the road, and Clayton, the road's attorney, who is engaged to Herrick's niece, Janet, who Kirk rescued as his yacht came into port. Neal takes Kirk to a thieves' college, where he learns to crack safes, and he goes to Herrick's to look into the safe there. Janet interrupts, and Kirk abducts her. Neal advises that he marry her, since a wife cannot testify against her husband. A fake marriage is provided for, and Janet returns to her uncle to announce her marriage, though she does not know that it was Kirk who married her. Just then Kirk walks in to denounce Herrick, and Janet announces him as her husband. There is a clash of wills in which Kirk is victor, and the plotters abandon their attack upon the road, while Janet and Kirk plan to ratify their marriage.

Feature J. Warren Kerrigan as Kirk Marden and Lois Wilson as Janet Leslie.

Program and Advertising Phrases: Love Laughs at Bolts, Bars and Combination Safes.
Sensational Outcome of a Street Fight in Hong Kong.
How Wall Street Magnate Was Saved from Ruin by His Burglar Son.
Promoting Science Out of Safe-cracking and Love making.
Odd Photoplot Holds Attention Through Novel Arrangement of Episodes.
Paralta Photoplays Offer a Genuine Novelty in Photoplots.

Advertising Angles: Play up Kerrigan pictorially and in your advertising, and tell that he has become an expert safe breaker. Use such lines as, "See Warren Kerrigan crack a safe in 'A Burglar for a Night' at (house and date)." Announce him in a teaser campaign as "J. Warren Kerrigan, G. S. B.," and later explain that the initials stand for "Graduate Safe Blower." If you can borrow a prop or second-hand safe use it for a lobby display, telling that Kerrigan can open a safe like that with one hand tied behind him. Use the abduction as a side angle for one advertisement.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

Released August 5.

"'TILL I COME BACK TO YOU"

Jesse L. Lasky Presents Cecil De Mille's Newest Production with Bryant Washburn, Florence Vidor and Other Favorites.

Cast.

Captain Jefferson Strong, Bryant Washburn
Yvonne.....Florence Vidor
Karl Von Krutz.....G. Butler Clonbough
King Albert.....Winter Hall
Jacques.....Georgie Stone
Susette.....Julia Faye
Margot.....Lillian Leighton
U. S. Colonel.....Clarence Geldart
Rosa.....May Giracci
Rosa's Father.....C. Renfeld
Stroheim.....W. J. Irving
Hans.....F. Butterworth

Directed by Cecil B. DeMille.

The Story: Yvonne, a young and beautiful Belgian girl, has married Karl Von Krutz, a German. When war breaks out and Belgium is invaded he discloses himself to her as a spy, and joins the colors. The time passes, and America comes into the war. Captain Jefferson Strong is detailed to enter the German lines to destroy a liquid fire base. He assumes the uniform and papers of Von Krutz, and is permitted to arrange a pretended escape with other German prisoners to divert suspicion. Inside the Hun lines he is decorated and given a furlough. He goes to the Von Krutz farm, where he locates the storage place for the explosive, and causes it to be mined from the American lines, but to save the lives of Yvonne and sixty-five young orphans she is caring for he cuts the wires and averts the explosion. He is tried by court martial, but freed at the plea of King Albert, and the death of Von Krutz opens the door to romance.

Feature Bryant Washburn as Captain Jefferson Strong and Florence Vidor as Yvonne.

Program and Advertising Phrases: Here's a War Play Without the Horrors of War with All the Thrills of Victory.
Bryant Washburn Star of Romantic Love Story with War Thrills.
Soul-Stirring Incidents with Thrills of War and Victory.
Sensational Episodes and Gripping Scenes Hold Tense Attention.
King Albert of Belgium Moving Figure in Great Photodrama.
Latest Artcraft Feature Has Bryant Washburn as Dashing Hero.

Advertising Angles: Play up Bryant Washburn as the star if he is liked by your patrons, but also point out strongly that these special DeMille productions to which the director gives his name are first of all better than usual stories, with a good ensemble. You might even go so far as to predict that these are the first stories of the future in which the care in directing is more important than the star

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

system. The lithographs are better than average. Arrange to use some. In all your advertising be careful to explain that the war is merely incidental and gives color to a real story. If you have this at a draft period make the title a catch-phrase around town.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released August 26.

"MONEY MAD"

Goldwyn Presents Mae Marsh, "The Girl with a Thousand Personalities," in One of the Strongest Plays in Which She Has Yet Been Seen.

Cast.

Elsie Dean.....Mae Marsh
William Gavin.....Rod La Rocque
Martin Ross.....John Sainpolis
Sima.....Macey Harlam
Rev. Wm. Gavin.....Alec B. Francis
Fanette.....Corinne Barker
Mrs. Ross.....Florida Kingsley

Directed by Hobart Henley.

The Story: Martin Ross, step-father of Elsie Dean, has married for money. He is devoted to the occult, and has in his household a Hindu servant, Sima, who is in part his master. Sima contrives the death of Mrs. Ross. Elsie is sent to school after her mother's death, and on her return finds Ross completely under the domination of Sima and a woman named Fannette. He taunts Elsie with eating the bread of charity. Elsie, with the aid of Billy Gavin, a childhood sweetheart, preys upon Ross' credulity and traps the trio into confession that brings with it drastic punishment and restores her to her own.

Feature Mae Marsh as Elsie Dean and Rod La Rocque as William Gavin.

Program and Advertising Phrases: Intensified Interest in the Life of a Girl Who Lived and Loved in a House of Lies.
Quick Wits and True Love Triumph Over Intrigue and Conspiracy.
Crime Committed for the Almighty Dollar Avenged by Pretty Girl.
Pretty Girl Detective Outwits and Captures Hardened Criminals.
Here's a New Kind of a Detective Story with Surprise Finish.
Conspiracy and Intrigue Frustrated and Exposed by Clever Girl Detective.

Advertising Angles: You can cash in most surely through the use of the star, but you can also win new interest among strangers by attractively presenting the sketch of the story. Recall the many frauds practised by pseudo occultists, and tell that in this play Miss Marsh shows how a clever girl can defeat them. Study the advertising plans offered in the press sheet. They cover the subject amply.

Advertising Aids: One one-sheet, two three sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Released August 25.

"A LAW UNTO HERSELF"

Paralta Plays, Inc. Presents Louise Glaum in a Story of France That Begins Long Before the War and Ends with the German Occupation.

Cast.

Alouette DeLarme (Von Klassner), Louise Glaum
Kurt Von Klassner.....Samuel DeGrasse
LeSieur Juste DeLarme..Joseph J. Dowling
Bertrand Beaubien.....Edward Coxen
Stephanie.....Irene Rich
Fleurette D'Hermonville.....Elvira Weil
Fritz Von Klassner.....Roy Laidlaw
Bertrand Von Klassner (age 10), Burwell Hamrick
Bertrand Von Klassner (age 20), George Hackathorne
Bertha Von Klassner.....Peggy Schaffer
Old Servant.....Jess Herring

Directed by Wallace Worsley.

The Story: In the Champagne district of France twenty odd years ago, Juste De Larme, a prosperous wine grower, forces a marriage between his daughter, Alouette, and Kurt Von Klassner, a Prussian. Alouette has already married Bertrand Beaubien, her father's overseer, and does not know that it was Kurt who caused Bertrand's death. The years pass, and under Kurt's care the vineyards prosper. No one dreams that the Prussian overseer is even then preparing gun emplacements for German guns in the vineyards. When the war breaks out Kurt returns to Germany, but their son, in reality the son of Alouette and Bertrand, enlists in the French army. The Germans take the country, and Kurt shows them the emplacements. DeLarme is killed, but Alouette is unmolested because she is the wife of Kurt. For a time she is able to protect Fleurette, her son's betrothed, but not for long, and the poor girl is killed by her fiance at her own request to save her from German brutality. It is the harvest time of the devil, and both Fleurette and Bertrand are gathered by the evil sowers.

Feature Louise Glaum as Alouette De Larme and Edward Coxen as Bertrand Beaubien.

Program and Advertising Phrases: Death and Disgrace in the Trail of the Hun Avenged by Loyal Sons of France.
Gripping Story of Prussian Intrigue Foiled by French Bravery.
Side-lights on the World War Reflect Deeds of Heroism.
Love and Loyalty Save Fair Name of French Heroine.
Paralta Photoplays Offer Thrilling Story of Modern France.
Sensational War-Drama with Great Call to Patriotism.

Advertising Angles: Tell your patrons that this is a vivid side light on the world war, but not in itself a war drama. Play up Miss Glaum, and tell that she has an unusually strong role. In the newspaper work hammer on the German atrocities angle. Tell that this is just one of thousands of similar incidents. Try and get the local patriotic societies to attend in a body the opening night if you run two or three days. Do not offer it as propaganda, but as a drama.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

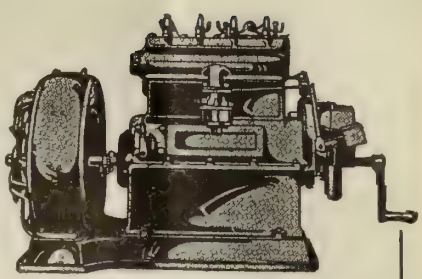
Released August 19.

"WILD LIFE"

Triangle Presents William Desmond and Josie Sedgwick in a Story of the Dance Hall Days of the West That Has Passed.

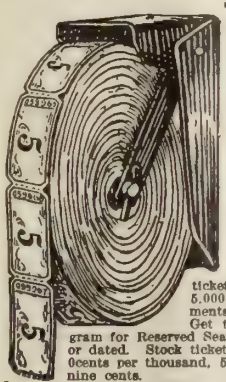
Cast.

Chick Ward.....William Desmond
Helen Martin.....Josie Sedgwick
Mae Garcon.....Dot Hagar
Steve Barton.....Ed. Brady
Red Kelley.....Orral Humphries
Al.....Graham Pettie



4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current; no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.



SPECIAL ROLL TICKETS

Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen 0cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES

Every State—total, 25,300; by States	$3.50 Per M.
1,500 film exchanges	5.00
313 manufacturers and studios	2.00
368 machine and supply dealers	2.00

Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

Your DEVELOPING, PRINTING and TINTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you
PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg.—Phone: Randolph 6692—Chicago

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

Perfect Projection Demands the Use of National Carbons

Don't experiment with inferior carbons. Get the best; it will pay you in the end.

We are DISTRIBUTORS for the celebrated NATIONAL CARBONS and carry all sizes in stock.

Silvertip combination for Direct current.

White A. C. Special for Alternating current.

PRICES ON APPLICATION

Amusement Supply Co.

Largest Exclusive Dealers to the Motion Picture Trade

300-302 Mallers Bldg.,
5 South Wabash Avenue,

CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

THE CINEMA

NEWS AND PROPERTY GAZETTE

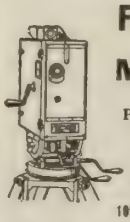
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.



FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11, Chicago

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

Jack .....Eddie Peters
Bill .....Bill Patton

Directed by Henry Otto.

The Story: Helen Martin comes West to take a position as ticket seller in some place of amusement. She finds to her horror that she is really intended for a dance hall girl, but she has to accept her fate, as she is helpless. Chick Ward, "a good friend and a bad enemy," attempts to kiss her on her first evening in the dance hall, and is repulsed. Mae, another of the girls, persuades the proprietor to make Helen a waitress. A love affair ripens between Helen and Chick, who promises to keep away from gambling, but the lure is too strong for him. He catches a man cheating, and turns him out, killing him only when his own life is threatened. Steve Barton, the dead man's pal, is also in love with Helen, and sees in the happening a chance to get rid of a rival, but fate works against him, and the love that was born in a dance hall is crowned in a rectory.

Feature William Desmond as Chick Ward and Josie Sedgwick as Helen Martin.

Program and Advertising Phrases: Thrills of Western Wilds Set in Open Beauties of Great Out-of-Doors.
Love and Life in Country of Straight Shooting and Wild Riding.
Sensational Episodes with Thrills of Wild Western Life.
Love as a Law Unit Itself Baffles Intrigue and Villainy.
Swift-Moving Scenes and Incidents in Interest-Impelling Story.
The Call of the West and Wilds Awakens Sensational Events.

Advertising Angles: Offer this as one of the vivid old-time Western stories. Do not lead your patrons to expect too much from the story. Make a generous newspaper display, but it will scarcely pay to try special stunts.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released August 25.

"MERELY PLAYERS"

World-Pictures Presents Kitty Gordon Supported by Many Favorites in a Story that Proves that All the World's a Stage.

Cast.

Nadine Trent.....Kitty Gordon
Rodney Gale.....Irving Cummings
Hollis Foster.....Geo. MacQuarrie
Maude Foster.....Pinna Nesbit
Vera Seynave.....Muriel Ostriche
Sammy Meyers.....John Hines
Mrs. Seynave.....Florence Coventry
Adolph Forman.....Dore Davidson

Directed by Oscar Apfel.

The Story: Nadine Trent, a wealthy widow, is interested in amateur theatricals and has carried her passion to the point of building a private theatre in her home. She and Rodney Gale, a dramatic critic, become estranged because his harsh criticism of her protege has hurt the girl's career. Meantime, Gate is pursued by Mrs. Foster, while Foster annoys Nadine with his attentions. The jealousy of Mrs. Foster leads to a protest to Nadine, who promises to show her Foster in his true light. Mrs. Foster, knowing Gale's love for Nadine, bids him be present, and Nadine, unknown to them, arranges for other friends to be present. When Foster comes she leads him to the darkened stage, and there plays a strongly dramatic scene that electrifies her friends and precipitates a series of astonishing situations.

Feature Kitty Gordon as Nadine Trent and Irving Cummings as Rodney Gale.

Program and Advertising Phrases: Beautiful Kitty Gordon's Back in Another Screen Drama.
Kitty Gordon Gowned in Stylish Modes to Delight the Ladies.
How an Actress Made a Critic Revise His Printed Opinion.
How a Wealthy Society Woman Resorted to Tricks of Love to Win.
Entrancing Story of Stage and Society with Surprise Finish.

Advertising Angles: Make special appeals to the dramatic clubs if you have any in your town. Appeal to the women with the promise that Miss Gordon will show some ravishing new gowns. Subfeature the supporting players. In the newspaper work play up the theme of the play without giving the climax. Use the star's pictures for window work and lobby display.

Advertising Aids: Two styles each one, three and six sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet.
Released August 19.

"DAUGHTER ANGELE"

Triangle Presents Pauline Starke and Walt Whitman in an Up-to-the-Minute Story of Spies and Stratagems.

Cast.

Angele.....Pauline Starke
Mary.....Myrtle Rishell
Anthony Brenton.....Walt Whitman
Bob Fortney.....Philo M'Cullough
Frank Cumnige.....Gene Burr
Mrs. Cumnige.....Lulu Warrenton
Jimmy Shea.....Miles McCarthy
Mrs. Brown.....Mrs. Mackley
Hans.....Harold Holland

Directed by William Dowlan.

The Story: Anthony Brenton, though in reality a fine old man, elects to hide his benefactions and assume the mask of a hard-hearted old miser. He blames his benefactions on "Old Jimmie" Shea, an invalid under his protection. Mrs. Cumnige, his housekeeper, covets his fortune, and thinks she can persuade him to marry her. The arrival of Brenton's daughter, from whom he has been estranged, threatens to disrupt her plan, and she contrives to dismiss the daughter. But the granddaughter gains a place in the household as a Belgian refugee, and Mrs. Cumnige plans that she shall marry her son, Frank, before her identity becomes known to the old man. But a spy plot she directs against a possible rival boomerangs and in the end all is straightened out, but not before many vivid happenings.

Feature Pauline Stark as Angele and Walt Whitman as Anthony Brenton.

Program and Advertising Phrases: Mother and Son in Crafty Intrigue for Rich Man's Heritage Baffled by Strange Fate.
Back-wash of War Throws Strange Derelict on Fortune's Shore.
Belgian Refugee Finds Home and Happiness in Strange Circumstances.
Sensational Outcome of a Surprisingly Innocent Adventure.
Filled with Thrills, Photoplay Will Grip the Emotions.

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

Intrigue and Cunning Baffled by Fate's Remorseless Rule.

Advertising Angles: The plot of the story deals largely with the spy scare. The housekeeper thinks that a stranger is the spy who is signaling a submarine, but discovers when it is too late that it is her own son. Make the most of this dual angle in your newspaper work and suggest questions along the lines of, "What would you do if you discovered that your son was a spy and you had already denounced him to the Government?" Hint that this story deals with a situation that has become a reality—the activity of the U-boats in American waters. With a few joints of stove pipe camouflaged with paint and some bits of mirror you can build a periscope for a lobby display that will do good work.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released August 25.

"THE UPHILL PATH"

Frank Keeney Presents the Distinguished Dramatic Star, Catherine Calvert, in the Story of a Woman Who Found the Way to Better Things.

Cast.

Ruth Travers.....Catherine Calvert
Daniel Clarkson.....Guy Coombs
Chadwick Blake.....Dudley Ayers
Howard Mason.....Frank Beamish
Gilbert Hilton.....Charles Craig
James Lawton.....Russell Simpson
Cecily Lawton.....Dorothy Dunn
Mrs. Clarkson.....Winona Bridges
Mrs. Blake.....Gene Lenot

Directed by James Kirkwood.

The Story: Ruth Travers, the young niece and ward of Howard Mason, elopes with Chadwick Blake to escape the importunities of Gilbert Hilton, whom her uncle seeks to force upon her to cover his embezzlement of Ruth's small fortune. Too late she discovers that Blake already has a wife. She drifts with the current of circumstance. But the death of Mason just after he has made a lucky gambling coup leaves her a little money, and she determines to escape. She seeks a small town where the interest of Daniel Clarkson, a minister, wins her the enmity of James Lawton, who seeks a marriage between Clarkson and his daughter. Blake turns up, and Lawton learns the story, denouncing Ruth to the minister, who, when he learns the truth, forgives her, and, knowing that he will lose his pulpit, he enlists, promising to return and marry Ruth when the war is over.

Feature Catherine Calvert as Ruth Travers and Guy Coombs as Daniel Clarkson.

Program and Advertising Phrases: Great Beauty a Lasting Curse to Girl Who Finds Happiness After Many Adventures.
Odd Tricks of Fate Turn Girl's Path from Misery to Happiness.
Thrilling Photo-drama Carries Interest-impelling Plot to Surprise Ending.
Sensational Scenes and Gripping Episodes Thrill and Entertain.
Chase for Happiness Carries Girl Through Sensational Episodes.
Thrills and Excitement Raise Sensational Photoplay to Entertaining Heights.

Advertising Angles: Boom the beauty and stage fame of the star. In your descriptive advertising play up the latter portion of the story, and contrast the action of the minister with the hypocritical behavior of Lawton. Work it carefully to avoid giving offense. Use photos for the lobby display.

Advertising Aids: Two one sheets, two three sheets, one six-sheet. Eight 8x10 black-and-white, eight 11x14 sepia, and one 22x28 colored gelatin photos. One three-column, one two-column, and three one-column production cuts. One each one-column, two-column, and three-column "ad" cuts. Publicity photos and slides.

"BOSTON BLACKIE'S LITTLE PAL"

Metro Presents Bert Lytell in an Interesting Screen Version of Jack Doyle's Famous Red Book Story.

Cast.

Boston Blackie, a gentleman crook, Bert Lytell
Mary, his business partner..Rhea Mitchell
Donald Lavalle.....Howard Davies
Martin Wilmerding.....Frank Whitson
Mrs. Wilmerding.....Rosemary Theby
Martin Wilmerding, Jr.....Joey Jacobs
Jackson, the butler.....John Burton

Directed by E. Mason Kepper.

The Story: Boston Blackie is a gentleman crook whose latest plans threaten the safety of Mrs. Wilmerding's jewels. Mrs. Wilmerding is a neglected wife who finds solace in the company of her little son, but she is beginning to take an interest in Donald Lavalle. To attend a dance with him one evening she refuses to go to their ranch with her husband, and they have their first open quarrel. The coast clear, Blackie is introduced into the house by his sweetheart-confederate. Little Martin interrupts him at his work on the safe. He is sleepless, and insists that Blackie come upstairs and play with him. Blackie gets the little chap to sleep and returns to his work just as Mrs. Wilmerding returns from the dance with Lavalle, who persuades her to elope with him. Then the memory of the kiddie stirs Blackie and—well a safe blower has to be resourceful.

Feature Bert Lytell as Boston Blackie and Joey Jacobs as Martin Wilmerding, Jr., his little pal.

Program and Advertising Phrases: Boston Blackie, Gentleman Crook, with His Own Methods of Robbery Incites Photodrama.
Sensational Scenes and Thrilling Episodes Predominate.
Baffling Plot Reveals Interest-Impelling Detective Story.
Gentleman Crook Revels in Wealth While Society Gasps.
Most Interesting of Detective Plots Baffles the "Screen Sleuths."
Popular Fiction Translated to the Screen in Gripping Episodes.

Advertising Angles: In your advertising recall the Red Book story and tell the theme without disclosing the climax. Work catch-phrases along the lines of, "Always know the husband of the woman you want to elope with. Donald Lavalle had never met Wilmerding—and it made trouble for him." For a window card stamp thumb and finger prints in the border, and tell that Boston Blackie left no finger prints when he cracked a safe as shown in the story.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released August 26.

"NEWMAN" Brass Frames and Rails

Read What C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality

Gentlemen:
We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.
All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.
PRINCESS THEATRE CO., Inc.,
Hartford, Conn.
C. A. Morrison, Mgr.

Insist on the Name "Newman" When Buying Frames
Write for New 1918 Catalogue
We manufacture the frames in various finishes which do not require polishing.
The Newman Mfg. Co.
ESTABLISHED 1882
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

AMERICAN
Fotoplayer
(Trade Mark Registered)
The Musical Marvel Write for Catalogue
AMERICAN PHOTO PLAYER CO.
62 West 45th Street New York City

THE M.P
HARVEY EXPOSURE METER
M.P METER #225
N°2 METER #125
A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only. The N°2 Harvey Exposure Meter is for other cameras.
Your Dealer or G.L. Harvey 105 So. Dearborn St. Chicago

Put it down
We exercise as much care and concern in DEVELOPING and PRINTING as you do in producing a film.
Protect your work with our experience and high standards of quality workmanship.
EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

"PLAYTHINGS"

Bluebird Presents Fritzie Brunette in Sidney Toler's Great Stage Success of Similar Title.

Cast.

Marjorie North.....Fritzi Brunette
Claire.....Myrtle Reeves
Trenwith.....Chas. Gerrard
Jerry Thompson.....Phil Dunham
John Hayward.....Lewis Cody
Gwendoline.....Mary Anderson
Jim Carter.....F. A. Turner

Directed by Douglas Gerrard.

The Story: Marjorie accepts the attention of her employer's son, Gordon Trenwith, believing him to be a good man, but is disillusioned when her nameless baby is born. Her friend, Thompson, an inventor, and his wife take care of her. Later, Hayward, a lawyer, seeks to marry her, but she declines. After three years, Marjorie's baby is killed. Thompson consults Hayward regarding his invention, and Hayward learns of Marjorie's whereabouts and goes to her. Marjorie learns that Trenwith is to marry Hayward's sister, and, in order to save her, confesses her shame to Hayward. In a terrific fight between Hayward and Trenwith the latter is killed by his secretary, who fires to avenge an old score in which his wife is concerned. Marjorie now finds happiness with Hayward, who is willing to forgive her.

Feature Fritzi Brunette as Marjorie North and Lewis Cody as John Hayward.

Program and Advertising Phrases: Age-old Question Asked of All Men—Should the Woman Tell?
Sunshine and Gladness Turned Into Sadness—Making a Plaything for Men.
Why Should a Man Live Two Lives While a Woman Must Live One?
Great Sociological Question Treated in Vivid Flashes.
The Question of How Much a Wife Should Tell Her Husband.
Famous Stage Play Wrought Into Vital Screen Problem Drama.

Advertising Angles: Play up the fact that this story is derived from the play of the same name. Present with a minimum of sensation the problem offered Marjorie North when she confesses her own shame to save the sister of the man she loves. Play it up as a social problem rather than as a sensation, and let the sensation end care of itself, as it will.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scenes cuts one and two columns wide. Press book.

"CONQUERED HEARTS"

George Kleine Presents Marguerite Marsh in the Rialto Production of a Story of a Strange Girl Who Rose Above Weakness.

Cast.

Nora Carrigan.....Marguerite Marsh
Kate Corcoran.....Corinne Uzelle
Miss Brice.....Emma Lowry
Mrs. Carrigan.....Eileen Walker
Dan Murdock.....Richard Turner
Stone.....Harry Myers
The Earl of Barchester....R. Paton Gibbs
Mr. Chalmers.....Dean Raymond
Devlin.....Barney Gilmore
Mr. Carrigan.....Frank Evans
Reddy.....Sheridan Tansey

Directed by Francis J. Grandon.

The Story: Nora Carrigan was a girl born out of her sphere. She rose above the people by whom she was surrounded, and directness of purpose and a high sense of loyalty to herself brought her the crown of dominion of the screen. She has separated from her husband because she thinks her rights have been transgressed, and prepares to marry a titled Englishman, when, in a rush of events, she finds at last that love is more powerful than all other things combined.

Feature Marguerite Marsh as Nora Carrigan.

Program and Advertising Phrases: "Right is Right Since God is God and Right the Day Must Win."—Faber.
The Triumph of Inherent Rights Plus Power of Great Ambition.
Great Screen Drama of Intensive Sociological Problems.
Love Lives Through Chilling Frosts of Indifference.
Victory for Morality and Justice Over Villainy and Intrigue.
Moral Purpose, Unwavering, Wins Victory Over All Opposition.

Advertising Angles: It will be remembered that Miss Marsh is a sister of Mae Marsh, and was originally known to the screen as Marguerite Loveridge, and as such, for a time, was better known than her now more famous sister. For your newspaper advertising bear upon the unique character of Nora, and take for your catchlines phrases suggestive of her odd character. Bear, too, upon the power that love gained at last. Do not try to make too much use of her relationship to Mae Marsh.

Advertising Aids: Two one sheets, two three sheets, one six-sheet, one 24-sheet. Press book. Heralds. 8x10 photos. 11x14 and 22x28 enlargements. One and two column cuts. Announcement slides.

Comments

(*Continued from page* 1303.)

without being detected. She gets a position in a hotel as a bell boy and is taken for a spy by a young man who has previously admired her. In taking a message for a woman in the hotel, which consists of bringing from the repair shop an alarm clock, she is pursued by the young man up and down stairs, and is finally discovered by her friends when he pulls off her wig.

Pathe Exchange, Inc.

OFFICIAL WAR REVIEW, No. 8 (Pathe), Aug. 19.—Another number, full of live war scenes. This first pictures some of the new types of aeroplanes, then shows fighting in the Monte Grappa region of Italy, transportation of food to the front in France, and scenes on the British channel. Clemenceau, War Minister of France, and King George, of Britain, appear in certain scenes.

THE GIRL FROM BOHEMIA (Pathe Play), Aug. 25.—A fine five-reel subject, written by Lois Zellner and directed by L. B. McGill. Irene Castle appears as a girl from Greenwich Village, who goes to a seaport town, where she shocks the residents with her ideas. But the girl herself revises her erratic notions. The story is altogether pleasing in theme and development, and comes to a rousing patriotic finale.

EYES OF JULIA DEEP (American).—Mary Miles Minter, sweetly natural, radiant in the priceless flush of youth and beauty, is star of an exceedingly entertaining photoplay. The five reels are divided into speeding drama and swift comedy—the last two reels being almost exclusively devoted to merrymaking. Theatregoers will have every wish for pleasing entertainment gratified in this clever offering.

Select Pictures.

THE SAVAGE WOMAN, August.—Taken from a French romance by Francois Curel, it gives Clara Kimball Young an opportunity to dress as an untamed girl of the jungle, and to contrast it with a number of Paris gowns. Milton Sills is her leading support. Edmund Mortimer directed the production. A longer review is printed on another page of this issue.

Triangle Film Corporation.

THE GHOST FLOWER (Triangle), Aug. 18.—An exceptional five-reel offering, written by Madeline Matzen and directed by Frank Borzage, with Alma Rubens as the heroine. The story, which is located in Naples and Paris, is dramatic and generally appealing. It has been given excellent presentation. Reviewed at length elsewhere.

William L. Sherry Service.

THE INN OF THE BLUE MOON (De Luxe), Aug. 18.—Doris Kenyon plays twin sisters in this six-part picture, which was written by Louis Joseph Vance. The story is mildly dramatic but entertaining. It is reviewed at length elsewhere.

Universal Film Company.

WHEN PARIS GREEN SAW RED (Nestor), Aug. 26.—A three-reel subject by Geo. E. Marshall and Chas. Wilson, Jr. Neal Hart, Joe Rickson, Janet Eastman and Wm. Gillis are in the cast. The plot concerns an itinerant preacher who visits a western town. He is timid and retiring and much fun occurs at his expense. Later his soul and that of a local bad man become interchanged and he turns tables. This is slightly drawn out, but contains some very diverting western comedy and is quite entertaining in its way.

SMOKED OUT (Universal Special), Aug. 26.—The fourth episode of "The Brass Bullet" covers that period of the story immediately following the murder of Dr. Joy, and includes a struggle for mastery between the young playwright and Rosalind, and Rosalind's uncle and his party. The events are thrilling, and the episode closes with the enforced evacuation of the house in which they have taken refuge of the pursued pair by means of a tar smudge which fills the house with smoke.

BEATING THE LIMITED (Western Railroad Drama), Aug. 31.—A three-reel subject, by George Marshall, featuring Neal Hart, Janet Eastman, Howard Crampton and Joe Rickson. Neal Hart plays a wealthy young man, in love with the daughter of a rich man. The crooked secretary gets a hold on the father, but the hero outwits him. There is plenty of action in this, some of the scenes occurring in the East and some on a ranch. The auto chase after the train is well handled. Not an unusual subject, but enjoyable throughout.

THEIR SPORTING BLOOD (Nestor), Sept. 2.—A comedy number, by Harry Wulze, featuring Pat Rooney, Marcia Moore and others. Rivalry over a flirtatious village belle is the main motive. The horse race is the best feature, but as a whole the number lacks any very strong appeal.

A WHIRLWIND WEDDING (L-Ko), Sept. 4.—This comedy while it may get some laughs has just missed its mark as a burlesque. It follows its story of a courtship and wedding after the fashion of a burlesque on the filming of a moving picture story, and as such is not particularly amusing.

THE EXTRA BRIDEGROOM (Star), Sept. 7.—This is one of the best of the successful light offerings being made by Eddie Lyons and Lee Moran. In this case Lee plays the rejected suitor at a wedding. After the ceremony he has been drowning his sorrows too liberally and inadvertently gets into the newlyweds' home, where some laughable situations arise.

World Film Corporation.

INSIDE THE LINES (World-Picture), Aug. 26.—A splendid six-reel adaptation of Earl Derr Biggers' well-known spy play, put into screen form by Monte M. Katterjohn and directed by David Hartford. Lewis S. Stone has the interesting role of the spy, known as No. 1932, and Marguerite Clayton plays the girl. The number is certain to please. Reviewed at length elsewhere.

THE CROSS RED NURSE (Marie Dressler-World Picture).—A two-reel comedy, featuring Marie Dressler as nurse in a sanitorium. She is mistaken for an heiress by a number of men who proceed to become patients in order to be near her. The humor is rather forced at times, but there are some laughable moments. Marie's heroic treatment of the patients is the best feature.

Simplex

A large telephone company says: "The voice with the smile wins."

How true that is!

Let us apply that to YOUR business: "The screen with the smile wins."

Equally true, isn't it?

War prices have made discriminating buyers, and people won't continue to bring you their money if you make your screen scowl by pictures that quiver or jump or in other ways offend the eye.

But in the best, the most successful Houses, you'll find the Simplex Twins on the job—

—making the screen smile, a smile that is reflected in the faces and hearts of the audience, a smile of satisfaction that makes the House win.

Therefore we say:

The Simplex Twins turn a scowling screen into a smiling one—to your profit

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York

List of Current Film Release Dates

ON GENERAL FILM, PATHE AND PARAMOUNT PROGRAMS

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Drama).
The Jest of Talky Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Drama).
The Wooing of Riley (Wolfville Tale—Two Parts—Drama).

BLUE RIDGE DRAMAS.
(Ned Finley)

O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

Some Baby (One Part).
When You Hit—Hit Hard (One Part).
A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

No Children Wanted (Five Parts—Drama).
Miss Mischief Maker (Five Parts—Drama).
The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.
(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUGUST 18.

Winning Grandma (Baby Marie Osborne—Five Parts—Drama—Diando).
Hands Up (Episode No. 1—"The Bride of the Sun"—Three Parts—Drama—Astra).
Bride and Gloom (Harold Lloyd—One Reel—Comedy—Rolin).
Caracas, Venezuela (One Reel—Educational—Post Film).
Official War Review No. 8 (One Reel—Topical).
Hearst-Pathe News No. 68 (Topical).
Hearst-Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUG. 25.

The Girl from Bohemia (Irene Castle—Five Parts—Comedy-Drama—Astra).
Hands Up (Episode No. 2, "The Missing Prince"—Two Parts—Drama—Astra).
Nipped in the Bud (Toto—One Reel—Comedy—Rolin).
A Sun-Kissed Isle (One Reel—Educational—Post).
Official War Review No. 9 (One Reel—Topical).
Hearst-Pathe News No. 70 (Topical).
Hearst-Pathe News No. 71 (Topical).

RELEASES FOR WEEK OF SEPT. 1.

Hands Up (Episode No. 3, "The Phantom and the Girl"—Two Parts—Drama—Astra).
Two Scrambled (Harold Lloyd—One Reel—Comedy—Rolin).
After Twenty Years—Porto Rico (One Reel—Educational—Post Film).
Official War Review No. 10 (One Reel—Topical).
Hearst-Pathe News No. 72 (Topical).
Hearst-Pathe News No. 73 (Topical).

RELEASES FOR WEEK OF SEPT. 8.

Her Man (Elaine Hammerstein—Six Parts—Drama—Advanced).
Hands Up (Episode No. 4, "The Phantom Trail"—Two Parts—Drama—Astra).
The Dippy Daughter (Toto—Comedy—Rolin).
Georgetown, British Guiana (Educational—Post).
Official War Review No. 11 (Topical).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 15.

The Honest Thief (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 5, "The Runaway Bride"—Two Parts—Drama—Astra).
Punting With Sugar (Educational—Post).
Official War Review No. 12 (Topical).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).

Paramount Pictures Corp.

PARAMOUNT-MACK SENNETT COMEDIES.

Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girls.

PARAMOUNT-ARBUCKLE COMEDIES.

July 6—Good Night Nurse.
Aug. 18—The Cook.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

Aug. 12—Fedora (Pauline Frederick—Five Parts—Drama).
Aug. 19—In Pursuit of Polly (Billie Burke—Five Parts—Drama).
Aug. 26—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 26—Coals of Fire (Enid Bennett—Five Parts—Drama).
Sept. 1—On the Quiet (John Barrymore—Five Parts—Drama).
Sept. 1—The Source (Wallace Reid—Five Parts Drama).
Sept. 8—The Girl Who Came Back (Ethel Clayton—Five Parts—Drama).
Sept. 8—The Cruise of the Make-Believes (Lila Lee—Five Parts—Drama).
Sept. 15—Out of a Clear Sky (Marguerite Clark—Five Parts—Drama).
Sept. 15—Vive La France (Dorothy Dalton—Five Parts—Drama).
Sept. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).

Artcraft Pictures.

Aug. 5—Bound in Morocco (Douglas Fairbanks—Five Parts—Drama).
Aug. 12—The Great Love (Griffith's—Five Parts Drama).
Aug. 19—Riddle Gawne (W. S. Hart—Five Parts—Drama).
Aug. 26—Till I Come Back to You (Bryant Washburn—Five Parts—Drama—De Mille).
Sept. 1—Heart of the Wilds (Elsie Ferguson—Five Parts—Drama).
Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).

SUCCESS SERIES (REISSUES).

Sept. 1—The Eagle's Mate (Mary Pickford—Five Parts—Drama).
Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

July 22—Wellington and the North Island of New Zealand.
July 29—Down South in New Zealand.
Aug. 5—Who's Who in the Zoo (Scenic).
Aug. 12—Along the Queensland Coast.
Aug. 19—The Cruise of the Aki Maru.
Aug. 26—Sojourning in Sapporo.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

Classified Advertisements NOTE TERMS CAREFULLY

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List of Current Film Release Dates

ON UNIVERSAL, MUTUAL, GOLDWYN, METRO AND TRIANGLE PROGRAMS

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Aug. 14—No. 37 (Topical)—03138.
Aug. 21—No. 38 (Topical)—03151.
Aug. 28—No. 39 (Topical)—03160.
Sept. 4—No. 40 (Topical)—03170.
Sept. 11—No. 41 (Topical)—03180.

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03159.
Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.

L-KO.

Aug. 7—Fools and Fires (Billy Armstrong—Two Parts—Comedy)—03128.
Aug. 21—Title Not Decided (Two Parts—Comedy)—03150.
Sept. 4—Her Whirlwind Wedding (Eva Novach—Two Parts—Comedy)—03169.

NESTOR.

Aug. 12—Don't Flirt (Marcia Moore—Comedy)—03136.
Aug. 19—The Pie-Eyed Piper (William Franey—Comedy)—03149.
Aug. 26—When Paris Green Saw Red (Neal Hart Comedy)—03158.
Sept. 2—Their Sporting Blood (Pat Rooney—Comedy)—03168.
Sept. 9—A Bum Bomb (Betty Schade—Comedy)—03178.

UNIVERSAL SPECIAL ATTRACTION.

Aug. 10—No release this week.
Aug. 17—A Woman's Fool (Harry Carey—Five Parts—Drama)—03147.
Aug. 24—No release this week.
Aug. 26—Around the Clock With the Rookie—03177.
Sept. 1—Bread (Mary McLaren—Six Parts—Drama)—03166.
Sept. 2—How Charlie Captured the Kaiser (One Reel Cartoon)—03139.
Sept. 14—Modern Love (Mae Murray—Six Parts—Drama)—03186.

UNIVERSAL SCREEN MAGAZINE.

Aug. 10—Issue No. 83 (Educational)—03130.
Aug. 17—Issue No. 84 (Educational)—03142.
Aug. 24—Issue No. 85 (Educational)—03152.
Sept. 1—Issue No. 86 (Educational)—03161.
Sept. 7—Issue No. 87 (Educational)—03171.
Sept. 14—Issue No. 88 (Educational)—03181.

UNIVERSAL SPECIAL FEATURE.

Aug. 17—The Brass Bullet (Episode No. 2—"The Muffled Man"—Two Parts—Drama)—03145.
Aug. 24—The Brass Bullet (Episode No. 3, "Locked in the Tower"—Two Parts—Drama)—03155.
Sept. 1—The Brass Bullet (Episode No. 4, "Smoked Out—Two Parts—Drama)—03164.
Sept. 8—The Brass Bullet (Episode No. 5, "The Mock Bride"—Two Parts—Drama)—03174.
Sept. 15—The Brass Bullet (Episode No. 6, "A Dangerous Honeymoon"—Two Parts—Drama)—03184.

UNIVERSAL CURRENT EVENTS.

Aug. 10—Issue No. 65 (Topical)—03131.
Aug. 17—Issue No. 66 (Topical)—03144.
Aug. 24—Issue No. 67 (Topical)—03153.
Sept. 1—Issue No. 68 (Topical)—03162.
Sept. 7—Issue No. 69 (Topical)—03172.
Sept. 14—Issue No. 70 (Topical)—03182.

STAR COMEDIES.

Lyons-Moran Pictures.

Aug. 10—Don't Shoot—03135.
Aug. 17—Give Her Gas—03148.
Aug. 24—Damaged Good—03157.
Sept. 1—Housecleaning Horrors—03167.
Sept. 7—The Extra Bridegroom—03176.
Sept. 14—Hearts and Let Us—03187.

WESTERN AND RAILROAD DRAMAS.

Aug. 3—The Human Target (Kingsley Benedict—Three Parts)—03122.
Aug. 10—The Trail of No Return (Eileen Sedgwick—Two Parts—Drama)—03132.
Aug. 17—Roped and Tied (Two Parts)—03144.
Aug. 24—The Whirlwind Finish (Two Parts)—03154.
Sept. 1—Beating the Limited (Neal Hart—Two Parts)—03163.
Sept. 7—The Flame of the West (Cleo Madison—Two Parts)—03173.
Sept. 14—Danger Ahead (Helen Gibson—Two Parts)—03183.

Mutual Film Corp.

STRAND.

Aug. 6—What Will Father Say—32-CST-1.
Aug. 13—The High Cost of Weddings (Elinor Field)—33-C-S-T-1.
Aug. 20—Winnie's Wild Wedding (Elinor Field)—34-CST-1.
Aug. 27—Her Friend, the Enemy (Elinor Field)—35-CST-1.

MUTUAL STAR PRODUCTION.

Aug. 4—Her Husband's Honor (Edna Goodrich—Five Parts—Drama)—25-FG-5.
Aug. 18—Hoosier Romance (Colleen Moore—Five Parts—Selig—Drama)—26-FC-5.
Aug. 25—No release this date.
Sept. 1—Love's Law (Gail Kane—Five Parts)—Drama)—27-FH-5.

MUTUAL.

Aug. 4—Screen Telegram (Topical)—44-T-1.
Aug. 7—Screen Telegram (Topical)—45-T-1.
Aug. 11—Screen Telegram (Topical)—46-T-1.
Aug. 10—Screen Telegram (Topical)—47-T-1.
Aug. 13—Screen Telegram (Topical)—48-T-1.
Aug. 17—Screen Telegram (Topical)—49-T-1.
Aug. 20—Screen Telegram (Topical)—50-T.
Aug. 24—Screen Telegram (Topical)—51-T-1.
Aug. 27—Screen Telegram (Topical)—52-T-1.

OUTING-CHESTER PICTURES.

Aug. 4—A Coorial of the Orinoco—6-0-1.
Aug. 11—A Dam Catastrophe—7-0-1.
Aug. 18—Statia With a Past—8-0-1.
Aug. 25—Pines Up and Palms Down—9-0-1.
Sept. 1—Pin Feather Piccaninnies—10-0-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 11—Friend Husband (Madge Kennedy—Five Parts—Comedy-Drama).
Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 2—The Turn of the Wheel (Geraldine Farrar—Five Parts—Drama).
Sept. 9—Peck's Bad Girl (Mabel Normand—Five Parts—Drama).
Sept. 16—Just For Tonight (Tom Moore—Five Parts—Drama).
Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Aug. 12—Billy's Fortune (Two Parts).
Aug. 26—Bill's Opportunity (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Aug. 5—The House of Mirth (All-star cast—Five Parts—Drama).
Aug. 12—Flower of the Dusk (Viola Dana—Five Parts—Drama).
Aug. 19—In Judgment of (Anna Q. Nilsson—Five Parts—Drama).
Aug. 26—Boston Blackie's Little Pal (Bert Lytell—Five Parts—Drama).
Sept. 2—The Silent Master (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 4—The Price of Applause (Jack Livingston—Five Parts—Drama).
Aug. 4—Alias Mary Brown (Pauline Starke—Five Parts—Drama).
Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Abbe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 15—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 22—Blazing Through (William Desmond—Five Parts—Drama).
Sept. 22—Tony America (Francis McDonald—Five Parts—Drama).
Sept. 29—The Gray Parasol (Five Parts—Dr).
Sept. 29—Crown Jewels (Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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MOVING PICTURE WORLD CINE-MUNDIAL

List of Current Film Release Dates

GREATER VITAGRAPH PROGRAM, FEATURE AND STATE RIGHT RELEASES

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Aug. 19—The Changing Woman (Hedda Nova—Five Parts—Drama).
Aug. 26—The Clutch of Circumstance (Corinne Griffith—Five Parts—Drama).
Sept. 2—The Green God (Harry Morey—Five Parts—Drama).
Sept. 9—A Nymph of the Foothills (Gladys Leslie—Five Parts—Drama).
Sept. 16—By the World Forgot (Hedda Nova—Five Parts—Drama).
Sept. 23—The Girl of Today (Corinne Griffith)—Five Parts—Drama).
Sept. 30—The Man From Brodneys (Earle Williams—Five Parts—Drama).

BIG V. COMEDIES.

Aug. 19—Dukes and Dollars.
Aug. 26—Flappers and Friskies.
Sept. 2—Mutts and Motors.
Sept. 9—Capers and Crooks.
Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 30—Hula Hulas and Hocus Pocus.

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.

A Fight for Millions.

Aug. 19—Episode No. 6—"The Spell of Evil" (Two Parts—Drama).
Aug. 26—Episode No. 7, "The Gorge of Destruction" (Two Parts—Drama).
Sept. 2—Episode No. 8, "In the Clutches" (Two Parts—Drama).
Sept. 9—Episode No. 9, "The Estate" (Two Parts—Drama).
Sept. 16—Episode No. 10, "The Secret Tunnel" (Two Parts—Drama).
Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept.—The Prussion Cur.
Why America Will Win.
Queen of the Sea (Annette Kellerman).

FOX STANDARD PICTURES.

Sept.—Riders of the Purple Sage (William Farnum).

EXCEL PICTURES.

Sept.—Bonnie Annie Laurie (Peggy Hyland).
Queen of Hearts (Virginia Pearson).

VICTORY PICTURES.

Sept.—Fame and Fortune (Tom Mix).
Kultur (Gladys Brockwell).
I'll Say So (George Walsh).
Mr. Logan, U. S. A. (Tom Mix).
The Strange Woman (Gladys Brockwell).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept.—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficiency.
Sept.—At the Front.
Sept.—To the Rescue.
Sept.—The Kaiser's New Dentist.
Sept.—Saving Russia.
Sept.—Our Four Days in Germany.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BETZWOOD FILM COMPANY.

Betzwood, Pa.

Sandy Burke (Louis Bennison).
When East Meets West (Lady Tsen-Mei—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

The Dream Lady (Five Parts—Drama)—03124.
The Love Swindle (Five Parts—Drama)—03134.
That Devil Bateese (Five Parts—Drama)—03146.
Aug. 26—Fires of Youth (Ruth Clifford—Five Parts—Drama)—03165.
Sept. 2—That Devil Bateese (Monroe Salisbury—Five Parts—Drama)—03175.

EDUCATIONAL FILMS CORPORATION.

July 22—Mopping Up a Million (Happy Hooligan Cartoon — International — Half Reel).
July 29—Nexaca, the Power House of Mexico (Wright).
Wearers of Furs and Quills (Ditmars—Half Reel).
July 29—Pep (Katzenjammers Cartoon—International—Half Reel).
Aug. 5—The Southern Tourist (Bruce Scenic).
Aug. 5—His Dark Past (Happy Hooligan Cartoon—International—Half Reel).
Aug. 12—Mexico's Floating Gardens (Wright).
Aug. 12—Tramp, Tramp, Tramp! (Happy Hooligan Cartoon — International — Half Reel).
Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin).
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

W. W. HODKINSON CORP.

Releasing Paralta and Plaza Productions.

Aug. 19—A Law Unto Herself (Louise Glaum).
Sept. 2—The White Lie (Bessie Barriscale).
Sept. 9—Cupid Angling (Ruth Roland Douglas—Natural Color).

Plaza Productions.

Aug. 26—Petticoats and Politics (Anita King).
Sept. 9—Angel Child (Kathleen Clifford).

JEWEL PRODUCTIONS, INC.

The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama)—03097.
The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.

Among the Cannibal Isles of the South Pacific (Educational).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

LEONCE PERRET PRODUCTIONS.

1457 Broadway, N. Y. C.

Lafayette, We Come!

PYRAMID COMEDIES, INC.

220 West 42d Street, N. Y. C.

Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

July—The Safety Curtain (Norma Talmadge—Six Reels—Drama).
July—A Pair of Silk Stockings (Constance Talmadge—Five Reels—Drama).
Aug.—The Savage Woman (Clara Kimball Young—Five Reels—Drama).
Aug.—The Death Dance (Alice Brady—Five Parts—Drama).
Aug.—Her Only Way (Norma Talmadge—Six Parts)—Drama).
Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Aug. 11—Out of the Night (Catherine Calvert).
Aug. 11—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production).

WORLD PICTURES.

Aug. 5—Heredity (Barbara Castleton—Five Parts—Drama).
Aug. 12—The Beloved Blackmailer (Carlyle Blackwell—Five Parts—Drama).
Aug. 19—Merely Players (Kitty Gordon—Five Parts—Drama).
Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).
Sept. 2—The Power and the Glory (June Elvidge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Sept. 16—T'other Dear Charmer (Louis Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

RESULTS!

AS MR. VOGEL, SO SAY OTHERS ALSO,

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VENEZUELA
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PORTO RICO
PANAMA
SPAIN
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WILLIAM VOGEL PRODUCTIONS, Inc
EXPORTERS
CHAPLIN FILMS
1476 BROADWAY
NEW YORK

July 10th, 1918.

Cine-Mundial,
516 Fifth Ave.,
New York, N. Y.

Gentlemen:

It is a pleasure to give praise where praise is merited. We therefore take pleasure in giving this tribute to Cine-Mundial.

When we were first approached regarding space in Cine-Mundial, we were skeptical as to the value of such advertising and several parties took particular pains to point out to us that such advertising would be wasted.

It is with gratitude that we acknowledge the fact that every sale we have thus far made in the Spanish and Portugese speaking fil. markets of South America, Central America and Europe is directly or indirectly attributable to the influence of Cine-Mundial advertising.

You will be glad to know that we have disposed, on our terms, of the rights to the NINE NATIONAL MILLION DOLLAR CHAPLIN SERIES to all territories that you cover, except Brazil, Peru, Bolivia and Equador - and that in the short time since we first used your publication.

Very truly yours,

WILLIAM VOGEL PRODUCTIONS Inc.

President.

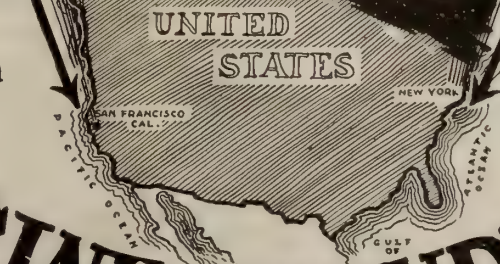
It has been for some time noticable and is now generally conceded that every active, reputable exporter of films and motion picture accessories never fails to carry an announcement monthly

in

CINE-MUNDIAL is the Who's Who of the film export field.

Its advertisers have the bulge on the also-rans whose affairs are not yet sufficiently organized to keep the trade advised through the advertising columns

of



CINE-MUNDIAL

THE EXPORT EDITION OF THE MOVING PICTURE WORLD

CHALMERS PUBLISHING CO. 516 FIFTH AVE. NEW YORK CITY

List of Current Film Release Dates

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.
The Frozen Warning (Drama).

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

COSMOFOTOFILM COMPANY, INC.
220 West 42d Street, New York City.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

FROHMAN AMUSEMENT CORPORATION.
Times Building, New York.
God's Man.

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.
"The Hand of Vengeance."
Episode No. 1, "The Sign of the Scar" (Two Parts—Drama).
Episode No. 2, "Scheming for Millions" (Two Parts—Drama).
Episode No. 3, "The Ambassador's Diamond (Two Parts—Drama).
Episode No. 4 ("The Grey Lady"—Two Parts—Drama).
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
May—The Wrong Flat (Two Parts).
It's a Great Life (Two Parts).
Oh What a Day.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

MONOPOL PICTURE COMPANY.
1476 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

ROMAYNE SUPER-FILM COMPANY.
221 Marsh-Strong Bldg., Los Angeles, Cal.
Me und Gott.

SHERMAN PRODUCTIONS.
The Light of Western Stars.

ERNEST SHIPMAN.
17 West 44th Street, New York City.
Josh Binney Comedies, Featuring Funny Fatty Filbert, One Release a Month.
July—Fred's Fictitious Foundling (Two Reels).
Aug.—Freda's Fighting Father (Two Reels).
Sept.—Fatty's Fast Flivver (Two Reels).
Oct.—Fred's Frivilous Fiance (Two Reels).

W. H. Clifford Photoplay Company, Inc., Featuring Shorty Hamilton, One Five-Reeler Per Month.
June—The Snail (Five Reels).
July—The Ranger (Five Reels).
Aug.—Pen Vultures (Five Reels).
Sept.—The Prisoner of War (Five Reels).

Francis Ford Producing Company (Releasing Six Feature Pictures Per Year).
Now released—Berlin via America (Six Reels).
In Preparation—A Man of Today (Six Reels).
To Follow—The Fourth Generation (Six Reels).
The Coast Guard Patrol (By Neil Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Neil Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Corona Cinema Company.
The Curse of Eve (Six Parts—Drama).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

TRIANGLE FILM CORP.
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
Mickey (Seven Parts).
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

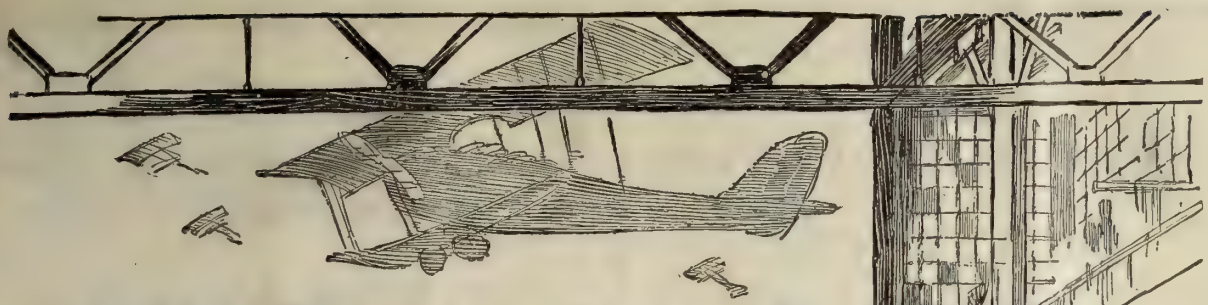
(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.
The Straight Road.

M. WEISSBERG.
Wm. A. Brady Playhouse, 137 W. 48th Street, N. Y. City.
Stolen Orders (Eight Reels—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.



The Right Men in the Right Jobs Will Win The War

THE true American wants to work where he will help win the war. He wants to fit in. America needs the Right Men in the Right Jobs. Only when this comes about can maximum production be obtained to support our armies at the front.

The needs of all war industries can be anticipated and met by the Government if employers and laborers will avail themselves solely of the nation-wide machinery which is at hand. The length of the War depends directly on our Country's ability to supply all War Industry with the best workers the country can produce the moment they are needed.

The U. S. Employment Service is the official bureau of the Federal Government in charge of the distribution of labor. The President has declared that it is the official agency for recruiting and distributing unskilled labor for war work.

PRESIDENT'S STATEMENT

"Industry plays as essential and honorable a role in this great struggle as do our military armaments. We all recognize the truth of this, but we must also see its necessary implications—namely, that industry, doing a vital task for the Nation must receive the support and assistance of the Nation."

• • •

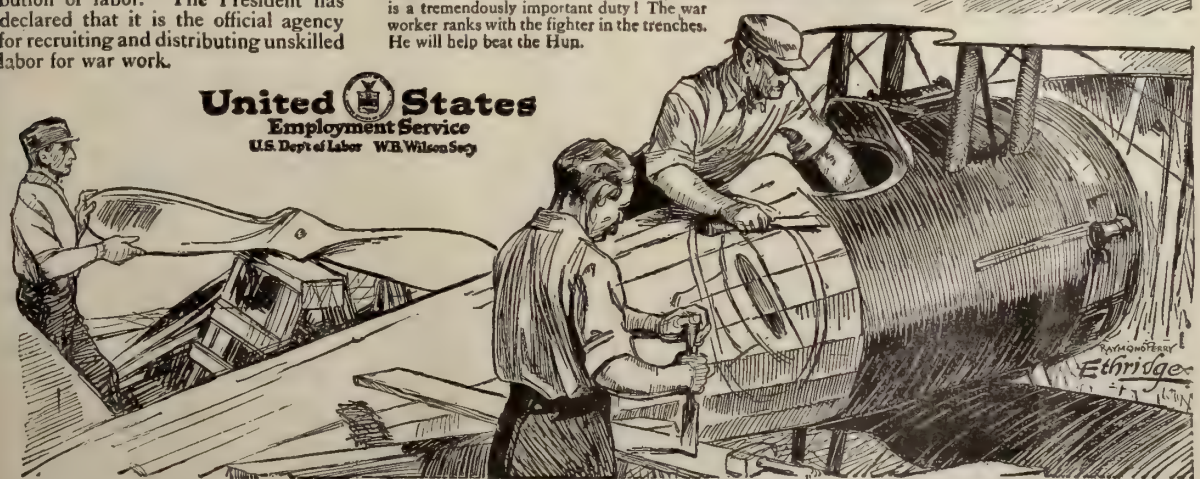
"Therefore, I solemnly urge all employers engaged in war work to refrain after August 1st, 1918, from recruiting unskilled labor in any manner except through the central agency [the U. S. Employment Service]. I urge labor to respond as loyally as heretofore to any calls issued by this agency for voluntary enlistment in essential industry. And I ask them both alike to remember that no sacrifice will have been in vain, if we are able to prove beyond all question that the highest and best form of efficiency is the spontaneous co-operation of a free people."

WOODROW WILSON.

It has over 500 branches throughout the nation, and 20,000 U. S. Public Service Reserve enrollment agents. Ask the local post office or newspaper for name and address of the nearest representative, or write to the U. S. Employment Service, Washington, D. C.

Those employers in war work who seek to get labor through their own or private recruiting agencies are interfering with the Government's machinery and preferring their interests to those of the nation. Only through strict compliance with the Government's program can the constant, restless shifting of labor from one war job to another, with the consequent diminution in production and efficiency, be prevented.

Above all, the Government urges every man engaged in war work to stick to his job until the Government recommends that he change. Any man not engaged in war work should put himself at the disposal of the nation by registering with the Public Service Reserve. This is a tremendously important duty! The war worker ranks with the fighter in the trenches. He will help beat the Hun.



United States Employment Service
U.S. Dep't of Labor W.B. Wilson Sec'y

Contributed through Division of Advertising

United States Gov't Comm. on Public Information

This space contributed for the Winning of the War by

Chalmers Publishing Co.

To Exhibitors, Producers, Directors and Writers

"We Must Have New Plots"

By FREDERICK PALMER

President Palmer Photoplay Corporation, Los Angeles

PRODUCERS, directors and scenario editors face an actual shortage of good scenarios. Throughout the motion picture world is heard the cry for good material. Able writers, working at top speed, cannot keep up with present requirements. New scenarios must come from somewhere. And they must come now, and continuously. For the public's demand for entertainment must be supplied without intermission.

FREDERICK PALMER
(Creator of the Palmer Plan)

Endless Material is at Hand

It is time for producers to draw upon America's hundred million brains. There lie the stories and ideas—in these hundred million human minds. Thousands of Americans have tried to write scenarios—but rejection slips have dampened their ardor. Rejection slips, unfortunately, have been sent to writers of many a worthy plot because the plots were not constructed according to studio practice. Many a worthy plot has gone back wholly unread, for directors and editors haven't time to wade through reams of amateurish "literature" not suitably written for the screen. And directors and editors cannot be expected to give up precious time telling even the most promising writers how to construct their plots. So here we are—the country's fifth industry feeling a disastrous shortage of material—and with thousands craving the opportunity to supply it.

Good Ideas Plus Good Training

The time has come to draft the ideas of the masses. But, first, training must be given to the budding writers—training that will enable them to write acceptable scenarios. And training facilities are now available for the first time. Under my direction, the Palmer Photoplay Corporation is accepting enrollments of ambitious men and women who earnestly desire to learn how to put their scenario ideas into proper form for the screen.

The Palmer Photoplay Corporation hopes and expects to be successfully helpful to writers and producers. Advisory counsel and frank criticism are given under the Palmer Plan, which should not be confused with so-called schools or correspondence courses in scenario writing.

Our Free Booklet contains letters of indorsement from the foremost men and women in the motion picture industry.

The Palmer Plan assures to producers an elimination bureau where the life of mediocre scenarios will be cut short. The Palmer stamp of approval will be given only to scenarios which merit the attention of a producer.

I cannot tell our whole story in this space, but my booklet, "The Secret of Successful Scenario Writing," relates our aims fully. This free book also contains many gratifying letters of indorsement from leaders in the motion picture world. The Palmer Plan is honest, sincere and thorough. Here are a few of our references:

Famous Players-Lasky Corp.
Universal Film Mfg. Co.
Douglas Fairbanks Pictures Corp.
Christie Film Co.
Metro Pictures Corp.
Hellman Commercial Trust & Savings Bank
Triangle Film Corp.
Mary Pickford Studios
Thos. H. Ince Studios
Wm. S. Hart Productions, Inc.
Farmers & Merchants National Bank
Mabel Condon Exchange

Please send me your name and address so I may send you full information. My booklet will prove to you that the Palmer Plan will actually teach any person endowed with ideas and an average education just how to construct acceptable photoplays.

—FREDERICK PALMER,
President.

Palmer Photoplay Corporation
595 I. W. Hellman Building, Los Angeles, Cal.

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give clean cut definition with the utmost illumination. This is all that you can expect from perfect lenses. The universal use of these lenses is the best evidence of their superior quality. They are sold on approval by all dealers and furnished as the regular equipment with the best machines.

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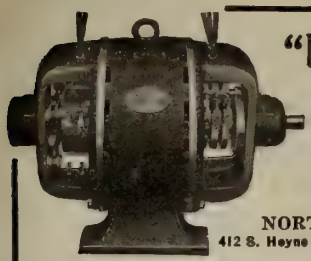

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412 S. Hoyne Ave., Chicago 1010 Brokaw Bldg., New York

La Cinematografia Italiana ed Estera

Official Organ of the Italian Cinematograph Union

PUBLISHED ON THE 15th AND 30th OF EACH MONTH

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Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

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The automatic self-adjustment of the DeVry Portable Motion Picture Projector is only one small feature of many which witness to its completeness. No detail has been overlooked in making the DeVry the strongest, the lightest and the most compact self-contained portable projector on the market. It is without a single separate part.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

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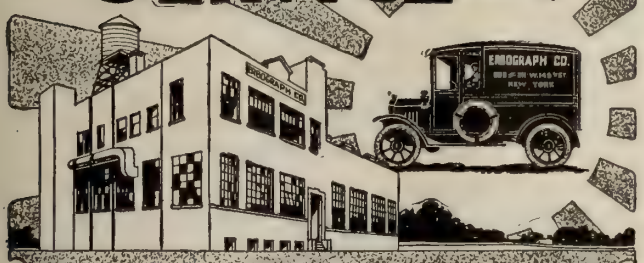

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Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

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See title page for rates Canada and Foreign

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Of great interest too to the individual who is watching the development of "the silent drama."

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Moving Picture Machine Patents My Specialty

PATENTS

WILLIAM N. MOORE

PATENT ATTORNEY
LOAN AND TRUST BUILDING
WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

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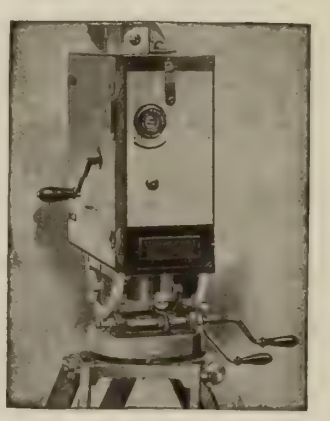

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I own best location—in best City—in best State—for a first-class picture or vaudeville house.

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the largest building in Texas.

Houston will have about 50,000 soldiers this fall. Authorities say camp to be permanent. Army of men at work now improving the grounds.

Every car line in city touches location.

Most congested spot for pedestrians in city.

Write or wire me.

ED. C. SMITH

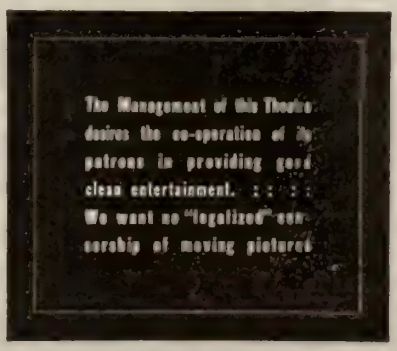
HOUSTON, TEXAS

Sole Owner—Not an Agent

Educate Your Audience to Help Fight Censorship

Introducing a bill providing for the Censorship of Moving Pictures is a favorite indoor pastime in legislative halls throughout the country. Eternal vigilance is the price of the Exhibitor's mere safety if not his success.

Presented in the proper manner, the Censorship of Moving Pictures is just as obnoxious to the Exhibitor's audiences as it is to the Exhibitor. And public opinion aroused in behalf of moving pictures and against their unfair and discriminatory control is the surest weapon to defeat Censorship.


The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

You Ought to Be Showing Them Now!
Legislatures Everywhere Are Convening

Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD
516 Fifth Avenue, New York City

U. T. E. SERVICE

is a

Great Convenience to Every Exhibitor

MR. EXHIBITOR:—Do you realize the CONVENIENCE and ECONOMY offered to you by dealing through the branch offices of United Theatre Equipment Corporation?

We carry the MOST COMPLETE stocks of all your needs at our branch offices.

We just took an inventory last month, and it may interest you to know that our moving picture machine stock alone included more than 150 POWER'S 6-B CAMERAGRAPHS.

We can ship a machine from any of our branches within a few hours after receiving your order, thus saving you much time and delay, especially now under existing transportation difficulties.

We have thousands of LENSES—CONDENSERS—LUGS—SWITCHES—SNIPES — TICKETS —SIGNS—and SMALL SUPPLIES and ACCESSORIES on hand at all times.

Our stock of CARBONS is perhaps greater than all other sources of supply put together, so that you may feel safe in securing PROMPT DELIVERY when your needs demand immediate shipment.

We have told you time and again how we carry ONLY THE BEST, and you will find by experience in dealing with us that the best equipment and the highest grade accessories and supplies are the cheapest for you to use.

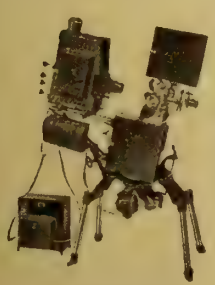
Our stock of HALLBERG MOTOR GENERATORS and TRANSFORMERS and other apparatus is also complete, and we brag about making PROMPTER SHIPMENT of apparatus of this kind than any other manufacturer or dealer.

We carry GARDINER VELVET GOLD FIBRE SCREENS of several sizes in stock at each of our branches—Therefore, if you make up your mind to buy one of these WONDERFUL screens, you do not have to wait six months until you get it, but WE SHIP PRACTICALLY ON THE SAME DAY YOUR ORDER IS RECEIVED.

It has taken years of experience and more than a year of hard, concentrated effort to bring about the complete establishment of our branch offices under the management of the MOST ABLE PROJECTION ENGINEERS and EXPERTS IN THE WORLD.

We never substitute except with your permission and, when you purchase our goods, ABSOLUTE SATISFACTION IS GUARANTEED OR MONEY REFUNDED.

Try us and you will be more than satisfied!



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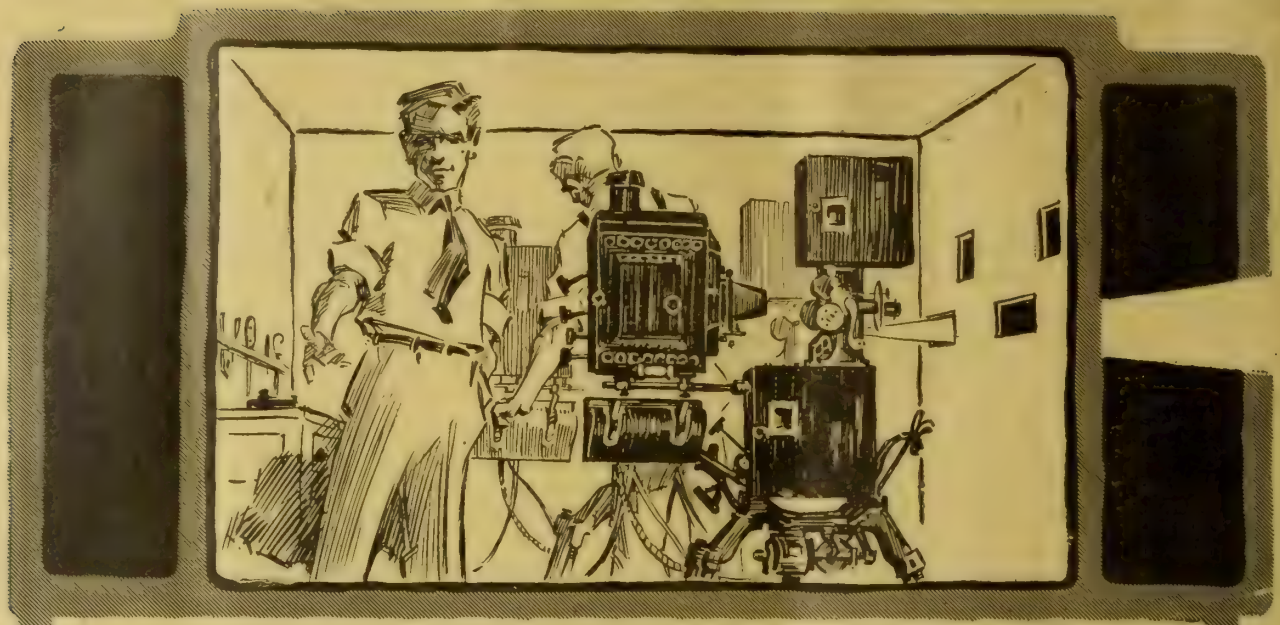
DETROIT OMAHA MINNEAPOLIS CLEVELAND CHICAGO
KANSAS CITY MACHINE & SUPPLY CO., INC., KANSAS CITY, MISSOURI



Projectionist Ray *says*

"Speaking of exclusive features, Power's Loop Setter is always on the job and never fails to come across.

"Every projectionist knows what happens when he runs patched or badly worn film. Does he lose the lower loop? He sure does.

"He can't help it; but the Loop Setter can help HIM.

"When the loop is lost, this little device instantly resets it just as often as necessary—and it works automatically.

"The Loop Setter comes only with a Power's, which is another reason why the Cameragraph goes 'em all one better; and why, as I say of it,

"It Puts the Picture on the Screen"

And Keeps It There

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N.Y.

MOVING PICTURE WORLD

Founded by J.P. Chalmers in 1907

Goldwyn Pictures

Opening our Second Season September 1 under our Star Series policy *with a record-breaking number of the nation's largest exhibitors as our loyal customers.*

"This is a Goldwyn Year!"

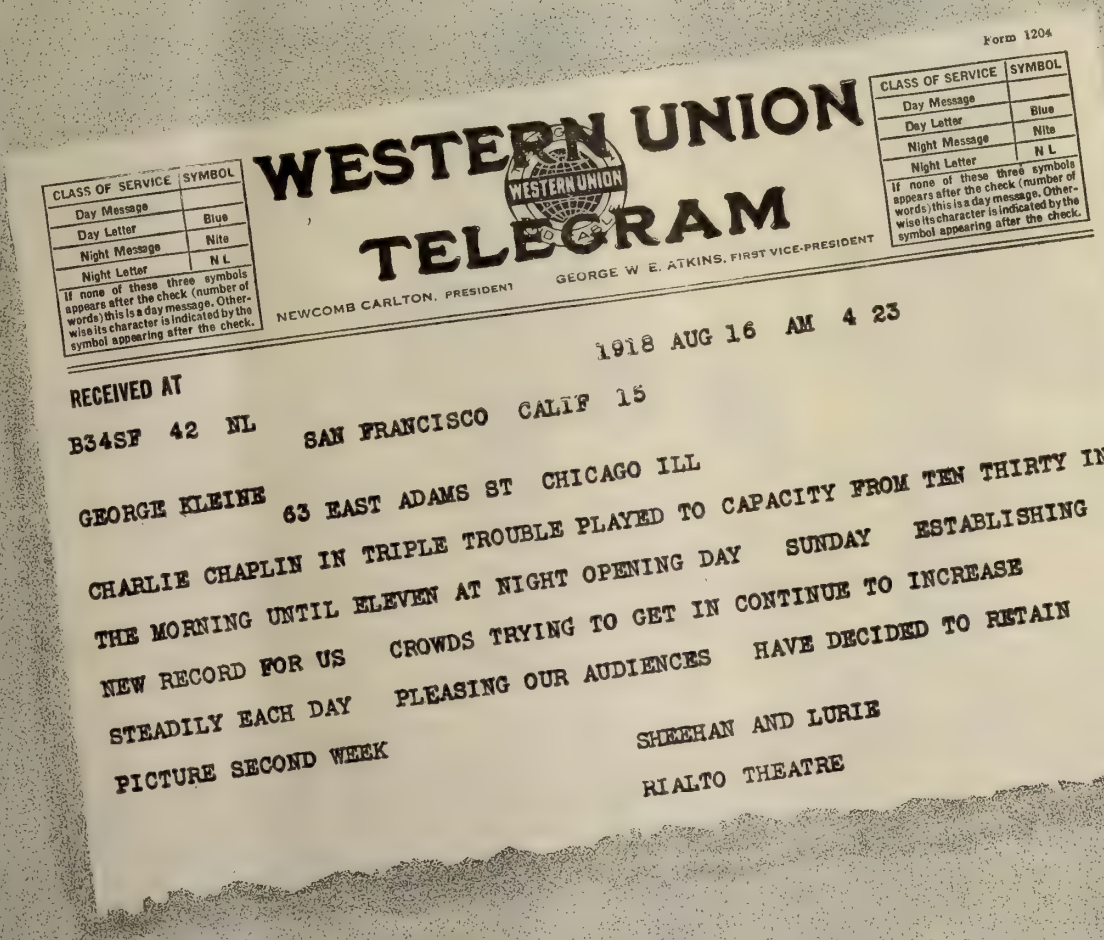
Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

The World's Only Record of the Crime that Shocked Humanity
"THE SINKING OF THE LUSITANIA"
Unforgetable
Absolutely authentic in every detail—tremendously thrilling—packed with incidents that every man, woman and child wants to see. The most dramatic and exciting single reel ever put on the screen. Made from 25,000 separate drawings on gelatine by the famous artist, Winsor McCay. A sensation from every point of view. And there will never be a duplicate. Book now.
JEWEL Productions INC
1600 Broadway New York City
Lionel S. Reiss

NO TROUBLE WITH "TRIPLE TROUBLE"

Here's the Answer:



Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

1918 AUG 16 AM 4 23

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GEORGE KLEINE 63 EAST ADAMS ST CHICAGO ILL

CHARLIE CHAPLIN IN TRIPLE TROUBLE PLAYED TO CAPACITY FROM TEN THIRTY IN THE MORNING UNTIL ELEVEN AT NIGHT OPENING DAY SUNDAY ESTABLISHING NEW RECORD FOR US CROWDS TRYING TO GET IN CONTINUE TO INCREASE STEADILY EACH DAY PLEASING OUR AUDIENCES HAVE DECIDED TO RETAIN PICTURE SECOND WEEK

SHEEHAN AND LURIE

RIALTO THEATRE

BE YOUR OWN JUDGE! LOOK AT THE PICTURE

At Any

GEORGE KLEINE EXCHANGE

Essanay

Perfection Pictures

Always there with the Latest and Newest stuff of the Season

Refined High Class Comedy Attractions New Every Week

LYONS-MORAN
STAR COMEDIES

Their latest release is "The Extra Bridegroom"

UNIVERSAL FILM.
MANUFACTURING CO.
CARL LAEMMLE, President
1600 Broadway NEW YORK

"CRASHING THROUGH TO BERLIN"
Stupendous is the word
The Mightiest Seven Reels of Thrilling Patriotic Education in War History ever Filmed from Authentic Scenes. As big a money getter as "The Kaiser"
UNIVERSAL FILM MFG. COMPANY
1600 Broadway, N. Y. Carl Laemmle, Pres.

UNIVERSAL SPECIAL ATTRACTIONS

In offering you UNIVERSAL SPECIAL ATTRACTIONS the best equipped concern in Moving Pictures submits a group of selected plays which represent the utmost that talent and money can create today. And it offers you these selected plays at a price for each one which is determined by its own individual merit. Arrange with your nearest Universal Exchange to see these selected pictures at your first opportunity. Better do it today.

HARRY CAREY in "Hell Bent"
"Three Mounted Men"
"A Woman's Fool"

MAE MURRAY in
"The Bride's Awakening"
"Her Body in Bond"

DOROTHY PHILLIPS in
"The Mortgaged Wife"

HERBERT RAWLINSON in
"Smashing Through"

MARY MACLAREN in
"The Model's Confession"
"Bread"

PRISCILLA DEAN in
"The Two-Soul Woman"
"Joan of the Apaches"

See any one and you'll book them all

UNIVERSAL FILM
MFG. COMPANY
1600 Broadway, New York
Carl Laemmle, President

LIONEL S. REISS

CHICAGO
is laughing it's head off at
"THE GEEZER OF BERLIN"

A Travesty on "The KAISER-the Beast of Berlin"

VIRGINIA DALE says:
"A good burlesque is something that so far has eluded the movies. In "The Geezer of Berlin" we have it at last!"

KITTY KELLY says:
"A very, very funny travesty, rich in cleverness of conception, action and titling-jolly good fun."

W. K. HOLLANDER says:
"A mirthful travesty—two reels of happy celluloid!"

ROB REEL says:
"More than a two-reel quota of guffaws and titters."

JEWEL PRODUCTIONS
INCORPORATED
Executive Offices, 1600 Broadway, New York City

WARNING

To Every Exhibitor Who Has Played "The Kaiser, The Beast of Berlin"

DO not be caught napping but arrange IMMEDIATELY with the nearest Jewel office for the quickest possible booking on our newest success, "CRASHING THROUGH TO BERLIN."

If you fail to do so, you will miss a chance to do just as well as you did on "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" is creating just as much of a sensation as "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" is just as timely as "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" is booking just as fast and at the same prices as "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" has been praised just as highly by newspaper critics as "The Kaiser, the Beast of Berlin."

As far as we can recall, this is the first time in the history of the business that any producing company, immediately after marketing such a world-beating success as "The Kaiser, the Beast of Berlin," has followed it right up with another picture equally successful. While other companies have busied themselves making imitations of the great "Kaiser Picture," we have gone just a step ahead and have given the trade the very thing it needs—something newer, something different, something that is bound to set the American public wild with enthusiasm just when the American soldiers are mopping up the Hun and just when the new draft of men from 18 to 45 years of age has brought the war closer to the heart of America's millions than ever before.

Don't waste a minute. Make sure of another clean-up such as you made on "The Kaiser, the Beast of Berlin." Arrange today for your booking on

"CRASHING THROUGH TO BERLIN."

JEWEL Productions INC
1600 Broadway, New York City

"WHAT IS HE DOING OVER THERE?"

That's the question that is being asked today in a million American homes. "He" is helping to make history. "He" is one of the many on whom the hope of Democracy rests. How does he live? What are his amusements? What sort of a country is he in? What sort of men are those with whom the Americans are making a solid front against the foe?

Every member of those million families may find those questions answered in

OFFICIAL WAR REVIEW

which contains the official, exclusive pictures of Great Britain, France, Italy and United States.

Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director

Distributed by
PATHÉ

Pathé

It's a close shave

between the screen comedian commonly supposed to be the greatest of them all and

HAROLD LLOYD

as to which gives the most entertainment to the crowds

Lloyd is getting greater every day. We vote for HIM!

One one-reel comedy every other week

AMERICAN FILM CO., INC.
Presents

MARY MILES MINTER

IN

"THE EYES of JULIA DEEP"

BY KATE L. McLAURIN
DIRECTED BY LLOYD INGRAHAM

DISTRIBUTED BY PATHE'

This is the first of the American Film Co. subjects sold direct to exhibitors through Pathé exchanges. It has been seen, approved and booked by hundreds of exhibitors. Have *you* arranged to show it yet?

Romance, comedy and pathos abound in this human-interest story of department store life. It is light, dainty and entertaining—one of the kind of shows that send patrons home thoroughly satisfied. You can book it now—at Pathe exchanges.

Goldwyn Pictures

"This is a Goldwyn Year!"

-and here are the proofs of it.

GOLDWYN'S announcement of fifty productions a year was the *signal gun for the exhibitors of America who wanted to declare their independence.* We are proud of the fact that Goldwyn has been the means of restoring the element of *competition* in the field of Quality Pictures.

That is *why* Goldwyn was conceived and established.

We knew that you did not want to be *at the mercy of any one producer.* The proof of exhibitor loyalty to Goldwyn, to the new factor that was organized for the protection of the exhibitors of America, was found in the fact that most of the biggest exhibitors stood by Goldwyn loyally in its first year when the volume of productions we offered them were not quite sufficient to give them the independence they desired.

But *this year* it is different.

This is YOUR year and *Goldwyn's* year. A year when the Goldwyn exhibitor customer can match, counter-balance or outweigh any star any producer has—or will have.

The exhibitor with Geradine Farrar, Rex Beach, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore productions *doesn't have to truckle or play second fiddle to anybody.*

He leads by sheer DOMINATION.

Goldwyn Pictures

These great exhibitors and institutions are this year Booked Solid for Goldwyn Star Productions, and like Oliver Twist, crying for "More".

NEW YORK
The Rivoli, New York
The Strand, New York
The Rialto, New York
Shea's Hippodrome, Buffalo
Regent, Rochester
Avon, Utica
Lumberg, Niagara Falls
The Adelphi, New York
77th St. Theatre, New York
Cumberland, Brooklyn
Williamsburg, Brooklyn
Carlton, Brooklyn
Dyckman, New York
Temple, Geneva
Marathon, Brooklyn
Montauk, Brooklyn
New Garden, Brooklyn

PENNSYLVANIA
The Stanley, Philadelphia
The Palace, Philadelphia, and the entire Stanley chain of theatres
The Strand, Allentown
Cameraphone, Pittsburgh
Olympic, Pittsburgh

MINNESOTA-DAKOTAS
New Garrick, Minneapolis, and entire Ruben & Finkelstein chain
Garrick, St. Paul
Colonial, Sioux Falls, S. D.
Liberty, Fargo, N. D.
Arcade, Minot, S. D.
Imperial, Madison, S. D.

MASSACHUSETTS
Modern, Boston
Beacon, Boston
Fenway, Boston
Exeter St., Boston
Pleasant St., Worcester
Broadway, Everett

VA.-W. VA.
Jake Wells' Chain in Norfolk and Richmond
Liberty, Wheeling, W. Va.

MICH.-WISCONSIN-IOWA
Regent, Detroit, Mich.
Majestic, Appleton, Wis.
Isis, Cedar Rapids, Ia.
Palace, Racine, Wis.
Liberty, Davenport, Ia.
Strand, Erie
Lyric, Reading
Penn, Uniontown

ILLINOIS
Jones, Linick & Schaefer's Orpheum and Randolph, Chicago
Ascher Bros.' Woodlawn, Metropolitan and entire Ascher chain, Chicago.
Gaiety, Springfield
Midway, Rockford

OHIO
Standard, Cleveland
Strand, Akron
Gifts, Cincinnati
Schade, Sandusky
Imperial-Casino, Zanesville
Alhambra, Toledo
Temple, Toledo
Liberty, Youngstown
Marion, Marion

CALIFORNIA
The Strand, San Francisco
Kinema, Los Angeles
American, Oakland
Liberty, Fresno

OKLA.-KAN.-NEB.-MO.
Metropolitan, Lawton, Okla.
Doric, Kansas City, Mo.
Majestic, Tulsa, Okla.

KY.-IND.-ALA.
Alamo, Louisville, Ky.
Strand, Lexington, Ky.
Washington, Richmond, Ind.
Art, Gary, Ind.
Starland, Anderson, Ind.
Luna, Lafayette, Ind.
Empire, Montgomery, Ala.

GA.-N. C.-S. C.
Strand, Atlanta, Ga.
Modjeska, Augusta, Ga.
Capitol, Macon, Ga.
Rialto, Columbia, S. C.
Superba, Raleigh, N. C.
Strand, Fayetteville, N. C.
Broadway, High Point, N. C.
Broadway, Oakland
Strand, Pasadena

MAINE-VERMONT-N. H.
Keith's, Portland, Me.
Eagle, Manchester, N. H.
Park, Nashua, N. H.

TEXAS
Queen, Houston
Old Mill, Dallas
Hippodrome, Waco
The Queen, Galveston
Rex, Dallas
Crescent, Austin
Hippodrome, Ft. Worth
Grecian, El Paso
Empire, San Antonio
Queen, San Antonio

COLORADO
Baxter's Isis, Denver
Liberty, Colorado Springs

MARYLAND
Parkway, Baltimore
Wizard, Baltimore

WASHINGTON, D. C.
Crandall's Metropolitan, Knickerbocker and entire Crandall chain

ORE.-WASH.-IDAHO
Liberty, Salem, Ore.
Rialto, Medford, Ore.
Globe, Albany, Ore.
Liberty, Astoria, Ore.
Paramount, Lewiston, Idaho

ARIZONA-NEW MEXICO
Pastime, Albuquerque, N. M.
Lyric, Douglas, Ariz.
Pima, Tucson, Ariz.
Coronado, Las Vegas, N. M.
Lyric, Bisbee, Ariz.

MONTANA-UTAH
Bancock, Billings, Mont.
American, Butte, Mont.
Ogden, Ogden, Utah.

CONN.-N. J.
Empire, New London, Conn.
Grand, Camden, N. J.
Princess, Camden, N. J.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

CAPITOL COMEDIES

"Smiling Bill" Parsons
in a scene from
"UP A TREE"

26 A year. Every Second Monday. Released exclusively by Goldwyn.

HERE, for the benefit of exhibitors everywhere, is a round robin that comes from The Colonial Theatre, Fairbury. Neb., which reveals the popularity of "Smiling Bill" Parsons in *Capitol Comedies*. 2500 exhibitors are playing these comedies under contract.

The Manager: You sure made a find in "Smiling Bill Parsons. I would hate to lose Capitols. There hasn't been a weak one yet.

The Doorman: Bill Parsons comedies are sure some comedies. Our patrons all like them.

The Operator: Say, Goldwyn, Parsons sure is a winner. His comedies bring business to the Colonial.

Every exhibitor will find that it will pay him to carry the line in his newspaper advertising copy: "*Smiling Bill Parsons in his newest Capitol Comedy.*" And name it.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

Vitagraph
Blue Ribbon Features

The Mark of the Highest in Photoplay Art

Popular Stars Brilliant Casts Famous Authors

A Definite Date for Each Production for the Entire Year

Released Under a Booking Plan that Meets Every Need of Every Theatre

From September 30, 1918 to September 22, 1919 (Inclusive)

VITAGRAPH will release a total of fifty-two Blue Ribbon Features, one each week, with the six stars appearing on the program at regular intervals of six weeks. Following is the

Summary of Star Series

Earle Williams Star Series . .	8 Pictures
Alice Joyce Star Series . .	8 Pictures
Bessie Love Star Series . .	9 Pictures
Harry T. Morey Star Series . .	9 Pictures
Corinne Griffith Star Series . .	9 Pictures
Gladys Leslie Star Series . .	9 Pictures
Total . .	52 Pictures

Exhibitors may book *immediately* the entire year's program of 52 features, or they may book on the basis of star series, as best suits the individual needs of their theatres.

A striking, revolutionary overthrow of all that is old, cumbersome and autocratic in booking methods!

A democratic system based on the policy of "Live and Let Live."

VITAGRAPH Albert E. Smith *President*

Genuine FEATURE Comedies!

Following Its Enormous Success With Its Single-Reel Big "V" Comedies
Vitagraph Announces That
BEGINNING SEPTEMBER 16th
It Will Release Weekly Its New Feature

TWO-REEL BIG "V" COMEDIES

The production of this new Vitagraph Unit is the result of increasing demands from representative exhibitors all over the continent for real feature comedies, and they will not only be

Twice As Long and Twice As Funny

but they will be of such a High and Uniform Degree of Merit That They May be Confidently Featured in any High-Class Theatres—to the Same Extent as Any Other High-Class Feature Production.

THEY'LL BUILD NEW PATRONAGE—THEY'LL HOLD IT
ONE TWO-REELER EVERY WEEK

VITAGRAPH Albert E. Smith *President*

VITAGRAPH SERIALS-

A Guaranteed All-Year 100 Per Cent Serial Service!

"THE FIGHTING TRAIL" *"THE WOMAN IN THE WEB"*
"VENGEANCE—AND THE WOMAN"

Have Made New and Amazing High Records All Over the United States and Canada
WHICH IN TURN HAVE BEEN *SMASHED* BY

William Duncan *in* "A Fight for Millions"

Supported by an All-Star Cast Including EDITH JOHNSON *and* JOE RYAN
Now Being Shown in Thousands of Theatres Whose Managers Are a Unit In Proclaiming It
THE GREATEST SERIAL EVER PRODUCED

BOOK A VITAGRAPH SERIAL EPISODE FOR EVERY WEEK IN THE YEAR—
EPISODES THAT ARE *THRILLERS*, NOT *FILLERS!*

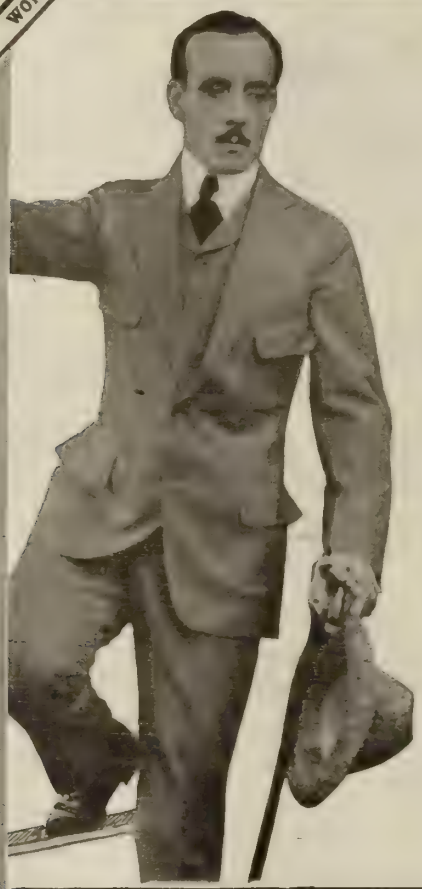
The following are the definite Vitagraph Serial Release Dates Through October, 1919:

OCTOBER 21st, 1918	JANUARY 27th, 1919	MAY 5th, 1919	AUGUST 11th, 1919
"The Iron Test"	William Duncan	New Serial	William Duncan
Featuring	in	*Featnring*	in a new serial
ANTONIO MORENO	"The Man of Might"	ANTONIO MORENO	Supported by an
and	Supported by an	and	*All-Star Cast Including*
CAROL HOLLOWAY	*All-Star Cast Including*	CAROL HOLLOWAY	Edith Johnson & Joe Ryan
15 Episodes	Edith Johnson & Joe Ryan	15 Episodes	15 Episodes
	15 Episodes		

VITAGRAPH Albert E. Smith *President*

WORLD PICTURES

"INSIDE THE LINES"



EXHIBITORS' TRADE REVIEW:—
"Abounds in thrills, cleverly moulded situations deftly woven together, is remarkable for its perfect continuity and fairly blazes with rapid action from beginning to end."

EXHIBITORS' HERALD AND MOTOROGRAPHY:—
"A very strong story. Will call forth applause from any audience."

MOVING PICTURE WORLD:—
"Will carry the interest of the observer at high speed. Fine six-reel picture."

MOTION PICTURE NEWS:—
"Exhibitor and public get something different in 'Inside the Lines.' In personnel of cast, rapid-fire action, dramatic episodes, continuity, photography, lighting and production, it shines. DESTINED TO MAKE A HIT. IT HAS THE PUNCH THAT GETS OVER AND BRINGS RESULTS."

VARIETY:—
"Production runs as smoothly as a well-oiled machine. It's a good war picture."

SUNDAY TELEGRAPH:—
"One of the most satisfactory features World has ever offered exhibitors. Its title and theme should make it an excellent box-office attraction."

WORLD-PICTURES
present
LEWIS S. STONE
in
Earle Derr Biggers' Great Stage Success
"Inside the Lines"
with
Marguerite Clayton
Directed by David M. Hartford
Produced by
Pyramid Film Corporation

and on World Program

A Serial of Surprises in Ten 2-Reel Episodes

The Hand of Vengeance

Gaumont

¶ THIS NAME is always a guarantee of productions out of the ordinary.

The new Gaumont photo-serial is an amazing story which gets better and better with each episode.

¶ THIS SERIAL does not depend upon the usual claptrap mysteries and improbabilities of cheap sensationalism.

It holds the interest with deeds of daring and ingenuity strikingly original but always probable

¶ EXHIBITORS can now see this great money-maker at the

BEST STATES-RIGHT EXCHANGES

Gaumont

Gaumont Co.

FLUSHING, N. Y.

Gaumont

ROLL OF HONOR

THE NAME OF EVERY THEATRE WHICH EXHIBITS

PERSHING'S CRUSADERS

THE FIRST U. S. OFFICIAL WAR FEATURE

which contracted for the picture during the WORLD'S Trophy competition which closed September 1st has been or will be published in this honor roll. "Victory Screen Pledges" will be awarded to each theatre regardless of when contract is signed or film shown.

The following bookings were received this week. See last week's issue for last full publication of Honor Roll. Two weeks hence will mark the final appearance of this roll. It will contain only those bookings actually signed and made inclusive of August 31st, although the picture may be shown on any subsequent date.

Colorado—N. Mex.—Utah—Wyo.

And All Counties in Idaho South of Idaho County

Liberty ..... Helper, Utah
W. A. McIntyre ..... Saguache, Colo.
Auditorium ..... Hayden, Colo.
Rex ..... Rifle, Colo.
Webber ..... Denver, Colo.
A. Kopsho ..... Buckingham, Colo.
Manti ..... Manti, Utah
Ideal ..... Heber, Utah
New Kemmerer ..... Kemmerer, Wyo.
American ..... Twin Falls, Idaho
Gem ..... Filer, Idaho
Grand ..... Provo, Utah
Corby Opera H. ..... Glenns Ferry, Idaho
Ivy ..... Denver, Colo.
Mascot ..... Denver, Colo.
Lyric ..... Loveland, Colo.
Eko ..... Price, Utah

Washington—Oregon—Alaska—Montana

And All Counties in Idaho North of and Including Idaho County

Majestic ..... Boise, Idaho
Majestic ..... Nampa, Idaho
Orpheum ..... Oakley, Idaho
Nifty ..... Waterville, Wash.
Ivan L ..... Blaine, Wash.
Concrete ..... Concrete, Wash.
Gem ..... Almira, Wash.
Kuhn ..... Lebanon, Ore.
Arctic ..... Nezperce, Idaho
Albion ..... Albion, Idaho
Empress ..... Hope, Idaho
Empire ..... Tekoa, Wash.
Fribor ..... Friday Harbor, Wash.
Liberty ..... Walla Walla, Wash.
The Movies ..... Toledo, Ore.
Bungalo ..... St. Maries, Idaho

Illinois

Picture ..... Nashville, Ill.
Gem ..... De Soto, Ill.
Maine ..... Anna, Ill.
Moving Picture ..... Carrier Mills, Ill.
Opera House ..... McLeansboro, Ill.
Red Bud ..... Red Bud, Ill.
Motion Picture ..... Vienna, Ill.
Amusu ..... Carbondale, Ill.
Motion Picture ..... New Baden, Ill.
Motion Picture ..... Freeburg, Ill.
Mounds ..... Mounds, Ill.
Majestic ..... Johnston City, Ill.
Opera House ..... Christopher, Ill.
Grand ..... Sparta, Ill.
Gould ..... Lawrenceville, Ill.
Opera House ..... Carlyle, Ill.
City Hall ..... Trenton, Ill.
Opera House ..... O'Fallon, Ill.
Coulterville ..... Coulterville, Ill.
White ..... So. Wilmington, Ill.
Capitol ..... Pekin, Ill.
Princess ..... Monticello Ill.
Irving Park ..... Chicago, Ill.
Kozy ..... Chatsworth, Ill.
Liberty ..... Murphysboro, Ill.
Kozy ..... Metropolis, Ill.
Gem ..... Pawnee, Ill.
Grand ..... Sparta, Ill.
Strand ..... Kankakee, Ill.
Opera House ..... Gilman Ill.

Indiana

Arcade ..... Winchester Ind.
Star ..... Centerville Ind.
Dream ..... French Lick Ind.
Grand ..... Marion Ind.
Grand ..... Ft Wayne Ind.
Star ..... Jasper Ind
Opera House ..... Tell City Ind.
Irvin ..... Cannelton, Ind.
Crystal ..... Orleans, Ind.
Pix ..... Decatur, Ind.
Savoy ..... Geneva, Ind.
Scenic ..... Scottsburg, Ind.
Dream ..... Salem, Ind.
Dunick ..... Indianapolis, Ind
Columbia ..... Indianapolis, Ind.

Minnesota—Wisconsin—S. D.

New Dream ..... Redwood Falls, Minn.
Lyceum ..... Moorhead, Minn.
Whiten ..... Millen, Wis.
Scenic ..... Milhue, S. D.
Orpheum ..... Richland Center, Wis.
Cozy ..... Tyndall, S. D.
Lyric ..... Woonsocket, S. D.
Opera House ..... Plankington, S. D.
Aurora ..... White Lake, S. D.
Commercial ..... Sebeka, Minn.
Royal ..... Park Rapids, Minn.
Rex ..... Chippewa Falls, Wis.
Lyric ..... Edgerton, Wis.
Lyric ..... Soughton, Wis.
Homestate O. H. ..... Lead, S. D.
Grand ..... New London, Wis.
Caughan ..... Sank Center, Minn.
Casino ..... Milace, Minn.
Joy ..... Colfax, Wis.
Comet ..... Kiel, Wis.
Lyric ..... Webster, S. D.
Royal ..... Parkston, S. D.
Lorain ..... Armour, S. D.
Codatt O. H. ..... Codatt, Wis.
Rudalt ..... Columbus, Wis.
Music Hall ..... Dalton, Wis.
Opera House ..... Palmyra, Wis.
Green ..... Anoka, Minn.
Liberty ..... Winona, Wis.
Elco ..... Ely, Minn.
Cozy ..... Belgrade, Minn.
Karlstad Movies ..... Kalstad, Minn.
Orpheum ..... Burlington, Wis.
Cashton ..... Cashton, Wis.
Cozy ..... Medford, Wis.
Winchester Hall ..... Winchester, Wis.
Opera House ..... La Farge, Wis.
Main ..... Walworth, Wis.
Ideal ..... So. St. Paul, Minn.
Palace ..... Luverne, Minn.
Opera House ..... Tabor, S. D.
Broadway ..... Centerville, S. D.
Strand ..... Princeton, Minn.
Strand ..... Ogilvie, Minn.
Fad ..... Parker, S. D.
Royal ..... Elk River, Minn.
Lyric ..... Waupaca, Wis.
Gem ..... Caledonia, Minn.
Opera House ..... Sandstone, Minn.
Family ..... Pine City, Minn.
Mascot ..... Mobridge, S. D.
Mascot ..... Selby, S. D.
Lincoln ..... Milwaukee, Wis.
Dream ..... Viborg, S. D.
M. P. ..... Irene, S. D.
Eau Claire ..... Eau Claire, Wis.
E. A. Parsons ..... Rockham, S. D.
Happy Hour ..... Excelsior, Minn.
Orpheum ..... Ironton, Minn.
Strand ..... Monticello, Minn.
Princess ..... Crandon, Wis.
Auditorium ..... Waukesha, Wis.
R. L. McMillin ..... Winnebago, Minn.
Unique ..... Tamah, Wis

Rex .....New Lubon, Wis.
Star .....Viroqua, Wis.
Opera House .....Merrill, Wis.
Princess .....Tanahawk, Wis.
Library O. H.....Berlin, Wis.
Grand .....Pt. Washington, Wis.
Fad .....Parker, S. D.
Broadway .....Superior, Wis.
Jno. Clansen .....Clayton, Wis.
Opera House .....Vermillion, S. D.
Grand .....Howard, S. D.
Opera House .....Hazel Green, Wis.
Majestic .....Cudahy, Wis.
Princess .....Minneapolis, Minn.
Grand .....Cloquet, Minn.
Bijou .....Browns Valley, Minn.
Ideal .....Wabens, Wis.
Lyric .....Cass Lake, Minn.
Palace .....Luverne, Minn.
Westboro .....Westboro, Wis.
Home .....Portage, Wis.
Opera House .....Hartford, Wis.
Casino .....Nilasca, Minn.
Lyric .....Hibbing, Minn.
Pastime .....Kelliher, Minn.
Strand .....Morris, Minn.
Princess .....Augusta, Wis.
Gem .....Hill City, Minn.
Milo .....Little Falls, Minn.
Unique .....Greenwood, Wis.
Main .....Minneapolis, Minn.
Comfy .....Comfrey, Minn.
Regent O. H.....Bascobel, Wis.
Burns O. H..Wazela & Galsville, Wis.
Ossio O. H.....Ossio, Wis.

Missouri

Gem .....Ellsberry, Mo.
E. Morris .....Clarksville, Mo.
Appleton City.....Appleton City, Mo.
Malone .....Sikeston, Mo.
Liberty .....Clarkton, Mo.
Dixie .....New Madrid, Mo.
Opera House .....Parma, Mo.
Liberty .....Caruthersville, Mo.
Academy .....Ironton, Mo.
Olympia .....St. Louis, Mo.
Grand .....Ash Grove, Mo.
Public School .....Kirkwood, Mo.

Ohio

Southern .....Bucyrus, Ohio
Fairbanks .....Springfield, Ohio
Putnam .....Marietta, Ohio
Strand .....Cambridge, Ohio
Opera House .....Lisbon, Ohio
Utopia .....Pamsoitte, Ohio
Majestic .....Akron, Ohio
Winters .....Akron, Ohio
Majestic .....Ashtabula, Ohio
Crystal Palace.....Centerburg, Ohio
Royal .....Galton, Ohio
Wanderer .....Cleveland, Ohio
Auditorium .....Marblehead, Ohio
Grafton .....Grafton, Ohio
Yale .....Cleveland, Ohio
Virginia .....Cleveland, Ohio
Alvin .....Cleveland, Ohio
Jewel .....Cleveland, Ohio
Union .....Cleveland, Ohio

Delaware—Md.—D. C.

Santoy .....Lonaconing, Md.
Opera House .....Frosburg, Md.
Star .....Westernport, Md.

New York

Wanamaker's Dept. Store.N. Y. C., N. Y.
Janice .....Brooklyn, N. Y.
North Star .....N. Y. C., N. Y.
Colonial .....Brooklyn, N. Y.
Osceola .....N. Y. C., N. Y.
Paragon .....Beaçon, N. Y.
Lyseum Hall .....Pawling, N. Y.
Golden Rule .....N. Y. C., N. Y.
Majestic .....N. Y. C., N. Y.
Mohawk .....Canajoharie, N. Y.
New Columbia.....Far Rockaway, N. Y.
Drury Lane.....N. Y. C., N. Y.
Linden .....Brooklyn, N. Y.
Lyric .....Liberty, N. Y.
Marathon .....Brooklyn, N. Y.
East Side Band.....N. Y. C., N. Y.
Elkwood .....N. Y. C., N. Y.
Odeon .....N. Y. C., N. Y.
Governeur .....N. Y. C., N. Y.
Shauls .....Richfield, N. Y.

New Jersey

Park .....Newton, N. J.
Lyric .....Summit, N. J.
Empire Hall .....Kington, N. J.

New England States

Richmond .....No. Adams, Mass.
Strand .....Waterbury, Conn.
R. A. Stanley.....Kezar Falls, Me.
Pastime .....Madison, Me.
Olympia .....W. Lebanon, N. H.
Greenwood .....Greenwood, Mass.

West Va. & Western Pa.

Consisting of and Including Fulton, Huntington and Potter Counties

Appolo .....Martinsburg, W. Va.
Lyric .....Irwin, Pa.
Lyric .....E. Pittsburg, Pa.
Majestic .....Grove City, Pa.
Gamble .....Huntingdon, Pa.
Amusu .....Ronceverse, W. Va.
Ferro .....Bentleyville, Pa.
Earl .....Sharpsburg, Pa.
Rappi .....Etna, Pa.
Park .....Franklin, Pa.
Bristle .....Monongahela, Pa.
Victoria .....Pittsburgh, Pa.
Albion .....Albion, Pa.
Nittany .....State College, Pa.
Peoples .....Tarentum, Pa.
Scenic .....Bellefonte, Pa.
Globe .....Washington, Pa.
Main Opera House....Keyser, W. Va.
Sutton .....Thomas, W. Va.
Rex .....California, Pa.
Park .....Johnstown, Pa.
Orpheum .....W. Pittsburgh, Pa.
Grand .....Natrena, Pa.
Pleasant House .....Verona, Pa.
Star .....Mill Hall, Pa.
Main .....Mt. Pleasant, Pa.
Pastime .....New Martinsville, W. Va.

Eastern Pa.

Grand .....Chester, Pa.
Hamilton .....Philadelphia, Pa.
Lincoln .....Philadelphia, Pa.
Lyric .....Boyertown, Pa.
New Sayre .....Sayre, Pa.
Little O. H.....Conshohocken, Pa.
Walton .....Philadelphia, Pa.
Temple .....Lewistown, Pa.
Hippodrome .....Pottsville, Pa.
Lehigh .....Philadelphia, Pa.
Majestic .....Philladelphia, Pa
Keystone .....Philadelphia, Pa.
Keystone .....Philadelphia, Pa.
Academy .....Lebanon Pa.

Texas—Arkansas Oklahoma

Park .....Jacksonville, Tex.
Majestic .....Somerville, Tex.
Majestic .....Sabinal, Tex.
Dreamland .....Uvalde, Tex.
Deport .....Deport, Tex.
Crossett .....Crossett, Ark.
Lyric .....Mena, Ark.
Royal .....Laredo, Tex.
Queen .....Du Queen, Ark.
Best .....Foreman, Ark.
Royal .....Ashdown, Ark.
Pastime .....Warren, Ark.
Mission .....Eldorado, Ark.
Wonderland .....Kaufman, Tex.
Lyric .....Terrell, Tex.
Pearce .....Pt. Arthur, Tex.
Jewell .....Hartford, Ark.
Joie .....Ft. Smith, Ark.
Liberty .....Lewisville, Tex.
Gem .....Bigheart, Okla.
Dixie .....Cushing, Okla.
Woodrow .....Mangem, Okla.
Orpheum .....Weleetka, Okla.

Kentucky—Tennessee

Odeon .....Augusta, Ky.
Whitwell O. H.....Whitwell, Tenn.
Pete Smyth .....Bellevue, Ky.
Masonic .....Elizabethtown, Ky.
Auditorium ....Dawson-Princeton, Ky.
Grand .....La Grange, Ky.
Ideal .....Beaver Dam, Ky.
Dixie .....Winchester, Tenn.
Colonial .....Manchester, Tenn.
Dreamland .....North Maryville, Tenn.
Dixie .....Tracy City, Tenn.
Garrick .....Asonville, Ky.
Airdome .....Dayton, Tenn.

North & South Carolina—Va.—Fla.—Ala.—Ga.

Si-non .....Demopolis, Ala.
Covington .....Covington, Va.
Diamond .....Tuscaloosa, Ala.
Glen Lowry .....Whitmira, S. C.
Star .....Spartanburg, S. C.
Theato .....Anniston, Ala.
Calahan .....Bambridge, Ga.
O'Dowd's .....Florence, S. C.
Dixie .....Clavendon, Va.
American .....Hopewell, Va.

North Dakota

Stanley .....Stanley, N. D.
Iris .....Belva, N. D.
Grand .....Anamoose, N. D.
Grand .....Mohall, N. D.

Nevada and Hawaii

American .....Winnemuca, Nev.
Lyric .....Goldfield, Nev.
Mutual .....Yarrington, Nev.

Mississippi and Louisiana

Elks .....New Iberia, La.
Hipp .....New Orleans, La.
Bijou .....Houma, La.

Speaking as one exhibitor to another

About this year and next—

CHAPLIN'S comedies included—we have already in sight eighteen money-making attractions and expect to release twenty-four during the coming year.

THE new Anita Stewart productions will all be adaptations from famous and successful plays and novels. Miss Stewart's popularity, the lavish scale of production, and the standing of their director, Mr. George Loane Tucker, are guarantees of their quality.

We shall continue our successful policy of dealing in big, open market productions which, as heretofore, will be selected after screen examination. The pooled purchasing power of our members has enabled us to secure some of the biggest attractions of the current year which have made money for exhibitors generally. With past experience to guide us in our selections we anticipate even better future results.

Forthcoming First National attractions will prove to be money-makers; the sort we and you depend upon to make the exhibiting business profitable enough to stay in. As heretofore, there will be no strings on First National attractions. Exhibitors may book one or all as their individual circumstances warrant.

We are Exhibitors First

WE advise exhibitors to hold open sufficient time for these money-making attractions which will be put out under the First National brand, as there is not the slightest doubt that they will prove far more profitable than ordinary program releases.

A word of warning to exhibitors:

SOME of the producing companies are making strenuous efforts to induce exhibitors to book their programs solid. The exhibitor who stakes the future of his house upon the success of one brand of pictures is placing his future in the hands of the producer who may at any time take from him the line of goods he has spent his time and money in establishing. When the producer's advertised brand becomes dominant the exhibitor is completely at the mercy of the producer. Many a merchandising store handling a nationally advertised line of goods has learned to its sorrow the error of tying up its future with a brand it could not control. Therefore, as exhibitors as well as distributors, we say to our fellow exhibitors—**"Do not jeopardize your future by placing yourself at the mercy of any one producer; in the open market lies safety and independence for you and us."**

First National Exhibitors Circuit, Inc.
6 West 48th St., New York, N. Y.

There's a wealth of Heart Appeal as little

May Giraci

a Spanish orphan strives with sweet childish diplomacy, unselfishly to overcome the misunderstandings that threaten to wreck the happiness of her two fond friends—

Roy Stewart

and Ethel Flemming in

"Untamed"

Save
Buy
W. S. S.

A clean, stirring play of American life, with love, emotion, wistfulness and beauty.

In this romance of Southern California Stewart and his director, Cliff Smith, have given the Triangle program a play with a western locale, that you can go after with all your advertising facilities.

A play for those who do and for those who don't like "westerns."

TRIANGLE DISTRIBUTING CORPORATION
New York

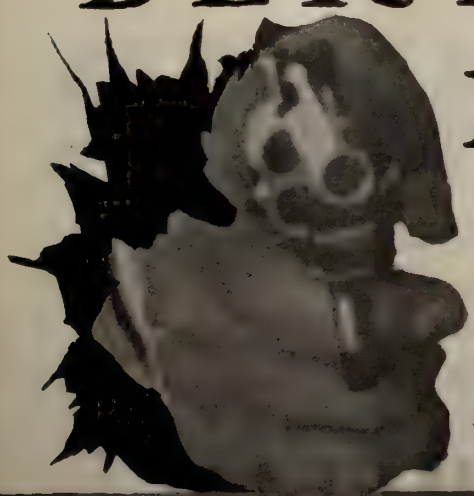
It was a tremendous hit when Jack Boyle wrote it for the Red Book Magazine. It will delight and amaze and thrill the millions as a screen triumph.

Metro presents

BERT LYTELL

IN

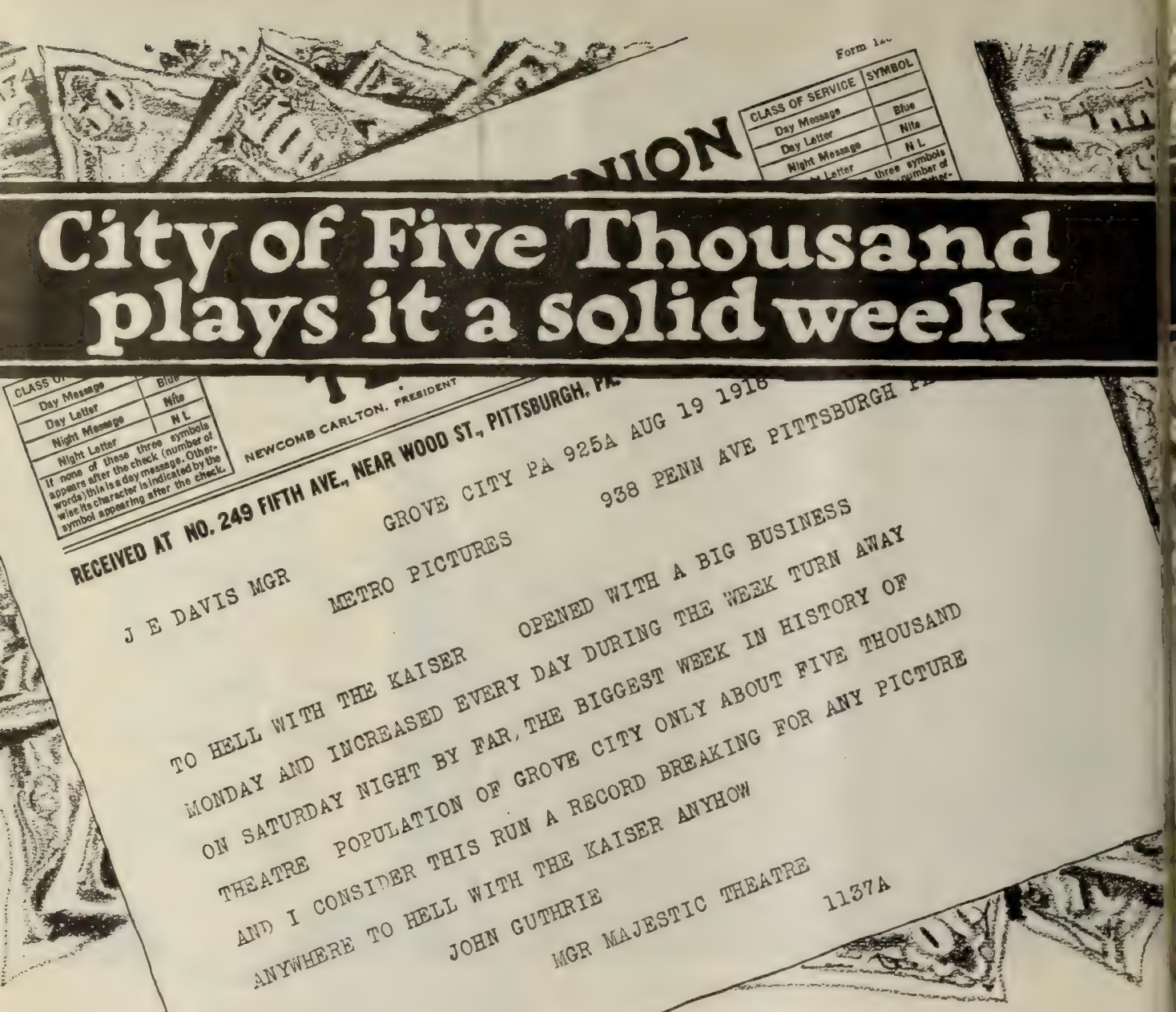
BOSTON BLACKIE'S LITTLE PAL



Adapted by A. S. Le Vino
Directed by E. Mason Hopper

RELEASED BY **METRO** AUGUST 26th

GEORGE D. BAKER *Mgr. of Production*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METRO PICTURES
TO HELL WITH THE KAISER OPENED WITH A BIG BUSINESS
MONDAY AND INCREASED EVERY DAY DURING THE WEEK TURN AWAY
ON SATURDAY NIGHT BY FAR, THE BIGGEST WEEK IN HISTORY OF
THEATRE POPULATION OF GROVE CITY ONLY ABOUT FIVE THOUSAND
AND I CONSIDER THIS RUN A RECORD BREAKING FOR ANY PICTURE
ANYWHERE TO HELL WITH THE KAISER ANYHOW
JOHN GUTHRIE
MGR MAJESTIC THEATRE
1137A

City of Five Thousand plays it a solid week

TO HELL WITH THE KAISER

A Screen Classics INC. Production-featuring Lawrence Grant as the Kaiser with Olive Tell · Written by June Mathis · Directed by George Irving Maxwell Karger, Manager of Productions ·

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It set a new standard for Toledo playhouses

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1476 BROADWAY NEW YORK NY

"TO HELL WITH THE KAISER" IS THE ONLY PICTURE OF SIMILAR NATURE THAT HAS NOT FALLEN DOWN IN TOLEDO BROKE HOUSES RECORD IN HOTTEST SUMMER EVER EXPERIENCED IN THIS CITY WE ARE ON THE LAST DAY OF OUR SECOND WEEK STILL DOING BIG BUSINESS YESTERDAY FRIDAY BROKE ALL PREVIOUS RECORDS EXCEPTION ONE DAY IT IS GOOD FOR ANOTHER WEEK OWING TO PREVIOUS BOOKINGS AND POLICY OF THE HOUSE NOT TO CANCEL IN WE ARE RELUCTINGLY TAKING IT OFF AT THE ALHAMBRA AND INDUCED ANOTHER HOUSE TO RUN IT STARTING TOMORROW SUNDAY IT IS THE ONLY PICTURE IN ALL MY EXPERIENCE THAT MADE A BOOSTER OF EVERY MAN WOMAN AND CHILD AND NOT ONE COMPLAINT YOU CERTAINLY HAVE A WINNER AND WILL CLEAR UP FOR ANY MANAGER IF PROPERLY EXPLOITED

P C PORTER

MGR ALHAMBRA THEATRE

the success of successes

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GENERAL FILM COMPANY
(INCORPORATED)

TELEPHONE MURRAY HILL 8545 — 25 WEST 44TH STREET — CABLE ADDRESS GENFILM, NEW YORK

NEW YORK

August 16th, 1918.

Kalem Company,
235 West 23rd Street,
New York City.

Attention Mr. William Wright

Dear Sir:

We wish to compliment you on your excellent work as exemplified by the Oakdale Features you are printing for us.

Without exception, this is the cleanest printing job we have seen in many years. The tinting is artistic and uniform, and is a credit to the Kalem Laboratory.

We do not recall that Kalem Company has ever missed a release date during the many years your product was distributed by this organization, and we are pleased to note that you are maintaining this excellent service as a commercial printer.

Very truly yours,

GENERAL FILM COMPANY (INC.)

FAT:V By Frank G Vickers

We have operated our laboratory **every** working day during the past twelve years, and there is **no** reason why we should not continue for the next twelve years. Write for our prices — they will interest you.

KALEM

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235-239 West 23rd Street **New York City**

The most sensational production of the decade is now ready for immediate booking in all states west of the Mississippi—25 companies now touring

D. W. GRIFFITH'S SUPREME TRIUMPH

HEARTS OF THE WORLD

THE SWEETEST LOVE STORY EVER TOLD

BOOK DIRECT

Controlling
California, Nevada, Colorado, Utah, Wyoming, Arizona, New Mexico, Washington,* Idaho,* Montana* and Oregon.*

ALL STAR FEATURES DISTRIBUTORS, Inc.
SOL. L. LESSER, Pres. and Gen. Mgr.
191 Golden Gate Ave.,
SAN FRANCISCO, CAL.

(States marked with star served by De Luxe Feature Film Co.—M. Rosenberg, General Manager, 2014 Third Avenue, Seattle, Wash.)

Controlling
Wisconsin, Minnesota, North Dakota, South Dakota, Iowa, Nebraska, Missouri, Kansas, Arkansas, Oklahoma and Texas.

MIDWEST HEARTS OF THE WORLD CO.
SOL. L. LESSER and GEO. DAVIS
GEO. DAVIS, Gen. Mgr.
1205-1206 City Hall Square Bldg.,
CHICAGO, ILL.

"Hearts of the World" will positively NOT be shown for less than $1.50 top until 1920. BOOK WHILE YOU CAN.

Each of the 25 companies are equipped with all the essentials for the proper and pretentious presentation of this wonderful production—Manager, Advance Manager, Second Manager and Orchestra accompany each show.

13 weeks in Los Angeles, 12 weeks in San Francisco (now playing at Alcazar in its 10th week), 5 weeks in Seattle, 4 weeks in Portland, 3 weeks in Spokane, 4 weeks in Oakland, 4 weeks in Denver, 3 weeks in Salt Lake City, 7 weeks in Milwaukee (now playing 3rd week at Davidson Theatre).

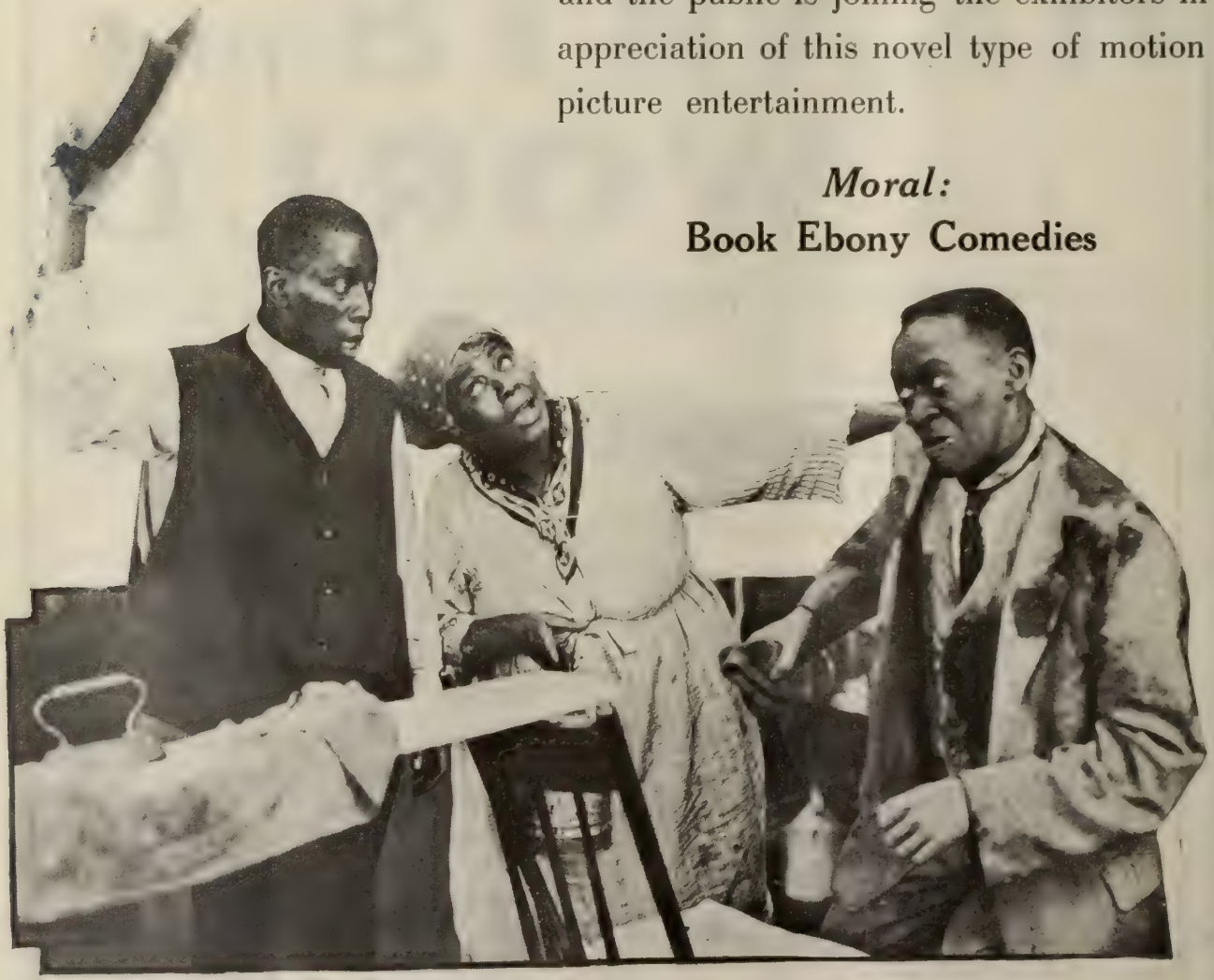
EBONY COMEDIES

"The Race of Music and Laughter"

REAL COLORED COMEDIANS ON THE SCREEN

Everywhere that EBONY COMEDIES are being shown audiences enjoy them—are enthusiastic over them. The fact is EBONY COMEDIES are making good and the public is joining the exhibitors in appreciation of this novel type of motion picture entertainment.

Moral:
Book Ebony Comedies



GENERAL FILM COMPANY, Distributor

A CHILD STAR OF TREMENDOUS CHARM

GLORIA JOY

in

Six Human Interest Features

An Ideal Series for a Public that Loves the Spirit of Youth and Innocence

The starring of winsome little Gloria Joy promises to cause infinite pleasure to that large class of motion picture patrons who approve of clean, healthy sentiment with a reasonable mingling of bright comedy.
—G. T. P., in Exhibitors' Trade Review.

Little Gloria will stand considerable boosting. Any gang will enjoy it.
—Wid's.

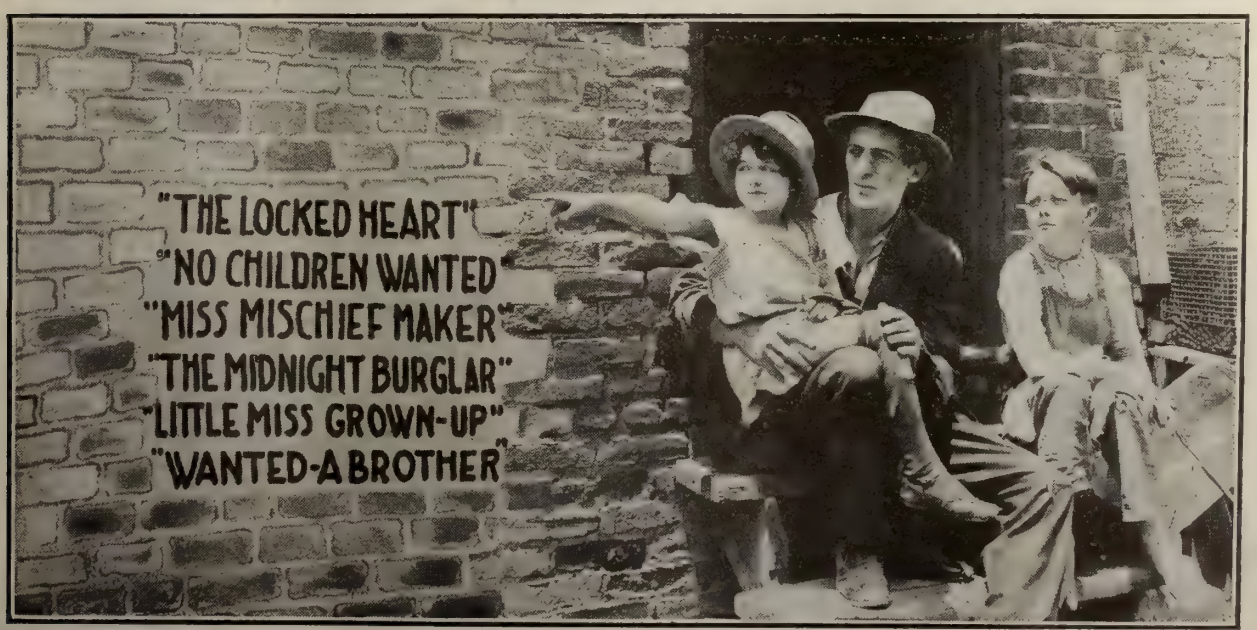
The work of Gloria Joy is a joy, for she is one of the most finished juveniles we have seen on the screen today.
—Exhibitors' Herald.

The little star, Gloria Joy, is an attractive and clever child. She demonstrates to an even greater extent than in her first picture her cleverness as a child star.
—Moving Picture World.

Somebody showed very good judgment or was just naturally lucky when they picked out this little lady for a screen possibility.
Wid's.

The youthful Gloria is a thoroughly genuine, enthusiastic and unaffected child.
—Motion Picture News.

The work of Gloria Joy holds the principal charm and appeal.
—Exhibitors' Herald.



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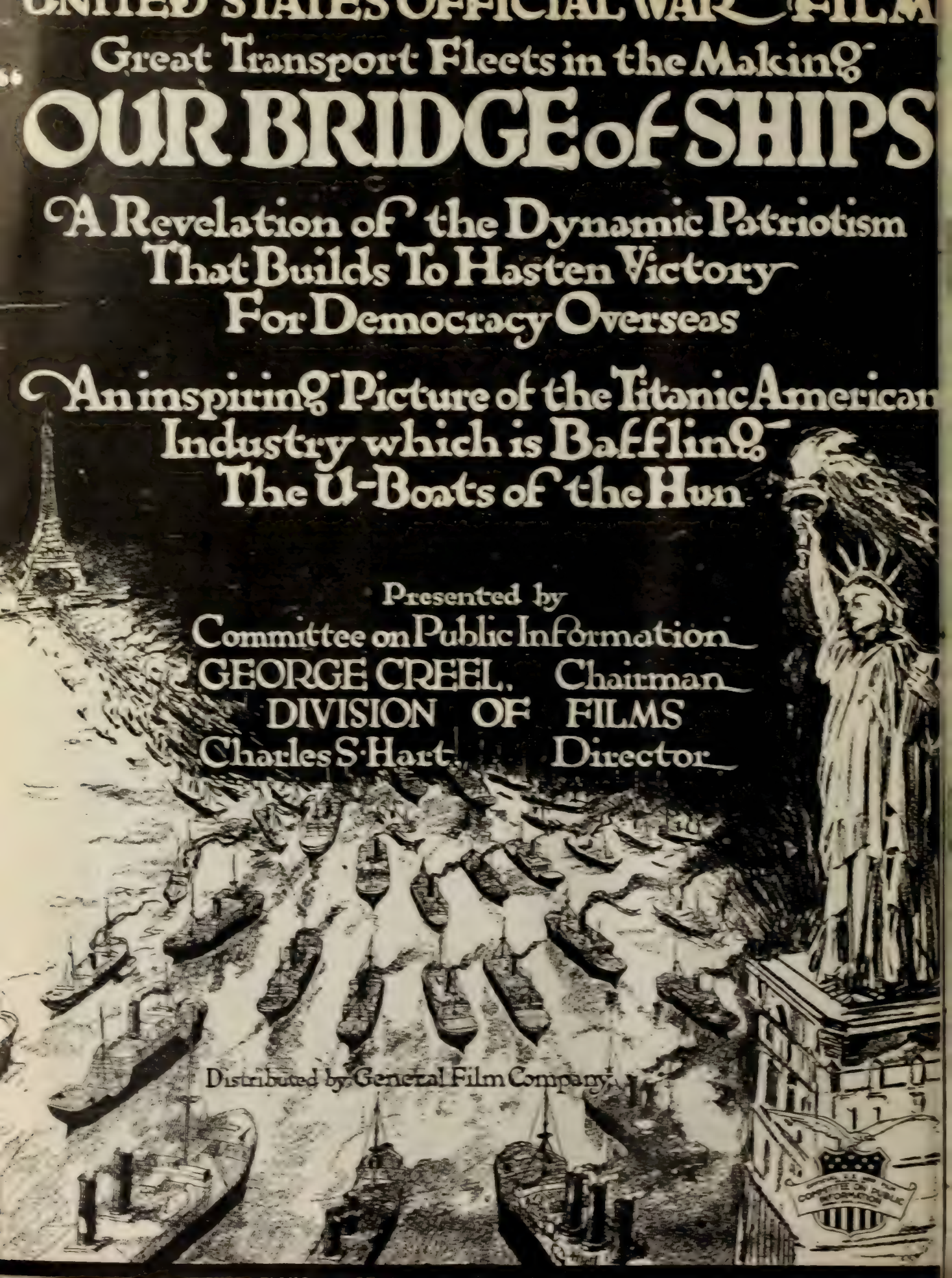
UNITED STATES OFFICIAL WAR FILM

Great Transport Fleets in the Making

OUR BRIDGE of SHIPS

A Revelation of the Dynamic Patriotism That Builds To Hasten Victory For Democracy Overseas

An inspiring Picture of the Titanic American Industry which is Baffling The U-Boats of the Hun



Presented by
Committee on Public Information
GEORGE CREEL, Chairman
DIVISION OF FILMS
Charles S. Hart, Director

Distributed by General Film Company

Hodkinson Service Release List

Paralta Plays

A Mans Man	J. Warren Kerrigan
Madam Who?	Bessie Barriscale
His Robe of Honor	Henry B Walthall
The Turn of a Card	J. Warren Kerrigan
Within the Cup	Bessie Barriscale
Humdrum Brown	Henry B. Walthall
An Alien Enemy	Louise Glaum
Blindfolded	Bessie Barriscale
With Hoops of Steel	Henry B. Walthall
Rose O'Paradise	Bessie Barriscale
Shackled	Louise Glaum
Patriotism	Bessie Barriscale
One Dollar Bid	J. Warren Kerrigan
Wedlock	Louise Glaum
Maid of the Storm	Bessie Barriscale
Burglar for a Night	J. Warren Kerrigan
A Law unto Herself	Louise Glaum
The White Lie	Bessie Barriscale
Heart of Rachel	Bessie Barriscale
(Title not Announced)	Louise Glaum

Lillian Walker Productions

Embarrassment of Riches	Lillian Walker

Jesse D. Hampton Productions

Prisoners of the Pines	J. Warren Kerrigan

Plaza Pictures

Petticoats and Politics	Anita King
Angel Child	Kathleen Clifford
Whatever the Cost	Anita King

Douglas Natural Color Pictures

Cupid Angling	Ruth Roland

Hodkinson Service is a factor in the industry today because it is selected to meet the needs of every exhibitor.

The Hodkinson Corporation is in effect a separator. Its sole function is to pick and choose the quality product and eliminate the bad. Unlike producer-dominated organizations it has no need to force any and all product on the market, irrespective of quality and merit.

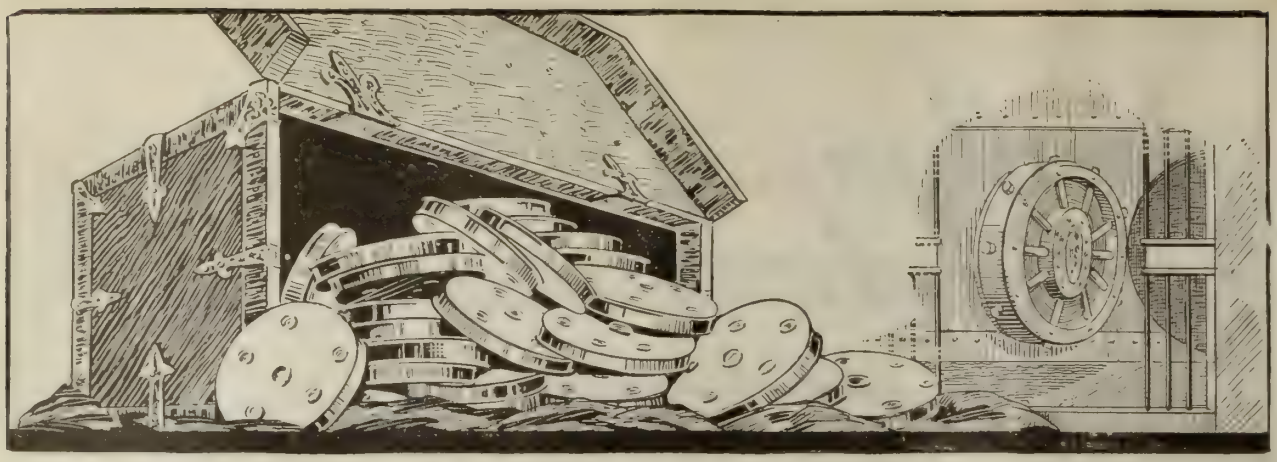
Exhibitors the country over are realizing with clearer understanding every day, the importance of the Hodkinson organization to them, in that, it, with absolute independence and backed by consolidated exhibitor buying power, can do for them what they have always wanted to do, but lacked power to accomplish—the proper selection of profitable product.

The ever-increasing number of exhibitors rallying to the support of the Hodkinson Co-partnership Plan, but increases this power to select and secure the "right" product.

W. W. HODKINSON CORP.

527 FIFTH AVENUE NEW YORK CITY

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES



WE'VE DUG UP HIDDEN TREASURE!

JUST like finding King Solomon's gold—that's what the Success Series means to you.

Out of hundreds of motion pictures made by the greatest stars when they were building the success that now is theirs—out of these hundreds of negatives that have been treasured in our steel vaults we have chosen the best fifty-two, to be re-issued in the year to come.

The schedule for September, in order of release, for instance:

Mary Pickford in "The Eagle's Mate"
Marguerite Clark in "Wildflower"
All Star Cast in "The Girl f the Golden West"
Pauline Frederick in "Zaza"
Geraldine Farrar in "Carmen"

They were wonderful pictures when they were first issued. They're even finer now, for they have been re-edited re-titled, re-printed.

Every one is a proved money getter, a builder of good will for you.

Hundreds of theatres now playing the productions of these world-famous stars never have shown these pictures. The theatres that did show them played to a tremendous business.

Those who have seen them will want to go again—they'll be a great source of free advertising, for they'll spread the glad news that "Here come those pictures we've been raving about."

Get your share of the treasure **now!**

"A motion picture you have never seen is as new as a book you have never read."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

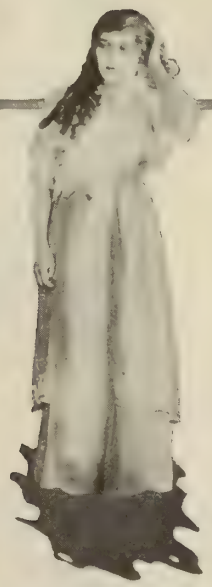
ARTCRAFT PICTURES

Adolph Zukor *presents*

MARY PICKFORD

in "The Eagle's Mate"

Directed by JAMES KIRKWOOD



A Paramount Picture

The First Success Series Release

A PICTURE you have never seen is as new as any book you have never read. When you go into a phonograph store to buy a record by Caruso you don't ask for a recent one. You want one you never heard. It's Caruso's name that counts.

Or when you buy a volume of Mark Twain. You forget that the man is dead some years. It's Mark Twain's work, and you have never read it. That's enough!

"The Eagle's Mate" is a masterpiece.

It's a Mary Pickford picture—one of the pictures that made her the wonderful star she is today—and thousands of people have never seen it. Are you one? Then see it now!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

On Broadway

A Line Three Blocks Long

waited at the Strand Theatre to see

D.W.GRIFFITH'S "The Great Love"

"WHEN we left the Strand the line which forms to the left had stretched down as far as 45th Street [The Strand is between 47th and 48th Streets], but we intend to get up bright and early some morning soon and go to see 'The Great Love' again. Everyone should see it once for the story and once for the acting and the accompanying music."—**The New York Tribune.**

It Set a New Record for Harold Edel

"At the opening of 'The Great Love' yesterday, line formed at 11 a. m. and there was a continuous turn-away all day," Harold Edel, managing director of the Strand Theatre in New York City, wired D. W. Griffith. " 'The Great Love' eclipsed all former Strand records for attendance, thereby showing to more people in one day than any other theatre in the world. Artcraft extended every aid and co-operation. Congratulations to you and your players."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

TRADE MARK ARTCRAFT PICTURES

MAURICE TOURNEUR

A master production of a great director.

A thrilling adaptation of the greatest of the famous Drury Lane Theatre melodramas.

From the Internationally Famous Play
by Cecil Raleigh and Seymour Hicks

Directed by MAURICE TOURNEUR
who produced "The Whip"

One of the biggest box office attractions ever offered to exhibitors.

Featuring a specially and carefully selected cast.

Produced with no regard for expense.

For detailed information regarding method of release communicate with

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LONGACRE BUILDING, 42nd & Broadway, NEW YORK CITY

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THE GREATEST THEATRICAL

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And Her Son RUSSELL THAW

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ATTRACTION IN THE WORLD

EVELYN NESBIT

And Her Son RUSSELL THAW

IN

"HER MISTAKE"

FIRST OF TWELVE BIG SPECIAL

PRODUCERS' DISTRIBUTING CORPORATION PRODUCTIONS

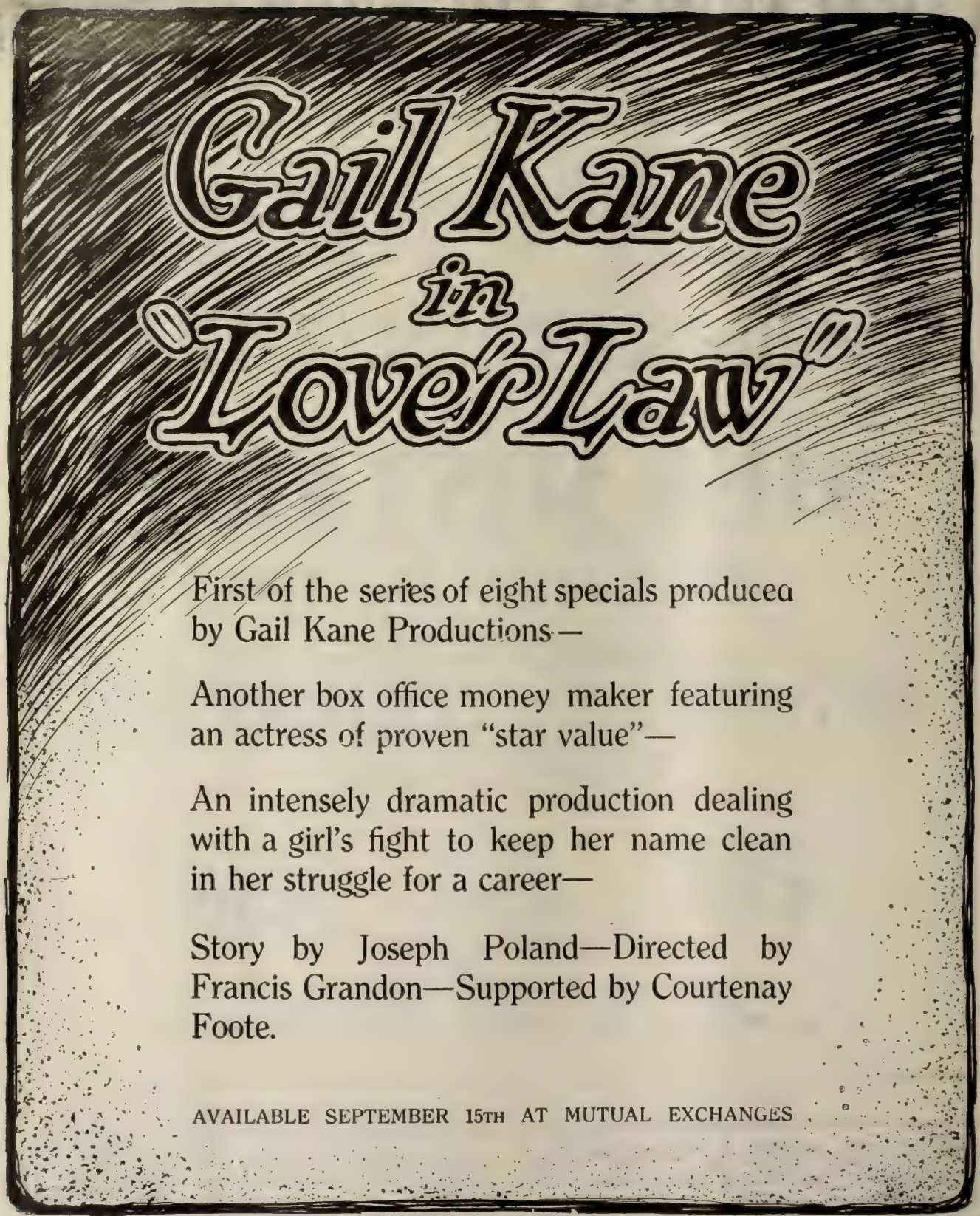
AT

$10 $20 $30

PER DAY

Franchises in Order of Application

CORPORATION FRANK G. HALL, President
NEW YORK CITY



First of the series of eight specials produced by Gail Kane Productions—

Another box office money maker featuring an actress of proven "star value"—

An intensely dramatic production dealing with a girl's fight to keep her name clean in her struggle for a career—

Story by Joseph Poland—Directed by Francis Grandon—Supported by Courtenay Foote.

AVAILABLE SEPTEMBER 15TH AT MUTUAL EXCHANGES

Planuza

THE WESTERN PHOTOPLAYS, Inc.

Announce

that full and important details as to the sensational, ultra-thrilling serial—

LEAH BAIRD

in

"WOLVES OF KULTUR"

will be given in this magazine

NEXT WEEK!

It is recommended that you watch for them!

WESTERN PHOTOPLAYS, Inc.

Suite 815 Longacre Bldg., New York City

A. ALPERSTEIN, Treasurer and General Manager

RELEASED SEPT. 16th

ANTHONY PAUL KELLY'S SCREEN MASTERPIECE

"THE WOMAN THE GERMANS SHOT"!

A Picturization of the Most Gripping Incident of the War.

The Story That Has Touched the Heart of Every Man, Woman and Child in the World

BASED ON THE SHOOTING OF THE BRITISH RED CROSS NURSE

EDITH CAVELL

A SUPER FEATURE DIRECTED BY

JOHN G. ADOLFI

FOR PARTICULARS ADDRESS

JOS. L. PLUNKETT and FRANK J. CARROLL

Suite 908

220 West 42d Street : : New York City

Monte M. Katterjohn

announces his present association with

Famous Players-Lasky Corp.,

in the preparation of

Paramount and Artcraft Pictures

Jesse L. Lasky Studios

AMERICA MUST CONQUER
THE KING OF THE HUNS

Who is he? Who was born amidst royal splendor, and with the roaring guns to announce his royal birth?

Kaiser Wilhelm, The King of the Huns.

What is he? Who was born in a cottage amidst simple surroundings, born to be a citizen of the people?

President Wilson.

Who is he? Who caused to be destroyed 43,198 buildings, and to be massacred nearly 5,000 non-combatants—women, old men and children—without inquiry or trial?

Kaiser Wilhelm, The King of the Huns.

Who is he? Who stretches forth a helping hand to devastated cities (Belgium, Servia, Rumania, Armenia, Poland, Russia) to bereaved women and to maimed children?

President Wilson.

Who is he? Who committed arson, pillage, and rape, executed hostages, deported civilians from their native lands, placed them in the front of German troops, laid to ruin the cities of Liege, Namur, Louvain, Termonde, Lierre, Luxembourg, Haimant, Barabant, Antwerp, Aerschot?

Kaiser Wilhelm, The King of the Huns.

Who is he? Who with the help of One Hundred Millions of freemen, proclaims the world free for Democracy, forever protecting our homes, our women, and our children, from arson, pillage and rape?

President Wilson.

AND SO—

? ? ?

My Dear Exhibitor:—

We shall take our critical American audiences into our confidence, and, like the wonderful Burton Holmes, travel with them through the lands of Geography and History, into the lands of Atrocities and "Kultur," and then through the lands of Truth and Love, and tell a story.

The story visualizes Hun-ism in its true colors as it exists today, and yet tells this story so vividly and so humanely that your patrons will marvel.

Sincerely yours,

?

AMERICA MUST CONQUER
The King of the Huns

Will be a five-reel production released about September 15th:

1. Portraying the birth of the Kaiser, and the birth of President Wilson.
2. Omitting the atrocities as committed by the individual Hun, but showing those atrocities sanctioned by the German Government.
3. Showing by a series of most instructive, animated flashes the whole atrocious plot of the Hohenzollerns' menace to the World's peace and security.
4. Visualizing the interlocking blood relations of the genealogical tree of the Prussian family over almost the entire world.
5. Telling a love story of the Franco-German border:—"It makes a difference whose sister it is."
6. Revealing the oath made by the King of Prussia. This fiendish oath will be depicted in all its hellishness.

? ? ?

This FIRST work will be released about September 15th, 1918.

TO BE FOLLOWED BY OTHERS

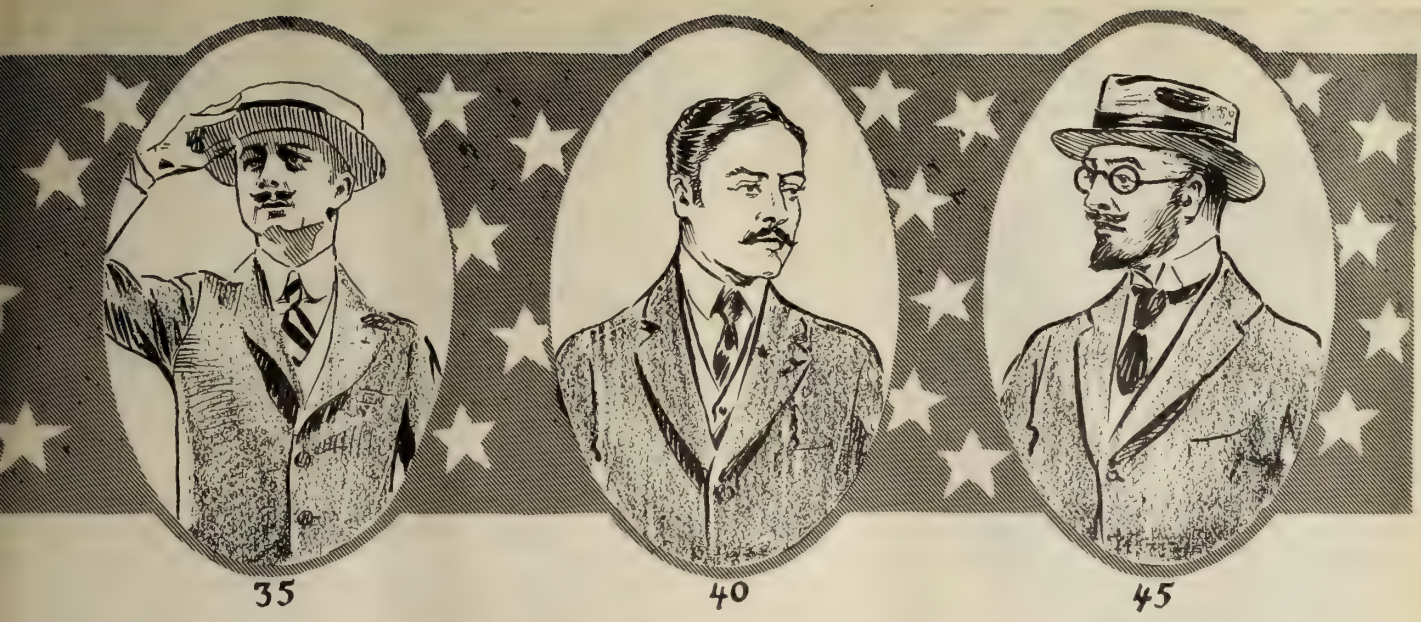
"The King of Prussia shall do all that may seem to advantage the Kingdom of Prussia among nations, notwithstanding any European conventions or any traditions of Christendom, or even any of those wider and more general conventions which govern the international conduct of the other Christian People."

WILLIAM FOX PRESENTS THE

"18 TO—"

NOW BOOKING INDEPENDENT BASIS

WIRE AT ONCE



VITAL STORY OF THE NEW DRAFT

"45"

MADE BY R·A·WALSH

FOX

FILM CORPORATION

EVELYN NESBIT

Internationally Famous
Actress Engaged for
Series of Five
**STANDARD
PICTURES**

FOX
FILM CORPORATION

NEW FOX STAR

First Release
"THE WOMAN WHO GAVE"
BOOK STANDARD PICTURES NOW AND GET THESE NESBIT PRODUCTIONS

FOX
FILM CORPORATION

FIRST STANDARD PICTURES RELEASE
SEASON OF 1918-1919
WILLIAM FOX
PRESENTS
WILLIAM FARNUM
in
Zane Grey's thrilling Western Story
RIDERS OF THE PURPLE SAGE
National Advertising Campaign
Now on through Book Stores
Profit From It
BOOK STANDARD PICTURES TODAY
FOX
FILM CORPORATION

Ready in September!

WILLIAM FOX presents

THEDA BARA

in a Theda Bara Super-Production

WHEN A WOMAN SINS

Directed by J. Gordon Edwards

Powerful heart throbbing story of redemption through love.

One way only to get it:
Book
STANDARD PICTURES
NOW!

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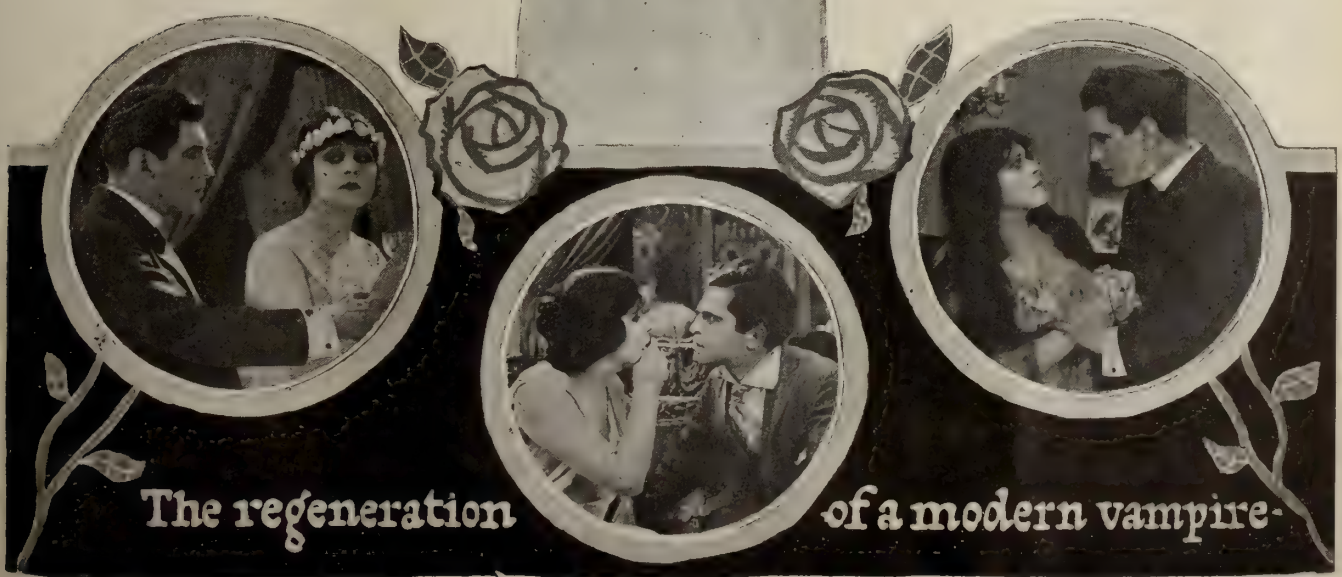
FILM CORPORATION



William Fox
PRESENTS
GEORGE WALSH
in
VICTORY PICTURES
FIRST RELEASE
"I'LL SAY SO"
FOX
FILM CORPORATION
VICTORY PICTURES

George Walsh-record wrecker! The pepperiest, liveliest, most daring and most consistent performer in the picture world to day- the ace of agility- the demon of daring-the personification of personal and profitable popularity- the man who put the word "stunts" in the dictionary-
VICTORY PICTURES

September 13th

GEN. PERSHING'S BIRTHDAY

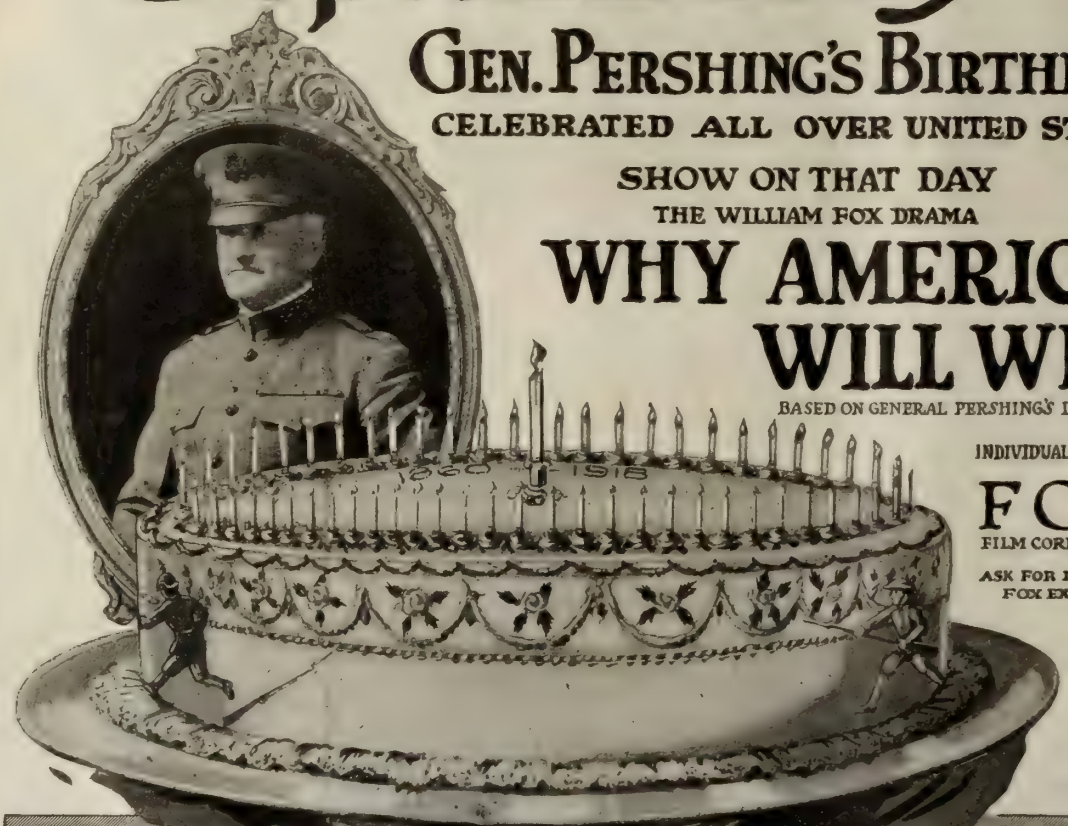
CELEBRATED ALL OVER UNITED STATES

SHOW ON THAT DAY

THE WILLIAM FOX DRAMA

WHY AMERICA WILL WIN

BASED ON GENERAL PERSHING'S LIFE —



INDIVIDUAL BOOKINGS

FOX

FILM CORPORATION

ASK FOR IT AT ANY FOX EXCHANGE

SEPTEMBER 1918 SEPTEMBER 1918

Sun	Mon				Fri	Sat
1				5	6	7
8				12	13	14
15			18	19	20	21
22	23	24	25	26	27	28
29	30					

General Pershing Born Sept. 13, 1860.

ABSORBING, PUZZLING DETECTIVE MYSTERY

Every character under suspicion-

EACH OF HER THREE SUITORS SUSPECTED OF HER FATHER'S MURDER

EVERY SCENE INTENSIFIES INTEREST

Book Excel Pictures!
Get this baffling thriller now!

William Fox *presents*

VIRGINIA PEARSON
in

QUEEN of HEARTS

Released in September
Contracts ready today-

FOX
FILM CORPORATION

WILLIAM FOX PRESENTS
EXCEL PICTURES

ALWAYS TIMELY!

"At the Front"
"To the Rescue"
"The Kaiser's New Dentist"
"Bulling the Bolshevik"
"Our Four Days in Germany"

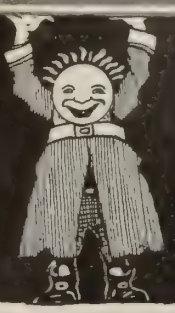
HAVE YOU BOOKED THEM?

ALWAYS LOADED WITH LAUGHS!

William Fox presents
Captain Bud Fisher's

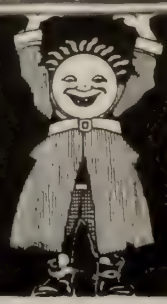
MUTT and JEFF

Animated Cartoons



And remember that William Fox also releases
HENRY LEHERMAN'S
SUNSHINE COMEDIES

FOX
FILM CORPORATION



NEW FOX POLICY
SEASON 1918–1919

PICTURES YOU'VE WAITED FOR

THE PRUSSIAN CUR
WHY AMERICA WILL WIN
QUEEN OF THE SEA
WHY I WOULD NOT MARRY

BIG TIMELY PRODUCTIONS

These four biggest pictures on the market today are being booked as individual attractions. First-run houses and far-seeing exhibitors everywhere are grabbing up these sure-fire money makers! Get in line! Book them now!

September 1
William Farnum in RIDERS OF THE PURPLE SAGE.
September 15—
THE CAILLAUX CASE.
September 29 -
Theda Bara in WHEN A WOMAN SINS.
October 13—
Evelyn Nesbit in THE WOMAN WHO GAVE.
October 27 —
William Farnum in THE RAINBOW TRAIL.
November 10—
Theda Bara in THE SHE-DEVIL.

STANDARD PICTURES

Standard Pictures always are an irresistible drawing card. They will be stronger and better than ever during the coming season for William Fox has added to his other stars Evelyn Nesbit, the best advertised woman in the world.

September 8
Tom Mix in MR. LOGAN, U. S. A.
September 22 -
Gladys Brockwell in KULTUR.
October 6- -
George Walsh in ON THE JUMP.
October 20 —
Tom Mix in FAME AND FORTUNE.
November 3—
Gladys Brockwell in THE STRANGE WOMAN.
November 17—
George Walsh in I'LL SAY SO.

VICTORY PICTURES

This new group of superb productions was inaugurated to meet the exhibitor demand for more pretentious pictures featuring Tom Mix, Gladys Brockwell and George Walsh. It represents the biggest step forward today in the motion picture business. See them! Book them!

September 1
Peggy Hyland in BONNIE ANNIE LAURIE.
September 15—
Virginia Pearson in QUEEN OF HEARTS.
September 29—
Jane and Katherine Lee in SWAT THE SPY.
October 13—
Peggy Hyland in MARRIAGES ARE MADE.
October 27—
Virginia Pearson in BUCHANAN'S WIFE.

EXCEL PICTURES

Higher, stricter standards—special attractions played by stars who have popularized themselves in definite types of screen productions—such are the new William Fox Excel Pictures! Book them early and insure a successful season! They EXCEL in fact as well as name.

Theda Bara in CLEOPATRA
William Farnum in LES MISERABLES

INDEPENDENT RELEASES

The two most successful pictures of the present day—big, powerful, majestic productions that are packing them in for theatre managers all over the land! Booked strictly on an independent basis at prices you can afford to pay!

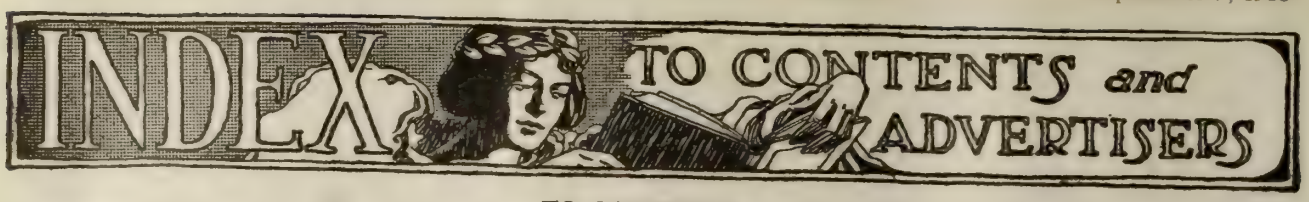
THEDA BARA
in
THE TWO ORPHANS
THE CLEMENCEAU CASE
A FOOL THERE WAS

WILLIAM FARNUM
in
A SOLDIER'S OATH
THE BONDMAN
THE PLUNDERER

THE BIG SIX

Here are 1918-1919 versions of proved profit producers—successful productions re-titled, re-edited and revised. Booked independently on a group basis and already played by more than 8,000 live-wire, American exhibitors.

F · O · X
FILM CORPORATION



TO CONTENTS

Advertising Aids for Busy Managers.....1461
Advance on Chicago for Convention.....1400
Advertising for Exhibitors.....1411
Apfel's Questions Uncover Romance.....1392
Attendance Better, Admission Higher.....1403

"Boston Blackie's Little Pal" (Metro).....1458
Boston Film Men Hold Jolly Outing.....1401
British Notes.....1424
Budget of Canadian News Brevities.....1452
Builds an Airdome for Its Employes.....1449

Censorship Appeal, Barry Dismisses.....1390
Chicago News Letter.....1398
"Clutch of Circumstance, The" (Vitagraph).1456
"Come Watch With Me the Passing Night" (Pathe).....1459
Community Singing Made Popular.....1405
Critical Reviews and Comments.....1455
Crusader Battle, One More Week in.....1387

"Daughter Angele" (Triangle).....1456
Drought Lessens Number of Theatres.....1448

Energy, Tons of Wasted.....1409

Facts and Comments.....1408
"Fame and Fortune" (Fox).....1456
Famous Players-Lasky Push War Saving Stamps.....1423
Films Funeral of British Aviator.....1451
"Flower of the Dusk" (Metro).....1457
"Ford Weekly" (Grievier).....1459

"Girl Who Came Back, The" (Paramount).1457
Griffith Films Congress in Session.....1399

Heroes and Heroines.....1409
"Hick Manhattan" (Paramount-Flagg).....1457
"His Wife's Friend" (Mack Sennett).....1456
"Hun Within, The" (Artcraft).....1459

Industry Is Declared Essential.....1386
"In Pursuit of Polly" (Paramount).....1455

"Japanese Nightingale, A" (Pathe).....1459

Large Journeys to Little Places.....1388
Lesser, Sol., Opens Office in Chicago.....1392
List of Current Film Release Dates, 1470, 1472, 1474, 1476
"Long Chance, A" (Bluebird).....1457

Making "Savage Woman" Savage.....1393
Motion Picture Educator.....1416
Motion Picture Exhibitor.....1400
Motion Picture Men Aid in Defeating Vardaman.....1406
Music for the Picture.....1425

Nashville Churchmen Continue Battle.....1410
National Association to Work With Fuel Board.....1406
Neilan, Marshall, Signs Up With Garson....1417
Nesbit, Evlyn, to Make Series of Fox Pictures.....1423
News of Los Angeles and Vicinity.....1396

Operators Get Big Wage Increase.....1446
Owners May Run Their Own Machines.....1450

Players Frolic and Raise $20,000.....1391
Projection Department.....1414
"Prussian Cur, The" (Fox).....1455

Rambles 'Round Filmtown.....1418
Rubbernecking in Filmland.....1395

"Sauce for the Goose" (Select).....1451
Screen to Stage, From.....1410
Selling Campaign, A Real.....1402
Sing Sing Prisoners Send Fine Memorial to Goldwyn.....1423
Stanley and Its Opponents Compromise.....1389
Stars Contribute to Loan, Fifty.....1407
State Rights Department.....1444
Story of Edith Cavell Being Filmed.....1387

"Till I Come Back to You" (Artcraft).....1458
"T'other Dear Charmer" (World).....1458
Trade News Brevities.....1446
Two Labor Day Openings in Detroit.....1447

Uncle Sam Is Greatest Showman.....1383
Universal's President Bans Dreary Drama..1394
Universal Sends Cameraman to Record Vacation of Edison, Ford and Firestone.....1422

War Stamps for Patriotic Devices.....1385
Week's Film News from the Bison City.....1453
"Wild Life" (Triangle).....1456
"Wives of Men" (Pioneer).....1458
World Pictures Quotes Statistics.....1391
World's Best Game, Draw Cards in.....1404

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
National Carbon Co.....1469
Speer Carbon Co.....1471

CHAIR & SEATING MFRS.
DuPont Fabrikoid Co.....1471

ELECTRIC & MECH. EQUIPMENT.
Amusement Supply Co.....1463
General Electric Co.....1478
Hertner Electric Co.....1461
Porter, B. F.....1464
Swaab, Lewis M.....1466
Typhoon Fan Co.....1463
Universal Motor Co.....1465

LOBBY DISPLAYS.
Kraus Mfg. Co.....1464
Menger, Ring & Weinstein.....1471

MFRS. OF INDUSTRIAL PICTURES.
Duhem M. P. Co.....1473
Empire City Film Laboratories.....1469
Erbograph Co.....1473
Evans Film Mfg. Co.....1465
Kalem Co.....1352
Rothacker Film Mfg. Co.....1466
Standard M. P. Co.....1466

MFRS. OF MOVING PICTURES.
American Film Co., Inc.....1335
"America Must Conquer".....1369
Ebony Film Co.....1354
Essanay Film Mfg. Co.....1327
Famous Players-Lasky Corp.....1358-60
First Natl. Ex. Circuit, Inc.....1344-47
Fox Film Co.....1370-81
Gaumont Co.....1343
General Film Co.....1356
Goldwyn Pictures Corp.....1336-38
Haworth Pictures Corp.....1466
Hiller & Wilk, Inc.....1361
W. W. Hodkinson Corp.....1357
Jewel Productions, Inc.....1326, 1331-32
Metro Pictures Corp.....1349-51
Mutual Film Corp.....1364-65
Oakdale Comedies.....1355
Pathe Exchange, Inc.....1333-34
Plunkett & Carroll.....1367
Producers' Distrib. Corp.....1362-63
Sol Lesser.....1353
Triangle Distrib. Corp.....1348
Universal Film Mfg. Co.....1328-30
Vitagraph Co.....1339-41
Western Photoplays Prod. Co.....1366
World Film Corp.....1342

MISCELLANEOUS.
A. E. A. Convention.....1477
Anti-Censorship Slides.....1473
Automatic T. S. & C. R. Co.....1466
Bioscope, The.....1461
Cinema, The.....1464
Cine-Mundial.....1467
Classified Advertisements.....1468
Eastman Kodak Co.....1473
Harvey, Geo. L.....1466
La Cinematografia Italiana.....1473
Monte Kateerjohn.....1368
Moore, Wm. N.....1471
M. P. World.....1468
M. P. World Circulation Coupon.....1469
M. P. Directory Co.....1473
M. P. World Publications.....1475
National Ticket Co.....1465
Our Boys in France Tobacco Fund.....1463
Richardson's M. P. Handbook.....1471
Robinson, T. L., & Co.....1466
Williams, A. F.....1465

MOVING PICTURE CAMERAS.
Bass Camera Co.....1466
Burke & James, Inc.....1464

MUSIC & MUSICAL INSTRUMENTS.
American Photo Player Co.....1465
Astoria Publishing Co.....1429
Beynon, G. W.....1466
Bryant Music Co.....1431
Chalmers Pub. Co.....1431
J. Fischer & Bro.....1431
Greinert, Chas.....1431
Seeburg Piano Co.....1431
Union Hinge Binding Co.....1466

PROJECTION MCH. MFRS.
Power, Nicholas, Co.....1480
Precision Mch. Co.....1479

PROJESTION SCREEN MFRS.
Gold King Screen Co.....1473
Minusa Cine Screen Co.....1469

The Advertisers Who Use the Columns of The Moving Picture World

Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

UNCLE SAM IS GREATEST SHOWMAN

In Thirty-two Liberty Theatres, Dramatic, Vaudeville and Screen Entertainments Provide Amusement for Soldiers While Making of Patriotism-Inspiring Pictures Goes On Everywhere

SO gradually has the Liberty Theatre become established as a factor in the world-battle for democracy; so comprehensive has the plan of production and projection of motion pictures under Government supervision gone forward, and so successfully has the project of entertainment for embryo soldiers developed that the complicated system now in operation has become a smoothly running piece of machinery before the uninformed outsider has realized that the parts were more than ready to be assembled.

Which is to say that your Uncle Sam is to-day the greatest showman on earth —and he is extending his operations just as fast as there is need of enlargement. Not alone does he manage dramatic companies and vaudeville troupes; not alone does he show motion pictures to his "boys" in million-foot consignments—he is producing pictures and distributing them to the commercial exhibitor in constantly increasing quantities. On land and sea picture projection (the branch we are most concerned in at the moment) has become the ne plus ultra of essentials among war's most essential by-products.

Battleships that ride the seven seas—a number designated by the Hun on which he demanded freedom—have their picture shows, comprising the latest releases; in thirty-two training camps Liberty Theatres devote 25 per cent of "time" to screen entertainments, and in this particular branch of Uncle Sam's amusement activities the producing and releasing concerns of the Fifth Industry have active part—at a remuneration that barely reimburses shipment and rewinding. Let the rascals of commerce profiteer in rain-coats, khaki-cloth, aeroplane production or food essentials for the soldiers of freedom—the moving picture producer and distributor of the well-known United States of America is co-operating with Uncle Sam without hope, promise or desire for even a fraction of profit on their transactions.

The Committee on Public Information is the head of manufacture and distribution for propaganda films to be shown at home and abroad. These films have been going forth to exhibitors, first as integral parts of news weeklies, and later in the form of "productions" like "Pershing's Crusaders," "America's Answer," and still more to come. The World man who has been sent sleuthing for details of Uncle Sam's amusement activities will, in a subsequent report, take up this particular part of the work —but just now he has been deputized to cover training camp activities, via the Liberty Theatres.

Pierce Is a Regular Showman.

In one of hundreds of buildings housing Government activities in Washington is located the headquarters of the Theatre Division of the War Department Commission on Training Camp Activities. The director is R. R. Smith, but what this representative of the noble army of Smiths ever accomplished in the field of regular theatrical amusement deponent sayeth not. Suffice it that, in choosing has chief assistant, Mr. Smith developed an excellent instinct in designating Howard O. Pierce, of Detroit. Any picture magnate in the City of the Straits will tell you that Pierce is a bigger man, in the matters of showmanship and picture acumen, than Jones L. Schaeffer (whose middle name is Linick) the Chicago wonder or Rivoli-Rialto-Strand-Regent Rothapfel, of New York and Pennsylvania.

Local headquarters of the Theatre Division, W. D. C. T. C. A. (see above paragraph for full translation) is in the New York Theatre Building, Times Square. To better locate the place oldtimers will remember how Oscar Hammerstein went above the theatrical timber-line, years ago, and built Olympia —to be eventually rented to Marcus Loew and other theatrical people. Here, in what was Olympia, the Theatre Division has quarters, directly supervised by the Committee on Military Entertainment, with Malcolm H. McBride, chairman and boss of all the works; Daniel Frohman, Kate Oglebay, J. Howard Reber, Franklin H. Sargent and Augustus Thomas big wheels in the machinery.

Here also are the offices of the men in charge of the dramatic, vaudeville and motion picture sections of the whole scheme, with De Hull N. Travis occupying the chair of publicity and newspaper man's information. Of Mr. Travis we would like to say much, principally extolling his courtesy and fitness for the job he holds, but we have found Jealousy the Green Eyed Monster peeping through the crack of every door we have opened in the theatrical structure and we presume the G. E. Villain is among those present in War Work.

Hyman Is Film Director.

Passing without mentioning (because among a lot of things the reporter missed was their names) the men in charge of the vaudeville and dramatic three-quarters of Liberty Theatre entertainments, we come to salute before the desk of Edward L. Hyman, film director for the T. D. W. D. C. &c., as fully listed above. Mr. Hyman, strange to relate, was placed in charge of film selection and distribution because he is owner of the finest theatre in Buffalo, yclept the Victoria and guaranteed as stated by Mr. Hyman, himself; because although young in years he is old in the exhibition game and knows every sprocket hole in the business.

To give you a clear insight—to inspire in you, more or less gentle reader, the same confidence in Mr. Hyman that Uncle Sam has, we follow here with a transcript of Managers' Bulletin No. 1, lately issued by Mr. Hyman to the Picture Division of Liberty Theatres. After you have read from A to C, give extra pause to final Paragraph D—and you'll have the "Hyman Idea" in a mental nutshell. Read on:

(A) The picture division will issue weekly a bulletin carrying idea and instructions that will prove of especial benefit to a theatre manager when he is playing picture programs.

(B) The main requisites in running a picture theatre successfully are superior projection, selection of pictures, music, soloists and advertising.

(a) Will all the managers of the larger theatres, formerly known as the Blue Circuit, kindly notify this office if they have not received their motor generator as yet? We would also like to have all the managers on the circuit formerly known as the Red take up with me any difficulties they are encountering with their projection.

(b) As to the selection of pictures this is done by the representatives who have already been notified. All pictures will be booked only after the closest co-operation with theatre managers. All pictures that are particularly desired at any particular camp should be requisitioned from this office. We do not believe there is any picture on the market that we cannot secure.

(c) When pictures are presented every effort should be exerted to secure a band to give a concert in front of the theatre previous to starting the show, and then, if possible, the band should play the accompaniment to the picture. Musical suggestions for the pictures can be secured, and it might be possible to have the band play appropriate music to accompany the picture.

(d) It is also suggested that a good soloist or two in the camp be engaged to sing between the pictures. This would break up the continuous run of the pictures and would make the program more diversified. These soloists can be secured by looking through the cards at the Personal Office, where a complete record of each man's former vocation is kept. The next thing would be to have the captain at this office send instructions to the company commander where the singer is located to have him detailed to the Liberty Theatre.

(C) All managers have been notified of the very low minimum price that we are paying

for pictures, which, in most cases, is $1 per reel for one or two days. It is, therefore, our intention to advertise as extensively as possible the pictures played, as, in view of the fact that the pictures are given to us almost gratis, we can very well afford to go out and plan a big advertising campaign.

(D) We are all one big family working for the same result, which is to amuse the men. We already have a reasonable amount of assurance that pictures are going to be a wonderful success in all the Liberty Theatres.

Four Districts of Distribution.

Proving how fast good men advance in these days of needs and deeds we here record that Mr. Hyman, only a few months ago, left the Victoria Theatre in Buffalo flat on the lot to go to Camp Wheeler and manage a Liberty Theatre; hesitated there but a brief space, passed on to Camp Gordon, touched home plate, and then proceeded to Atlanta, where he was placed in charge of bookings of ten camps in that district. Now he's in New York—running the picture business for thirty-two camp theatres.

And "running" them is his job—he's responsible for every foot of film that goes to and comes from an exchange of one of the great distributing firms, or swings around the circle from the Committee of Public Information's Division of Films. This distribution has been parceled off into four districts with New York, Atlanta, Dallas and Chicago as headquarters. Just as we are careening to press with this report the subject of who shall be manager of the Chicago district is occupying Mr. Hyman's consideration. But, without violating any confidence, we can say that he will be a real showman—like Matt Whitman, in charge of Atlanta; Henry Schoenstadt, at Dallas, and Mr. Hyman, who supervises the New York district.

Perhaps it would be better right here to list the Liberty theatres and name their managers. Readers will recognize the names of a lot of experienced theatrical men among the resident potentates—very likely indicating that the Smith we spoke of early in this report is possessed of the best instincts of showmanship in more ways than one. However that may be, here follows the men who represent the biggest circuit of theatres on earth, owned by the world's greatest showman and running pictures (in a majority of instances) one week out of every four, just as the months are torn off the calendar:

Here Are Uncle Sam's Showmen.

Camp Sherman, Ohio, William F. Fait, who just left the exhibition game in Utica, N. Y., to join Uncle Sam's Circuit; Gordon, Georgia, Sam Dernbow, Jr., who quit Fox's Atlanta exchange management; Custer, Michigan, E. W. Fuller; Devens, Massachusetts, Harry Chappell; Dix, New Jersey, W. O. Wheeler; Dodge, Iowa, L. H. Thompson; Grant, Illinois, Geo. J. Breinig; Jackson, South Carolina, Frank J. Lea; Lee, Virginia, C. D. Jacobson; Lewis, Washington, E. A. Braden; Meade, Maryland, C. E. Barton; Merritt, New Jersey, J. R. Banta; Pike, Arkansas, Harry S. Lorch; Sevier, South Carolina, F. L. Brown; Taylor, Kentucky, John Prescott; Upton, Long Island, Geo. Miller.

Beauregard, Louisiana, Aubrey Stauffer; Bowie, Texas, E. A. Wolff; Buffalo, Long Island, Sol Klarberg; Cody, New Mexico. R. G. Craerin; Ft. Sill, Oklahoma, Private Geo. B. Tack; Fremont, California, Chas. Salisbury; Funston, Kansas, Corporal I. T. Oberfelder; Greene, North Carolina, J. H. Sowerby; Hancock, Georgia, G. H. Thomas; Kearney, California, Geo. L. Sargent; Logan, Texas, Marcus Cutting, H. E. Rupert, assistant; MacArthur, Texas, Herman Phillips; McClellan, Alabama, Clarence W. McKain; Wadsworth, South Carolina, R. B. Alford; Wheeler, Georgia, J. T. Hughes; West Point, Kentucky, F. T. Ray; Las Casas, P. R., Alexander Goldman; Travis, Texas, Lieutenant R. P. Whitfield.

Because, perhaps, railroad fare is so "cheap" and distances are so far to the Pacific Coast section where camps are located films are not shown out there. Entertainment beyond the Rockies is provided by dramatic, vaudeville and musical comedy companies. Camps served with films by Mr. Hyman, from New York, include: Merrit, Mead, Upton, Dix, Humphries and Devins. Mr. Whitman, from Atlanta, serves Camps Gordon, Wheeler, McClellan, Jackson, Hancock, Sevier, Greene and Wadsworth. From Dallas Mr. Schoenstadt supplies Bowie, Logan, Doniphan, Travis, Kelly Field, Cody and Pike. When Chicago is in action Camps Grant, Dodge, Custer, Funston, Taylor and Sherman will draw films from there.

Soldiers Now See "First Runs."

Regularly co-operating with Uncle Sam in showing "the boys" the best and newest films are the Paramount, Artcraft, Fox, Goldwyn, Metro, Mutual, Triangle, Universal, Select, World Films, Jewel—and others. Films are handled by the exchange nearest the training camp into which they are routed. First runs, mind you—not "any old thing"—are supplied by these organizations as only a fraction of their service to Uncle Sam.

You can tell the world that the Fifth Industry will not make a penny out of the Government—the Liberty Theatres are supplied with films at a charge that barely covers shipment and rewinding charges. The moving picture trade papers have printed oodles of matter about the things the Fifth Industry has done in proving itself essential, but actions in serving the Liberty Theatres speak louder than the words of publicity promoters—truthful, eager and well justified as they always have been and will be.

Recently one of the producing companies promulgated some statistics concerning their plan of production during the months to come. It was said that total output, measured in feet, approximated 23,178 miles of film to come from the Eastman Kodak Company within the ensuing twelvemonth. Basing an estimate of the number of soldiers who will during that same term be entertained by motion pictures in Liberty Theatres, upon the same more or less stable foundation, we find that if "the boys" who will see the product of the Fifth Industry during the coming year were stretched out feet to head they would form a solid line of Yankee determination that would stretch from San Francisco to Berlin, wind 684 times around that nest of hellishness, and trail back again to the Golden Gate.

What Entertainment Means for Soldiers.

What Liberty Theatres mean in Uncle Sam's plan of redeeming humanity from the impending peril of Hunism was set forth in a speech made by Publicity Director DeHull N. Travis before the lumbermen of Ohio in convention at Cedar point, recently:

"One need only to go to medical statistics of former wars to see the result of vicious entertainment when little or no thought was given to provide a substitute. The morals of any army depend upon happy men, clean in mind and body. A man clean in mind and body may not be contented without entertainment. The Liberty Theatre is a big spoke in the great wheel by which the men are contented—contented and happy because they are not only entertained as they have been at home, but are provided with a decent place in which they may entertain themselves. This is the aim of the Theatre Division to make the Liberty Theatre the community center in camp for all meetings requiring large seating capacity. Every thought has been given to the protection and stimulation of our country's soldiers' mental, moral and physical manhood; and in this the entertainment found in the Liberty Theatre is an important factor. Provide clean entertainment to take the place of vicious and no moral American boy will long seek the latter. Liberty Theatres do just this."

And here is a quotation Mr. Travis used during the course of his Cedar Point speech that might well be incorporated in the Plan of Procedure for every caterer to the amusement loving public:

If any little word of ours
  Can make one life the brighter;
If any little song of ours
  Can make one heart the lighter,
God help us speak the little word.
  And take our bit of singing
And drop it in some lonely vale
  And set the echoes ringing.

When the World has finished its report on Government film production, distribution and exhibition, including reference to entertainment that is being provided for soldiers and sailors in line of battle it will readily be conceived that while P. T. Barnum had the right idea of showmanship it took your Uncle Sam and a world war to carry it on to complete development. HILL.

INVITE ADVERTISERS TO CHICAGO.

At the combined luncheon and business meeting of the Associated Motion Picture Advertisers held on Thursday, August 22, the guest of honor and principal speaker was Major James Belton of the Canadian Expeditionary Forces and author of "Hunting the Hun," who aroused his auditors to a high pitch of enthusiasm. Major Belton was introduced by C. W. Barrell of the First National Exhibitors' Circuit.

Among the guests attending the luncheon were Frank J. Rembusch, Louis Frank and Sam Trigger, representing the exhibitors' Convention to be held in Chicago. They called upon the advertisers for their co-operation in carrying the convention to success.

HODKINSON ISSUES BOOKLET.

A new series of booklets are being issued to exhibitors by the W. W. Hodkinson Corporation dealing with the work already accomplished by their organization. "Turning the First Corner" is the title of the first booklet, which outlines the progress made toward the goal set out to reach. It enables the exhibitor to judge the strength and stability of the Hodkinson organization by its accomplishments rather than its aims alone.

WAR STAMPS FOR PATRIOTIC DEVICES

The Moving Picture World Will Offer a Weekly Prize for the Best Idea Presented Each Week to Heighten Patriotism and Further Patriotic Purposes—Read the Rules and Get Busy

REALIZING what enormous good is being done by the motion picture theatres throughout the country, and desiring still further to augment this excellent work the Moving Picture World announces a novel contest with a decidedly practical angle.

Some of the best ideas for the furtherance of patriotism have come from managers in the smaller towns. Some excellent ideas have not been recorded and passed along to others for the simple reason that the manager using the scheme has not thought it worth while to send the idea along. To offer some incentive to these managers this paper will award each calendar week a prize of a War Savings Stamp of the face value of $5 to the manager who submits the best scheme during that period.

We want to have on record all of the schemes used by managers in their own houses, that the ideas may be passed along for the benefit of others less imaginative. The contest has been so planned that all managers stand an equal chance, for the award will not go to the most expensive idea, but to the one which in the estimation of the judges shall be the most effective in promoting patriotic purpose.

What We Want.

The scope of the scheme is rather broad because we do not wish to limit the idea to any one particular angle. It may be that a lantern slide or some kink in handling one of the releases of the Committee on Public Information may be more effective in results than an elaborate stage presentation or lobby display. It may be some phrase in an advertisement or a Liberty Bond club. The contest will be complete each week, ending with the ideas received in this office by Saturday and will start anew with each Monday morning's mail during the continuance of the contest.

Photographs or sketches are desired where these are necessary in order clearly to explain the idea, and these photographs or sketches will be returned if the request is made at the time of submission. If the material offered is an advertisement the entire newspaper should be sent where practicable. If other advertising, a copy of the matter should be sent, preferably in type display. In any case a clear description of the idea should be sent and the results stated.

The Deciding Factors.

The three points considered by the judges in making their award will be simplicity, directness of appeal and breadth of appeal.

The simple scheme will be judged the most effective because it can be followed by the greatest number of managers. We shall be glad to give space to ideas of any magnitude, but broadly speaking the simple scheme will be regarded as the more practicable.

A scheme should be direct in its appeal. It should have some definite point for its objective and reach that point by the simplest and most direct route. A display of the American flag will promote patriotic thought in a general way, but an appeal to buy bonds, to purchase war stamps, or to contribute to the various war activities will be more productive in result because it offers a definite aim and outlet for that patriotism. The man who fills a book with thrift stamps is a more definite patriot than he who merely gives three cheers for the Stars and Stripes. The winning scheme will generally be found to have a definite object and to be aimed at that object alone.

By breadth of appeal is meant the spreading of the appeal. If you form a club for the purchase of stamps by school children, you have not made as broad an appeal as though you offered some scheme whereby the entire population can be interested in the collections of stamps. You have limited the appeal to a certain class of the population. We want these ideas, too, and if one of these is better than any other scheme received for that week, it will win the prize, so send them in anyhow.

Get Them All In.

Send in any scheme you may employ. It may not seem to you to be particularly good, but send it in anyhow. It may not seem particularly good to you, yet it may be better than it seems. Put it up to the unbiased judges. At least you will help others. We want to get all possible ideas, and the best of these we shall reproduce. If there are two ideas equally good submitted in any one week, the prize will be sent to both. It will not be divided.

Do not argue that your house is too small to make stunts worth while or that you are not clever enough to think up a scheme. Some of the best ideas come from the small towns and so-called little fellows.

We want to make as complete a catalogue as possible of the activities of managers throughout the country. We want to show the trade and the Government how much is being done by the managers of motion picture theatres. We want to demonstrate the vastness of this work and prove what a power for good the once despised "store show" has become. Do not think that there will be enough without your contribution. We want them all. Where space does not permit the printing of all schemes in full they will at least be mentioned in brief with full credit.

This is not a contest, but rather a series of contests, for all the material received at this office between Monday morning and the last mail of Saturday will be considered the submissions for that week and judged as such, the material the following week again forming the basis for a new contest.

The entries will be judged each Saturday and the prize will be forwarded at once, but the schemes will not be published in the following issue but the week later, since cuts cannot be made in time to get the matter into the forms for the succeeding issue. In other words the schemes contributed the first week will not appear in the issue of September 18, dated September 28, but will appear in the issue dated October 5 and published September 25.

The judges will be James L. Hoff, Walter K. Hill and Epes W. Sargent, of the editorial staff, all of whom are practical theatrical men of long experience.

Address all submissions to the War Stamp Contest, Moving Picture World, 516 Fifth avenue, New York City.

WHAT HAVE YOU DONE?

TO encourage the dissemination of information on what the managers of motion picture theatres throughout the country are doing to assist the Government the Moving Picture World, commencing with the week of Sept. 8-14, will award a prize of a Five-Dollar War Stamp weekly to the house manager contributing the most valuable suggestion, during each calendar week, which he has already put into practice in his own house. This may be any scheme designed to increase patriotism, help the sale of Liberty Bonds, War Savings Stamps or to aid in any other patriotic movement. It may be the text for a lantern slide, some lobby feature, a house production, a line from an advertisement, a unique treatment of war films, or anything else that will heighten patriotism. Effectiveness will be the sole test and cost will not be considered in awarding the prize each week, permitting the small house manager to stand precisely the same chance that is enjoyed by houses of larger income. Where possible, photographs, sketches or advertisements should accompany the description, to be returned if desired.

In judging these contests three points will be taken into consideration. These are:

Simplicity.
Directness of appeal.
Breadth of appeal.

The most effective scheme will be simple, that it easily may be handled by exhibitors and readily grasped by readers. It must have a direct and forceful grip upon the imagination, and it should appeal to as many persons as possible, rather than to men only or to children only. A bond selling scheme for school children only, for example, will not be regarded as effective as a scheme that will appeal to their elders as well, though, of course, we shall be glad to give space to any good scheme.

INDUSTRY IS DECLARED ESSENTIAL

Chairman Baruch of the Priorities Committee of the War Industries Board So Decrees Following Long Conference with Committee of National Association

THE Priorities Committee of the War Industries Board has declared the motion picture industry essential in all its branches. This action on the part of the board was announced by Chairman M. Baruch in Washington, Friday, August 23.

The declaration of the motion picture industry as essential came about as a result of a conference between the priorities committee of the board, headed by Judge Edwin B. Parker, and a committee from the National Association of the Motion Picture Industry, headed by President William A. Brady, and consisting of the following officials and members of the association: W. C. Smith, of the Nicholas Power Company; E. M. Porter, of the Precision Machine Company; D. H. Haight, of the Eastman Kodak Company; A. J. Mitchell, of the National Carbon Company; Albert Lowe, of Paragon Films, Inc., and Frederick H. Elliott, executive secretary of the association.

The War Industries Board was represented at the conference by Judge Edwin B. Parker, chairman of the priorities commission of the board; Herbert Bayard Swope, associate chairman of the board; H. G. Phillips, secretary of the board, and several heads of the various conservation divisions of the board.

In the ruling declaring the industry essential the following limitations were placed upon it.

Must Eliminate All Waste.

1. Each member of the industry will pledge himself to discontinue all non-essential production and eliminate all wasteful methods. Old film must be scraped and reclaimed and returned to the manufacturer for use in the manufacture of new films. Only wholesome pictures are to be produced. To save chemicals used in the production of explosives only one negative of a single picture will be made unless the picture is for export, when two will be permitted.

2. Permits for the erection of new theatre buildings and equipment for new theatres will be denied during the war. Where localities are overtheatred no new theatre will be permitted to replace those retiring from business.

3. Manufacturers will encourage the repair of existing machines (projection machines) rather than the purchase of new. Manufacture of new iron and tin containers for film will be discontinued and substitutes used to conserve the metals.

When these regulations and others to be announced later are complied with the members of the industry will be granted the priorities necessary to enable them to operate.

In presenting the reasons as to why the industry should be declared essential, President Brady made an exceedingly strong and convincing speech. He reviewed the war service work of the industry from the time he was requested to organize it on a war basis by President Wilson down to the present, calling attention to the twenty-eight-page brief that previously had been filed with Provost Marshal General Crowder setting forth in detail the accomplishments of the motion picture and the National Association as a direct aid of the Government and its associated activities such as the Red Cross in the winning of the war.

Pictures' Value Undisputed.

Judge Parker in replying to Mr. Brady's speech, said that the war work of the motion picture industry did not need to be gone into, as every prominent official in Washington was familiar with that work and the great good that it had accomplished. He stated that there was no question of the value of the motion picture and the screens of America to the Government.

The association committee also called the attention of Judge Parker to the work it had accomplished over nine months ago in eliminating the tin film cans from film shipments when such shipments were made in sheet iron carrying cases and the manner in which it had succeeded in bringing about the necessary changes in the railroad and express regulations that would make this elimination possible.

This information was a distinct surprise to Judge Parker, and he expressed his extreme gratification, stating that one of the most important methods of conservation that he had in mind was the elimination of the tin film cans. He expressed himself as being more than pleased to find that tin film cans were no longer required, and stated that the motion picture industry was the only industry so far examined by the board in which they had found that their requirements and demands had been anticipated and voluntarily put into effect.

Judge Parker then pointed out the absolute necessity for the rigid conservation of metals of all kinds, but more especially iron, steel, and tin. Several plans were discussed for the conservation of these metals in the industry, and it was pointed out that the greatest use was in the manufacture of projection machines and parts.

To Conserve Machinery.

The priorities committee inquired into the feasibility of inaugurating a campaign of education among the users of the machines, setting forth the necessity for care against accident and breakage and urging that old machines be repaired rather than new ones purchased. The association committee assured them that this would be done.

During the course of the conference the history of the manufacture and life of the motion picture was gone into in detail from the time the raw film was manufactured until the finished picture was shown in the theatre and the old and wornout prints scraped for the recovery of the base celluloid and the emulsion.

Plans were then made for the conservation of film in every shape and manner. In the past it has been the custom of some directors to shoot thirty and forty thousand feet of negative in order to obtain a five-reel picture. Directors have also used from one to five cameras in shooting the same scene. Under the rulings of the Board this will no longer be permitted.

The necessity for the conservation of films is the fact that the same chemicals are used in the manufacture of the base celluloid as are required in many forms of explosives, and these chemicals naturally must be greatly conserved. Plans were also entered into whereby all waste film must be returned to the manufacturer for use in making new film, and all old pictures when they have outworn their usefulness must be scraped and returned.

Laemmle Orders Waste Stopped.

The Government ruling just issued declaring motion pictures an essential industry, but requesting that all branches of that business be swept clean of inefficient, wasteful methods, has received instant response from the Universal.

President Carl Laemmle dispatched special orders to heads of the West Coast studios commanding a wholesale cut in the consumption of negative. He also issued general orders putting the company, in effect, on the operating basis of a railroad.

Mr. Laemmle's decree concerning footage waste puts the directors and players under the necessity of making every foot of film count. An absolute limit will be fixed for the amount of negative to be taken for each scene. This limit allowance will be written into the working scenario before it goes into the director's hands. Universal executives are confident that through this measure the old studio practice—true of all companies in the past—of "shooting" excessive footage of film for a production will be chloroformed at Universal City.

The general orders from Mr. Laemmle came in the form of a letter addressed to all Universal employees from the chief executives down to the youngest office boys. He instructs these workers to consider themselves in the light of train dispatchers and signal operators.

"It is a matter of extreme necessity for this business to get a high speed schedule to adopt the principles of a railroad," concluded Mr. Laemmle.

Brandt Expresses Appreciation.

"As one of the Fuel Committee appointed by President Brady of the National Association of the Motion Picture Industry, together with Marcus Loew, chairman; Samuel Rothapfel, Harold Edel, B. S. Moss, Sydney Cohen and Pat Powers, I had an opportunity of witnessing the placing before the proper authorities in Washington last week of the appeal of the motion picture industry that it be classed as an essential," said William Brandt, of Brooklyn, Monday evening at the New Albany Theatre.

"I believe I voice the sentiments of everybody concerned that entire credit for the successful issue should go to Mr. Brady for his able generalship. The industry is fortunate indeed in possessing a man of his natural capacity and wonderful will to do those things most necessary to be done in any grave emergency. I just had to say this."

ONE MORE WEEK IN CRUSADER BATTLE

Some of You Exchangemen Will Have to Hustle to Beat the Ninety-nine Bookings Made by Pearson, of Minneapolis, in a Single Week—Make It a Real Grandstand Finish

ONLY a single week remains of the contest for the splendid trophy offered by the Moving Picture World for the most intensive bookings for "Pershing's Crusaders." As a matter of fact the contest will be over by the time this paper reaches the hands of the Western readers. No data is available this week on which to base conclusions, but the one big outstanding fact is that Pearson, of Minneapolis, made ninety-nine bookings last week.

You'll remember that Pearson indicated that he might be interested in the decoration of his office, and it looks as though he were trying for a nice bronze eagle, with a three-foot spread of wings, and was prepared to purchase it with the only legal tender—bookings. But there are some other dark horses who are hitting their stride, and it is not going to be a runaway for any entry. Nothing, for example, has been heard from Sol Lesser, and Lesser announced he had the nail and the picture cord and the enthusiasm.

While the contest will be ended by the time the next issue comes from the press it is possible that there will be no announcement until the week following. All of the contracts must be checked up, and the state committees, where that form of distribution has been followed, are yet to be heard from. Announcement will be made at the earliest possible moment, but there may be some slight delay.

Made for Interest.

One thing is certain, however—the offering of the trophy made for interest and added hustle, and that is just why the trophy was offered. There was no real need of it, perhaps, for all of the salesmen were on tiptoe to make as good a showing as possible, but the offer of some permanent trophy gave a tangible angle to the scrap for first place, and has undoubtedly helped the bookings. That Tom North liked the idea is evident from the fact that he started a trophy contest of his own. North knows a good thing when he sees it.

It has started the first of these Government issues off to good patronage, and we think that the bookings will keep on until practically every house has shown the subject. It is not like a dramatic feature that has its slight vogue and vanishes to reappear in cheapened form as a second run. To those who have not seen it this first issue is just as new and just as vital as ever in spite of the fact that a second subject has been announced, and every good citizen will demand to see all of these films and not merely one here and there. The pictures have been assembled with a care that makes for real entertainment, as well as instruction. If you can get a patron into your house and make him laugh or make him cry or make him applaud he goes away content. With these Government issues you can do all three. He will laugh at the flashes of humor put in to relieve the tension, his eyes will grow moist at skillful appeals to sentiment, and if he is even 75 per cent. American he'll raise the roof with has applause. It has been done in New York, and it has been done in the bush shacks and in all grades of houses in between.

Play Up the Production.

But the way to make a clean-up is not to hide the fact that you are running the film, but to get up on the housetops and make all the noise you can. Turn out the Boy Scouts and the local band. Get the mayor or some other dignitary to make a speech at the opening performance. Get the Masons and the Odd Fellows and the Red Cross and other organizations to attend in a body. They will if they know that it is for the Government and not for your own advertisement—even if you could ask no better advertisement. Get out special paper, go over into nearby towns, circularize auto-owning farmers, ask the ministers to announce the film from their pulpits.

That's where you get your real return on a film like "Pershing's Crusaders." You get identified with the public movement, your house for the time being ceases to be merely a motion picture theatre, it becomes a forum, and long after the film has been exhibited the suggestion of importance remains.

It was because this paper realized the good that this film would do the Government, the exhibitor, the public and the propagandist alike that a drive was started for intensive bookings, and as the contest draws to a close we compare what has been done with what had been done and feel content that we have aided the business by urging bookings.

More films are coming, not one more nor two more nor yet the six provided for in the beautiful Victory Screen Pledge. They will be issued as often as the Government has a message to the people, for in no other way can facts be so adequately presented.

Get All the Good You Can.

Hundreds of exhibitors have made substantial profits from "Pershing's Crusaders." Everyone who has handled the film properly has made money, but no film is self-advertising. You must at least announce it, and the more attractively you announce it the more it will draw. It takes advertising to get the crowd, and it takes the right sort of advertising, but if you know the right approach you can clean up with this picture in Berlin. It's all in the way it is done.

In a week or two the winner of the trophy will be announced, but even if you are too late to help your locality win the trophy get busy and book the picture. You can still clean up with it, even though it will not help the exchange manager in your territory. It is a test of patriotism—your patriotism—the patriotism of your community.

The contest is about ended, but the film, like the men it pictures, should go on and on—ever forward, and carry with it those that come after. Unless you have a victory screen pledge in your lobby you stamp yourself wanting. Start it now with the "Crusaders" that your record may be clean and complete.

Story of Martyred Nurse, Edith Cavell, Being Filmed by Plunkett and Carroll

JOSEPH L. PLUNKETT and Frank Carroll announce that after many months of preparatory work the story of Edith Cavell, the brave nurse for whom England has erected a monument in recognition of her martyrdom, is being filmed under their management, and will be released about September 16 under the title, "The Woman the Germans Shot."

The direction of the picture is by John G. Adolfi, whose work as a director of feature pictures is well known to the motion picture public, and the producers, together with Director Adolfi, have gathered a cast of players who are said to be particularly well suited to the characters in the story.

The producers in their announcement state: "Eminent critics contend that if there is any one incident to which the autocracy of the Central Powers can attribute more than another of its ultimate defeat it is destined to be the summary execution of Nurse Cavell. When she went to her death, we are told, she was satisfied that she had done only her Christian duty and was ready to pay the supreme sacrifice. It is the weightiest message the women of America have yet received, because they get with it the general message of bleeding poor Belgium.

"While dealing with a murder, it is free from all negative tendency, no downward trend. There is a manly fight and struggle, and plenty of genuine power in the story."

The story was written by Anthony Paul Kelly.

SCOTT A PATHE MANAGER.

Paul Brunet, vice president and general manager of Pathe Exchange, Inc., announces the appointment of Ward E. Scott as manager of the Denver branch office. Mr. Scott takes the place of C. E. Epperson, who has been acquired by Uncle Sam as a "first class fighting man."

Mr. Scott was in the wholesale stationery business for twelve years before getting into the film business. For five years he was with Mutual, the last three of which were spent as Denver manager.

LARGE JOURNEYS TO LITTLE PLACES

What Was Revealed in a Trip of Seven Hundred Miles Through New York's Catskill Range—How Managers in Smaller Towns Fortify Income from Motion Pictures

By SAM SPEDON

ONE would naturally suppose that a drive of seven hundred miles during the week of August 5 through the Catskill mountains of New York would furnish some relief from the terrible hot spell which prevailed at that time, but it didn't. The higher up we got the hotter it seemed to get. Even at an altitude of 2,000 feet we slept with nothing on or over us. While we were on business bent we were not averse to all the comfort and pleasure that might come our way. The seven hundred miles took us through Westchester, Ulster, Orange, Sullivan, Delaware, Otsego, Schoharie, Albany, Green and Dutchess counties. If you follow us, you will get an idea of the character of places visited and the conditions under which the smaller exhibitor does business.

Talking pictures, particularly the exhibition of them, from the metropolitan's viewpoint in the comfortable confines of our home offices and luxurious lobbies and restaurants of our swell hotels seems like fighting the battles of the Somme and the Marne from the same vantages. To get a real idea and appreciation we have got to visit the front and the trenches.

Conklin Runs Four Days.

Our first stop was Suffern, a town of 3,000 inhabitants. Manager Conklin, of the Playhouse, 350 capacity, was not in evidence, but we had a chance of looking over his house, which is stucco, with an attractive front and rather small and unattractive lobby. He runs four days a week. There are some small manufacturing interests here and considerable provision and milk traffic. Suffern draws more or less patronage from the adjacent towns of Sloatsburg and Ramapo.

Goshen, population 3,500, was our next objective. Here we found the town crowded with an influx of visitors to the three days annual trotting races, which are prevalent at this season of the year in the larger of the smaller towns. Frank Hock, manager of the motion picture theatre "Central Hall," 300 seats, was not at his plumbing establishment, so we joined the throng and went to the races, where we found Mr. Hock in charge of the ice cream, soft drinks and "hot dog" concessions, which was convincing evidence that he is one of the hustlers and up-to-date business men of this section. The Central Hall runs every night from 7.15 to 10.30, and is well patronized, as it should be, judging from the quality of pictures shown.

At Chester, 1,200 inhabitants, Mr. Bacon, who manages the motion picture shows, given twice a week, under the auspices of the Knights of Pythias, was knocked out by the heat and we did not find him at the feed and lumber store, where he is employed.

Monticello Has Regular Manager.

Passing through Wurtzboro and several other small towns, we came to Monticello, 2,600 population, where Maurice Daniels, the manager of the Monticello Lyceum, extended the glad hand and made us feel as if we were born and brought up there. Monticello has a summer population of 3,000 and the Lyceum runs every night during this season. In the winter it runs four nights a week. Daniels is one of the best managers we have ever met and one of the most versatile. He is up to the minute on his advertising and handles the ivories of the well seasoned grand piano with the deftness of a Paderewski. His house seats 600, and besides being a well equipped theatre, with surrounding balconies, it is used in the winter as a basketball court and for general festivities. In the basement there are bowling alleys, which, we were informed, do not interfere with the proceedings above stairs. The approach to the Lyceum is very impressive. It is surrounded by a cobblestone wall with high turretlike posts at intervals, giving a baronial effect which makes one approach it with veneration.

On our way we passed through the small town of Hampton. Our attention was called by some motion picture posters to a hall of many hard winters. We inquired for the manager and learned he was E. C. Miller, at the general store. We asked him if he was running moving pictures at the hall and he replied, "Nothing doing." In answer to our inquiry about population he said: "Two hundred and eighty, and most of them gone. The rest are waiting to go."

We stayed over night at Liberty and witnessed the performance at the New Lyric, seating 300. This was on the night of August 6, one of the hottest of the summer and one hundred persons in their shirtwaists endured the heat to see the pictures. Feitner is the manager of the New Lyric and is also proprietor of a drugstore. Liberty has a population of 2,500, more or less augmented by Summer boarders and invalids who frequent this locality. The New Lyric is open daily all year.

Supervises Town's Amusements.

From Liberty we journeyed to Roscoe, 700 permanent inhabitants, where we met Jerry Ryan, who presides over the Criterion Theatre, seating 300. This theatre is open four nights a week. Mr. Ryan is a wideawake businesslike chap who makes the most of his opportunities; provides an excellent screen entertainment and has in connection therewith an ice cream and soda water parlor as well as pool tables, thereby concentrating the pleasures of the town under proper personal supervision. He is also the local newsdealer by whom all the New York newspapers are distributed.

A drive of twenty-five miles from Roscoe brought us to Delhi, 1,750 population, and we spent a very pleasant hour with R. C. Telford, manager of the Delhi Opera House, which is open three days a week and seats 480. Mr. Telford is the proprietor of the local garage and auto supplies store, besides being interested in the local hotel.

It was our intention to stop at Hancock on our way to Walton, but the drive was a long and rough one across the mountains, so we pressed on in an effort to reach Walton by dinner time. By the way, Hancock is a town of about four hundred, and motion pictures are run incidentally in the Odd Fellows Hall, by the town shoemaker, who is a sort of local picture impressario.

Walton is one of the most progressive little places we have visited. It has a population of about 3,500 and there seemed to be a local pride in everything about the town. H. J. Northrop, who runs the Majestic Theatre, knows how to do it and shows it in every detail of his house, both inside and out. The front is of stucco with green trimmings. Above the entrance there is what appeared to be a sort of open promenade or porch. In the openings were window boxes of flower plants that give the whole a beautiful and attractive appearance. Inside the whole color scheme was most chaste and restful. The Majestic runs afternoon and evenings and seats about 600, including a small gallery.

Oneonta Has Two Large Houses.

At Oneonta, we spent the night and called on Addison, the manager of the Oneonta Theatre, and afterward met J. M. Schine of the Strand. Oneonta is classed as a small city—about 12,000 inhabitants, with many industries and a productive surrounding country. Both the Oneonta Theatre and the Strand are large theatres with orchestras and uniformed attendants. There is considerable competition between the two in managership. Addison of the Oneonta is a live wire and very prolific in advertising stunts. Both he and Mrs. Addison were formerly on the stage with the Champlin comedy company. He has been at the Oneonta about two months, and during that time has made a record as a hustler and an ingenious advertiser. While at Oneonta we met D. J. Dolan of the Kleine Distributing Company, O. A. Moses of the Select and H. N. Deverse of the Doolee Film Company, Inc. It seemed quite like being in little old New York to meet this bunch of old friends in an ice cream parlor in Oneonta.

Our next stop was at Cooperstown, at the foot of Otsego Lake, 3,000 population. Here we met Bill Smalley, who runs daily showings in the village in a hall seating 600. The lower floor is occupied by the fire department; a consolation to anyone who is in the least way timid. The hall is equipped as are most town halls and opera houses, inexpensively, with a screen arranged on the stage and a booth in the gallery. Mr. Smalley runs two day showings in three other nearby towns, and with them all is a very busy manager; from our conversation with him a well posted and keen student of the industry.

Richfield, at the head of Otsego Lake, is primarily a summer resort, noted for its surplus springs. It is a very pretty and prosperous town of a normal population of 2,000, accelerated in the summer season. Ray Shouls runs the Shouls Theatre daily in the summer and two

or three days a week in the winter. We gave the house the once over and found it comfortably equipped and quite modern in general appearance and seating about 450.

Winne Wins as Exhibitor-Editor.

The next jump we made was to Cherry Valley, 800 inhabitants, where we had a most delightful visit with F. Levere Winne, the manager of the Star Theatre, situated on the second floor of Odd Fellows' Hall building, which also is occupied by the public library and the local hose company. Mr. Winne is editor and proprietor of the Gazette of Otsego County. As an evidence of his up-to-dateness we observed that his printing establishment was furnished with a fully equipped linotype machine. He runs the Star Theatre three days a week and has a discriminating audience that keeps him on the alert for everything of the best. His patronage comes not only from the town, but includes several nearby villages and the surrounding country. Mr. Winne believes in advertising, which he does extensively, supplemented by a liberal use of printer's ink in the Gazette, which covers the whole territory.

Sharon Springs, in Schoharie County, is a popular summer resort, noted for its sulphur springs, dating back to the early seventies, when it was the mecca of the Four Hundred and more of New York City and State. It has a permanent population of 700, which increases to three or four thousand during the warm months. Three-fourths of the summer population are Jews, mostly orthodox, and a majority of the hotels are exclusively "kosher."

Eigen Builds Up Academy.

Otto E. Eigen directs the Sharon Academy, seating 600. Before Eigen took hold of it this season it was very much run down. Since his occupancy he has greatly improved it, put in a first class Simplex machine with electric motor and all the latest improvements. We found Albert Neiter officiating as operator. Mr. Neiter was employed at the New York Strand and knows all about projection. The Academy has an attractive lobby and the front is made brilliant by a large electric sign. Mr. Eigen opens daily in the summer and periodically in the winter. In addition to his managerial work Mr. Eigen runs the garage and a popular restaurant and refreshment parlor.

On our way east we reached Cobbleskill about 11 p.m. and left at 8 the next morning, therefore were unable to call on Gordon & Northrop, who manage the local theatre and give three showings a week.

We ran over to Altamont, 850 population, to see Manager Chas. Valkinburg, who runs pictures occasionally and the local plumbing establishment regularly.

From Albany we went south and homeward, passing through Ravena, 1,500 population. We stopped to see Clarence Lawson, who is employed in the general merchandise business and gives an occasional showing of pictures in the town hall, which is very unattractive. The population is largely composed of those working in the cement mills and quarries in that section.

Throughout our travels we were impressed with the great yield of crops and the general prosperity of the people, all of whom were uncomplainingly paying a pro rata share of taxes to help win the war and meeting conditions with a right good will and grace.

In the northern and central parts of New York our attention was frequently called to the Community and Redpath Chautauquas which have been held in most of the larger towns and sections. These Chautauquas are held five days in succession and draws big attendance. They are transported the same as a circus, the whole paraphernalia, tents, seats, platform, performers and all being carried by special train and sidetracking at each point routed. Naturally these Chautauquas have an appreciable affect on the theatres in the territory.

Stanley and Its Opponents Compromise; Further Testimony Declared Unnecessary

WITH the submitting of a tentative statement of facts in the case of a few independent moving picture exhibitors against the Stanley Booking Corporation, the hearings in the subject in dispute came to an abrupt ending August 22 before Special Examiner W. T. Roberts in the Federal Building, Philadelphia. Attorneys R. R. Kane and George McCorkle, Washington, who appeared for the Federal Commission, and Morris Wolf, representing the Stanley Booking Corporation, informed the examiner when the hearings were resumed that an agreement satisfactory to both sides to the controversy had been reached, and therefore it was unnecessary to continue the taking of testimony.

Jules E. Mastbaum, president of the Stanley Booking Corporation, made the following statement concerning the case:

"The evidence heard as far as the suit proceeded disclosed the facts that the complainants all had reference to conditions which have not existed for a long time and had no bearing upon the present method of business as conducted by the Stanley Booking Corporation. For this reason the case was of no practical importance and, rather than continue what would have been a most protracted hearing, a statement of facts was agreed upon between the commission and this corporation on the basis of which we anticipate the commission will make an order directing this corporation not to discriminate unduly against the few picture houses in this vicinity which are not its clients.

"Such an order will be entirely satisfactory to us, for we have not, as evidenced by the recent conduct of our business, been interested in anything except the prosperity of our clients, who comprise all the most popular and important photoplay resorts in Philadelphia and the surrounding territory. This fact was firmly established by the evidence and it was also evident that the Stanley Booking Corporation has not done more than what its objects are—viz.: to enable those exhibitors affiliated with it to secure first run of the best photoplays and other film features, and in general to aid them in every way to place their resorts before the public in such a manner that they would gain the confidence and esteem of motion picture lovers, and also to help them in every legitimate manner to maintain that."

Essanay Issues Series of Domestic Science Films

ESSANAY will issue a series of domestic science pictures in the interest of food conservation for the United States Government beginning August 16. One each week will be issued thereafter, to be attached to the Broncho Billy films, released through the General Film company.

The pictures, six of which have already been completed, are being directed by Miss Eleanor Lee Wright, a noted domestic science expert. They are given free to exhibitors booking the Broncho Billy films, together with posters to advertise them. They run upward of two hundred feet in length.

Each picture shows the making of some table dainty, and the subtitles give the ingredients used and the exact quantity, so that any one seeing the pictures can make the same dainty.

These films are put out for the purpose of educating the public in making tasty dainties for the table in an economical way, so as to save on the materials which the government especially wishes to conserve.

The first six pictures include the making of a sugarless marmalade, raspberry tarts, pineapple sponge, the conservation loaf, nut cheese loaf and shows the advantages of buying the whole ham.

It is believed every woman will be interested in these pictures, not only with the view of saving on foodstuffs for the government, but to learn how to make new and tasteful dishes at a small cost.

GERAGHTY AT WESTERN METRO.

Tom J. Geraghty, author of many motion picture successes, including a number of the earlier Drew comedies, has joined the scenario staff at Metro's West Coast studios in Hollywood. Geraghty already has turned in his first completed manuscript tentatively titled "Thirty Days," intended as a starring vehicle for May Allison. The continuity was done from an original story written by Luther A. Reed, who has since entered an officers' training school.

Geraghty, who embarked on a writing career as a New York reporter, gained his first experience in motion pictures at Metro's Eastern studios in the metropolis, where he did publicity and subsequently wrote comedies for Mr. and Mrs. Sidney Drew in collaboration with Charley Fuhr. His journalistic endeavors embraced seven years on the staff of the New York Herald and more than a year on the Tribune.

METRO ADOPTS U. S. LABEL.

Metro is the first motion picture company to adopt the national trademark, "Made in the United States." This label will hereafter be used on all Metro and Screen Classics, Inc., features and superfeatures, and will appear on seventy-six multiple-reel screen productions distributed by Metro during the year.

Barry Dismisses Censorship Appeal, Saying Board Is Qualified to Judge

THE appeal made by G. A. Margetts of the Canadian Universal Film Company, of St. John, against the decision of the Board of Censors, who condemned the picture, "Sirens of the Sea," has been dismissed by Justice Barry. Such in brief is the story of the appeal, which story told in detail makes rather interesting reading.

To begin with there is in the Theatres and Cinematograph act of the province a provision that "there shall be an appeal from the Board of Censors to the person, body, or court designated, and subject to the conditions prescribed by regulation of the lieutenant-governor-in-council." (Sec. 4, Sub-Sec. 2.)

The picture was condemned by the censor then on duty at the Canadian Universal exchange, and on being viewed by the whole board again was condemned and its exhibition in the province prohibited. The grounds upon which the picture was banned as appears in the official notification of the chairman of the Board of Censors sent to Mr. Margetts, the agent of the company, are that "the board felt it was generally immoral in tone and characterized in many of its parts by situations of great indelicacy, and that there are so many of these indelicate situations in the picture that the board cannot allow it to be exhibited in this province."

In his judgment, Judge Barry says: "I had the advantage of seeing the picture in question shown upon a screen in the rooms of the proprietors in St. John. Because I know little of moving pictures and visit the show houses but seldom it was not without many misgivings that I assumed the duty of hearing and determining this appeal.

"The picture certainly seems to me to have much to recommend it to lovers of the beautiful in nature and in art, and to possess many captivating scenes. Some of the scenes are mystical and allegorical in their character, others are intended to portray the human passions —love, sex-attraction, hate, revenge, remorse. Many of the young girls who as nymphs and sirens participate in the sea scenes are, on account of the nature of the part they play, but scantily clad, and the same is true of some of the male actors. The fact that the picture-play is staged in a beautiful setting is, of course, no license for its exhibition if the tendency of the whole production is pernicious. To do an ill thing well but doubles the fault. If a painter suffers his pencil to grow licentious, if he gives us immodesties, the merits of a Raphael will excuse not him.

Judges Not Specially Trained.

"To the lawyer the principal difficulty of the appeal is found in its novelty. The question to be determined is not a question of law, neither is it one of fact, for there are no facts in dispute. It is simply for the appeal tribunal to determine whether in prohibiting the exhibition of the picture the Board of Censors has exercised a proper discretion. There are seven Supreme Court and five County Court judges in the province. The appellants are given their choice of any one of twelve tribunals—tribunals which, I may say, can, in the nature of things, have no uniform standard or guide by which the merits or demerits of any particular picture or photoplay are to be judged or measured. The judges of the courts are not specially trained for the consideration of questions of this kind, and I am speaking for myself alone, for, in the performance of a duty such as this, I possess no peculiar qualifications over and above those possessed by the ordinary citizen."

After speaking at some length in regard to appeals the judgment goes on:

"It is the duty of the censors to prohibit the exhibition of pictures indecent in their tendency and inimical to the moral health of the community, and to prevent, if possible, everything that is immodest, unseemly, indelicate, or obscene. The legislature has given to the lieutenant-governor-in-council authority to name a board by whose discretion and judgment all these matters are to be regulated. With respect to the 'Sirens of the Sea,' I have no doubt the censors performed their duty honestly and fairly and according to their own conception of right and wrong. I can see no reason why a judge whose judgment in regard to such matters may not be superior—whose judgment may indeed be far inferior—to that of the members who compose the Board of Censors should interfere with their discretion or reverse their decision upon a question in regard to which they are supposed to possess special qualification.

"So long as the legislature clothes the board with a discretion in regard to the decision of such matters and in the performance of their duties the censors act fairly and honestly and not from any improper or ulterior motive, I think it would be contrary to principle for an appeal judge to interfere with their discretion. While seemingly, by the order in council, all the judges of the courts named are severally given the authority to vary this particular decision of the board, for the reasons given, I, for one, do not feel disposed to exercise that authority, and therefore shall not interfere with the decision of the Board of Censors. The appeal is dismissed."

FAIRWEATHER.

Elaine Sterne Is Author of Many Scripts and Books

ELAINE STERNE, the author of "Little Miss Moneybags," Metro's next co-starring vehicle for Francis X. Bushman and Beverly Bayne, is a captain in the Girls' National Honor Guard. Her special assignment is the providing of entertainment for sick and wounded sailors at the Naval Hospital, Brooklyn. Miss Sterne has co-operated with Metro in furnishing entertainment both for the "Jackies" at the hospital and for the soldiers at Fort Hancock.

Miss Sterne has just written a book of navy tales called "Over the Seas for Uncle Sam," which the Britton Publishing Company has issued. Already it has enjoyed a large sale. The Britton firm also published Miss Sterne's novel, "The Road to Ambition," which was reckoned third in the list of "six best sellers" last year. Her new book has the official indorsement of Secretary of the Navy Daniels.

Miss Sterne is a New York girl. She attended St. Agatha's Episcopal School, and then took special courses in English literature at Columbia University. Deciding that writing was to be her life work she first tried her hand at short stories, and published in St. Nicholas, Everybody's and Collier's. Motion picture scenarios next interested her, and of the first three written and sent out in one "batch" two remained and were accepted. Miss Sterne is the author of the "Sonny Jim" children's features in which Bobby Connelly starred. These were later issued in book form. For Mary Pickford she wrote "The Pride of the Clan"; for Mabel Normand, "The Floor Below"; for Bessie Barriscale, "The Sorrows of Love," and numerous photoplays for Edith Storey. She won the Evening Sun-Vitagraph contest, in one year winning three prize contests.

Goldberg Got Glad Hand; Crowd Thought Him Gerard

JOE GOLDBERG, sales representative of the Big Feature Rights Corporation of Louisville, which is handling "My Four Years in Germany" in Kentucky and Tennessee, had an amusing experience while promoting the Gerard picture in one of the small mountain towns of the former state.

It seems that one of Goldberg's duties in putting over the production consists in delivering a brief lecture regarding the striking features of the film and how it came into being.

On a certain stage that is smaller than some others he walked out to do his evening chores and was greeted with tremendous and vociferous applause.

"Why the large glad hand?" pondered Joe, scratching his head.

He didn't find out until his talk had ended. Somebody in the audience whispered that the speaker was Ambassador Gerard himself. The rumor fled like lightning and electrified the crowd into a noisy burst of enthusiasm.

RED CROSS FILM STARTS.

Beginning with August 19, the highly inspiring American Red Cross war film "The Historic Fourth of July in Paris" began its period of wide distribution with runs in the largest vaudeville theatres of the country under United Booking Offices co-operating with General Film Company. The Keith houses, the Proctor houses and all of the other circuits and the independent houses that are served with attractions by the U. B. O. now have their dates settled. In some houses the week of August 19 was fixed for showing the picture; in others the week of August 26 was alloted.

Jos. J. Johnson, of the Pictures Bureau of the American Red Cross, has made it known that the Bureau is acting under the advice of the National Association of the Moving Picture Industry as to distributing its material, and that its film operations are not designed for revenue in any sense of the word, any money that is received being intended to cover back expense of the taking and production of its picture.

ROSENBAUM WRITES A MARCH.

Ed Rosenbaum, Jr., who is doing the publicity work for the William Fox production of "Salome," has just written a march, entitled "The Police Reserves March." The piece is dedicated to the theatrical unit of the New York Police Reserves, of which Mr. Rosenbaum is a member.

PLAYERS FROLIC AND RAISE $20,000

Motion Picture War Service Association Holds Ball at Los Angeles Auditorium and All Sizes of Film Bugs Aid Noble Work for Blind and Maimed Soldiers

THE masquerade ball and entertainment given under the auspices of the Motion Picture War Service Association at the Shrine Auditorium on the night of August 17 was an artistic as well as a social and financial success.

The immense hall was decorated by art directors from the different studios supervised by G. Harold Percival, of the Thomas H. Ince plant, who won the honor through a competition. Burnt orange and yellow were the predominating colors used, and the scheme of decoration was carried out in an elaborate manner.

Two orchestras furnished the music, and acts from the vaudeville and dramatic stage, fancy and interpretative dancing by the Ruth St. Denis dancers, and songs by distinguished artists were interpolated between the twenty dance numbers on the program.

Between four and five thousand people were in attendance, and among the number, of course, were all the big bugs, the little bugs and the middle-sized bugs of filmdom.

Many Beautiful Costumes.

The majority of the big crowd were masked and in costume, and costumes as beautiful, as artistic, as original, as chic, as dainty and as daring as might have been expected of a people whose daily life is made up of costumes and impersonations.

The dancing started at 10 o'clock, just after the band played "The Star Spangled Banner." The big floor of the auditorium was a wonderful, an amazing, a delightful and a confusing place. Princes and paupers, clowns and queens, diplomats and dandies; girls with ice cream to sell; other girls with pink stuff in glasses that looked like cocktails but were not cocktails.

Kings and cannibals and D. W. Griffith smiling like everything. Cecil B. De Mille as a Colonial and William as a clown. Pirates, monks, mokes, chinks Japs, swashbucklers, hold-up men, Bryant Washburn as a rajah. Wallie Reid as himself. Bert Lytell as ditto. Lila Lee, who looked young enough to be taking in her first party, as a Russian lady. Fred Stone, with straw sticking out all over him and with a scarecrow head, dancing just like Fred always dances, and little Dorothy Stone, twelve years old and a chip of the old block when it comes to dancing, having the time of her young life.

Jeanie MacPherson as an Aztec princess. Sailors and soldiers, and great inclination on the part of the girls to dance with uniforms. Dorothy Phillips as Dorothy. Anna Little—but oh, my!

Call for Mr. Taylor.

Dozens of people running here and there and wanting to know where Mr. Taylor was. Mr. Taylor! MR. TAYLOR! MR. S. E. V. TAYLOR!!! Please somebody page Mr. Taylor!

And Mr. Taylor, as general factotum, busier than a one-armed paper hanger all the time.

Indians and flower girls and Madames and Mamselles and courtiers and prime ministers and Theda Bara in a box, and J. Gordon Edwards in a box, looking distinguished, and Mrs. J. Gordon Edwards, who used to be Angela McCaull on the regular stage and clever as they made 'em, and Charlie Murray here and there and everywhere as usual. What would the movies do without Murray?

And cock-eyed Ben Turpin with a long-tail coat and a silk hat and folks crowding around him and a girl introducing her sailor sweetheart to Ben and saying "Please, Ben, do a fall," and good old Ben doing a fall—just like that.

And George Beban as plain George, and Jack Mulhall as plain Jack; and over all, and around all, the spirit of laughter and love and flirtation—"Have a good time—you aren't young but once—on with the dance—let joy be unconfined—we'll dance all night till broad daylight, and go home with the girls in the morning."

And everybody did just that.

The Comedy Stops Right Here.

The purpose of the ball was to start a fund for the erection of a large institution in Los Angeles, which will be turned over to the Government as a general hospital and vocational training school for blinded and maimed soldiers during the war, and afterward used as a home for the people of the picture industry who may become dependent through sickness, old age or accident.

S. E. V. Taylor, secretary of the association, who was executive head of the entertainment, and all the committees intrusted with the details, worked with the idea of leaving no little or big details undone that would contribute to the success of the enterprise.

Eight thousand tickets were sold at $3 each admitting to the ballroom floor, and in addition twenty-eight boxes at varying prices were taken by people prominent in the industry. A total of $20,000 was realized. GIEBLER.

World Pictures Quotes Statistics to Prove Eastern Studios More Economical

IN view of the moving of some motion picture manufacturers to the West Coast, World Pictures, asked if they also contemplated moving their studios to California, said that first the World Company cannot see any advantage in dismantling its production plant at Fort Lee and moving three thousand or more miles away. The environs of New York are more accessible to three-fifths of the area of the motion picture activity of the world and seven-eighths of the population of the United States. As regards the economy of California and New York the preponderant saving is in favor of the latter location not alone as regards the cost of making pictures, but also in the saving of time as it applies to the exhibition of the product.

It has been proven time over that even when the studio end of the industry is satisfied with the result of its labors it often becomes necessary to make some retakes or changes in the picture, and this sometimes necessitates sending the negative and prints back to the studio. With California studios time lost in transit is one big item, and then there is the danger in the interim the actors have strayed to other fields. In the East the changes necessary to make the picture perfect can be noted so quickly that it is a matter of only a day or two to make them, and the actors can be secured without difficulty. Time, these days, is a big item.

Delays in express deliv ry are of so common occurrence that no certainty of delivery is assured, and so dangerous is the situation that one can easily count on a month as the length of time for a print to go to California and return. Taking the interest change on the amount of money spent in making the picture it is seen that this alone adds a big expense during the year for an organization turning out one or more pictures a week from California studios. And the World points out the added expense must be paid for by the exhibitors.

MANY WRITE BESSIE LOVE LETTERS.

The advent of Bessie Love upon the Vitagraph Hollywood lot was looked forward to as an event of particular interest. Already film fans have memorized Bessie's new address. Within three days after the announcement was published that she was to be a Vitagraph star fifty letters found their way to the Vitagraph plant, all addressed to Bessie at her new studio address. Bessie is one of the best known and best liked little picture stars in the California film colony, and has received a great number of wires and letters from the other stars hovering in this colony congratulating Bessie on her new affiliation.

TO GET DATA FOR HUGO FILM.

Francis M. Hugo, Secretary of State of New York, has sent Charles W. Taft, second deputy secretary of state, and C. L. Grant, Mr. Hugo's personal secretary, to provide data for Harry Levey, of the Universal's industrial department, in making the film "My Four Years at Albany." The picture is intended to cover the high lights of Mr. Hugo's official record, and will be used for campaign purposes.

Apfel's Questions to Actress Mary Nau Uncover Romance of Belgium and of War

MARY NAU has been employed for several months by World Pictures at its studio at Fort Lee. She has appeared in a number of photoplays without any special attention be-

Mary Nau.

ing paid her. The different directors who have had her in charge were pleased with her work and the intelligence she displayed in putting into effect their suggestions. Finally Oscar Apfel inquired what her experience had been on the legitimate stage. Miss Nau informed him that she hailed from Belgium and that prior to the war she had appeared in the first performance given on any stage of Maeterlinck's fantasy play, "The Blue Bird," when it had its premiere at the Royal Theatre in Brussels.

Moreover, Miss Nau was also in the original cast of "Monna Vanna" and "Sister Beatrice" when they had first performances under the personal direction of the author. For a number of years she had been connected with the principal theatrical organizations of her native land. At the beginning of the war when Belgium was invaded she stayed until the last boat left Ostend for England with refugees. Her husband remained behind to fight.

For a year Miss Nau lost all track of her husband until she read a story in the London Daily News of his exploits as an aviator. He, too, had no means of discovering her whereabouts and had given her up as dead. When by reason of wounds he had received in combat he was invalided a reunion was effected. He was sent to the United States to help this government in its efforts to build up an aviation section to its army worthy of this great country and Miss Nau accompanied him. Meanwhile she is doing her bit for the land of her birth by working in World Pictures and giving her salary to sorely beset Belgium.

Vitagraph Reports Large in Blue Ribbon Contracts

EVERY office in the Vitagraph Distributing organization has reported during the last ten days a noteworthy increase in Blue Ribbon feature contracts as the result of the statement of policy recently made by the company. A statement from the home office of the distributing organization declares that the branches have scored 100 per cent. in the writing of new first-run accounts on a fifty-two week basis, scores of the leading exhibitors of the country having come to Vitagraph under the new booking plan.

Vitagraph, by arranging its production plans on a business basis, has taken the first step toward stabilizing the business by announcing definitely the release dates of its Blue Ribbon features for a year, together with a guarantee that certain stars will appear on certain dates during that period at intervals of six weeks.

It is announced at the Vitagraph offices that a recapitulation based upon returns for the first two weeks of the new releasing plan is now being prepared, and that the results of it will be given out next week.

Big Advertising Splash for Paramount-Artcraft Week

THE week of September 1, which marks the opening of the new year of the Famous Players-Lasky Corporation, has been scheduled as Paramount-Artcraft Week throughout the country by that organization. During this week Paramount-Artcraft exhibitors will show exclusively productions released under these trade-marks.

The plan is to nationalize the showing of Paramount and Artcraft pictures for a solid week backed up by a big advertising campaign to be conducted by the Famous Players-Lasky Corporation in behalf of the exhibitor. In the New York territory several weeks ago this plan was tried out with great success. Page advertisements were taken in several New York dailies by the distributors in conjunction with the exhibitors in which each theatre was directly tied up with the big drive. In view of the success of this plan it was decided to give exhibitors elsewhere the same opportunity, and advance reports indicate the results will mark an achievement in the way of exhibitor-distributor co-operation.

Along the above lines full page advertisements have already been reserved in newspapers throughout the country in which each exhibitor showing exclusively Paramount and Artcraft pictures for the week of September 1 will be given free space to announce the attractions he will show. Thus every exhibitor in these territories can take advantage of this drive whether he makes daily or weekly changes.

UNIVERSAL AIDS RED CROSS.

While in Washington recently William A. Brady, president of the National Association of the Motion Picture Industry, held a conference with Joseph Johnson, publicity director of the Red Cross. During the course of the conversation Mr. Johnson asked if it would be possible to have pictures of the Red Cross activities in France incorporated into the Universal picture, "Crashing Through to Berlin."

Mr. Brady immediately got in touch with officials of the Universal Company by telephone from Mr. Johnson's office and in five minutes the desired permission was obtained. Orders were immediately given for the delivery of the negative to Universal and when the picture is released throughout the motion picture theatres of the country it will contain these Red Cross pictures.

Sol Lesser Opens Offices in Chicago to Contend for Business in Mid-West

WITH the opening of Chicago offices recently, Sol. L. Lesser, of San Francisco, becomes for the first time a contender among Mid-Western film production distributors. Though his Eastern invasion is primarily for the purpose of placing "Hearts of the World" to better advantage in the territory recently acquired by Mr. Lesser and George Davis it also means the second step in the gradual establishment of a chain of exchanges extending from coast to coast.

In addition to being associated with Mr. Davis in the Mid-West "Hearts of the World" Company, Mr. Lesser is president and general manager of the All-Star Feature Distributors, with offices in San Francisco.

The All-Star Feature Distributors has its offices in all the coast cities of importance, and distributes state rights productions in all states west of the Rockies. Mr. Lesser first attracted attention by paying a huge price for "The Spoilers," and his handling of that production was one of the causes of its popularity in the Far West. Since that time Mr. Lesser's firm has booked many of the big film productions, including "Intolerance," and now the latest great romance of the war, "Hearts of the World."

His advent to the East will mean the permanent establishment of headquarters in Chicago of Mr. Lesser's exchange, as he intends to amplify his present holdings with the purchase of additional features as they are produced. West of the Mississippi there will be twenty-five companies touring with "Hearts of the World," fifteen from Chicago, and ten from San Francisco. Each company will be equipped with all the essentials for the pretentious exhibition of the production.

On May 18, Mr. Lesser startled his friends by announcing the purchase of "Hearts of the World" for eleven Western states for $200,000, and the success of the production under his management was so gratifying that when the opportunity came to purchase the remaining eleven states west of the Mississippi he acquired the territory.

The production is now in the midst of its tenth week at the Alcazar in San Francisco, where it has broken all records. The lengths of its engagements in other cities are five weeks in Seattle, four in Portland, three in Spokane, four in Oakland, four in Denver, three in Salt Lake City, and three in Milwaukee, where it is scheduled for a seven weeks' stay.

The Chicago offices are in the City Hall Square Building, and are under the management of George Davis.

MAKING "SAVAGE WOMAN" SAVAGE

Clara Kimball Young Recalls the Delights of Leopard Skin Lingerie, Stone Bruises, Snakes and One Hundred and Fourteen and No Shade

By Edward Weitzel

HENCEFORTH and forever cave women, belles of the jungle and all classes of lovely ladies who wear leopard skin lingerie and neglect to patronize a Fifth avenue bootmaker are banished from the repertory of Clara Kimball Young. The star of "The Savage Woman" has said it, and said it so emphatically that there is not the slightest reason to believe she will ever change her mind—until the latest styles in Parisian footwear are *de rigueur* on the burning sands of Central Africa and fashion taboos bare feet in that section.

Seated at a large flat-topped mahogany desk in the center of the Clara Kimball Young Picture Company office and dressed in a French horizon blue suit of military cut and a chic turban to match, the lady of the luminous eyes who is numbered among the Select stars hung up the telephone after a series of explicit injunctions as to the making of several costumes needed in her next picture and answered an inquiry about her latest release with the declaration:

"No more barefoot parts for mine!"

"You didn't enjoy this getting-near-to-nature experience then, Miss Young?"

"Quite the contrary! I had thought it would be good fun to discard the conventional articles of civilized attire for a rug kimono and roam the desert sands or climb nimbly from limb to limb of the banyan tree, clad in innocence and the glad smile of the humorist. I know better now. Palm Canyon, with the mercury registering one hundred and fourteen degrees and no shade, is no place to run about in your bare feet and pretend you were born to the sport."

"That was the impression you gave in the picture."

"It's kind of you to say so; but if I succeeded in disguising my real feelings it was one of the most difficult pieces of acting I've ever done in my life. You remember this scene?"

Miss Young pointed to a large photograph standing against the wall, showing her as the heroine of "The Savage Woman."

"You look very happy and very much at your ease."

One Reason For Not Sitting Down.

"I was never so uncomfortable in my life. The heat was terrible. I waded through that brook in the hopes it would cool me off a little, and the water was almost hot. Then I stepped on a stone and bruised my foot. I wanted to sit down on the sand and examine the bruise; but I didn't. I stood up for the same reason the boy stood on the burning deck—it was too hot to sit down. Then, the snakes. The place is full of rattlers."

"Did you step on any?"

"No; I'm not afraid of snakes. But I prefer to have my boots on when we meet."

"The place where the African scénes were made is called Palm Canyon, you say?"

"Yes. It is full of palm trees, and no one knows how they got there. We lost a number of monkeys and parrots while the scenes were being taken. One of these days the palm trees will be full of monkey and parrots."

"And no one will know how they got there."

"Except the readers of the Moving Picture World."

Before the representative of that repository of exclusive information could frame a suitable reply, the interviewee shifted the location from California to Washington, but continued her remarks on snakes:

"Speaking of snakes, there was one member of the tribe that made me register sudden and honest-to-goodness surprise and terror. It was at Seattle, Wash. Being a dry state and in a state of dryness I entered a restaurant with a party of friends, after one of my speeches during my recruiting tour through the Northwest this summer, and ordered a lemonade. While I was sipping it I happened to glance at a small palm near my elbow and there was a little green snake, hanging over the side of the pot."

"Was this after your fourth or your fifth lemonade?"

"It was during my first."

"They must make them strong in Seattle. What did you do, after registering fright?"

Prohibition Didn't Kill Snakes.

"Following the regular business of the scene, by demanding of the entire party if they all saw the same thing I did. Fortunately for my peace of mind and the reputation of the great state of Washington for the enforcement of its liquor laws they did. But what is the use of having liquor laws if they are unable to keep the snakes away?"

Before the representative of the M. P. W. could fully grasp the far-reaching and deplorable condition set before his mental vision Clara Kimball Young had changed her subject but not the location by calling his attention to some photographs which she picked up from the desk.

"Here I am, swearing in my first naval recruit. Fine looking chap, isn't he? This other picture shows a guard of honor consisting of sailors and yeomenettes. These girls wear a uniform, carry regular rifles and have been trained to use them like regular soldiers. My trip included Portland, Tacoma, Spokane and other cities in the Northwest, before coming to New York."

"When do you intend to return to California?"

New Play Is a War Story.

"The first of September. Work on my new picture will commence as soon as I arrive. It is called 'The Road Through the Dark,' and was written by Ethel Watts Mulford. I play a French girl who is supposed to be a German spy, but who in reality is spying for France. It is a war story, of course. I haven't played in one since my old Vitagraph days. . . . Excuse me, a moment."

The interview was interrupted while Clara Kimball Young discussed a business matter with her manager, Harry I. Garson. Her views were stated quickly and confidently. The artistic side of her nature has not prevented the actress from cultivating the practical things of life. When she was ready to resume the conversation it was the interviewer who changed the subject this time.

"How do you like the idea of taking down the barrier between the artist and the public, Miss Young, and coming in close contact with the men and women who have learned to know and admire you on the screen?"

"You mean by making speeches in public—I think it is an excellent thing from every point of view. The artist learns things that way. Quite a change, isn't it, from the Augustin Daly law. His actors, you know, were not allowed to walk on Broadway. If they wished to pass along that famous thoroughfare they were obliged to take a cab. That may have been good theatrical law in the old days. Moving picture stars can profit more by letting their admirers see them in the flesh and hear their voices. Besides, as I said before, we learn things from them. I'm a believer in the old hug-and-kiss finish, and so is the public."

"How did you find that out?"

"By asking my audiences whenever I got the chance."

Clara Kimball Young Swearing in Naval Recruits.

Universal's President Bans Dreary Drama and Orders That Happiness Predominate

CARL LAEMMLE, president of the Universal, has issued orders to producing executives of that company, decreeing that hereafter it shall make only films in which happiness predominates. He stipulated that there must be no more productions based exclusively on dreary drama, or stories with dismal elements. The order is ironclad, and will mean the doom, so far as Universal is concerned, of melancholy themes.

America's present state of mind is the foundation for Mr. Laemmle's decision. He reached it after long study of the reflexes in the spirit of theatre patrons produced by war conditions.

"The public faces too serious a reality in its everyday life," said the producer, "to be served with serious thoughts in its theatres. When people go to the theatre nowadays they want to get away from tragedy and trouble. They want to relax and forget their troubles."

The general order includes a ban on the element of sex appeal, also. This will remove the vampire character, who never had a very strong footing in the Universal program entirely from the productions of the company.

By natural effect, comedy films will gain much of the Universal's energies.

"Our chief aim must be," said Mr. Laemmle, "to send film patrons from our exhibitions with their minds refreshed and their hopes brightened. They come to us after a day of worry from scanning casualty lists and wondering how their loved ones are faring overseas. Our purpose will be to send the folks home contented and smiling.

"It is scant relief to them when a film is shown unfolding the tragic experiences of imagined characters."

Dramas built on the war subject are likely to suffer more severely than those which dip into the past. However, war films treating the news of America's part in the conflict and conveying necessary messages of public interest will be produced with free rein.

There is a distinction between the abhorrence of the public toward the hateful side of the war and its attitude toward news of what America is doing. The latter is a constructive subject. The scenes of army camp and airplane operations are looked upon as messages of hope, reflecting this nation's power and the certainty of its victory.

Hodkinson Explains the Selected Program

WHAT is the meaning of the selected program? What is the meaning of selective booking? Is a selected program the product of a producer whose conglomerate aggregation of stars has been selected regardless of their worth to the exhibitor? Does selective booking mean picking any brand of pictures? Does it mean picking certain stars of certain brands? Does it mean picking certain pictures of certain stars of certain brands?

According to W. W. Hodkinson, president of the W. W. Hodkinson Corporation, a selected program is a program selected by the distributor because of its value to the exhibitor, the product maintained at a high standard by the man between the distributor—for the benefit of both the producer and exhibitor.

"A selective booking," says Mr. Hodkinson, "is knowing the quality of pictures that please your patrons and answering their demands. You can overdose the public with everything but quality, and selective booking is stars and product of quality.

"Hodkinson Service is a selected program, thereby offering the exhibitor selective booking. It is designed to give the exhibitor faith in the ability of the Hodkinson Corporation to market only productions of a high quality with stars that can be exhibited at a profit.

"When the exhibitor books Hodkinson Service he is supporting an organization which is just as anxious as he is to maintain the highest quality service cosistent with the price he is asked to pay and which is qualified to accomplish the very thing the exhibitor, as an individual can only wish for and never hope to accomplish.

"Representing such product as Jesse D. Hampton productions, starring J. Warren Kerrigan; Lillian Walker productions, Paralta Plays, starring Bessie Barriscale and Louise Glaum; Plaza Pictures, starring Anita King and Kathleen Clifford, and the Douglass Natural Color Films, Hodkinson Service sets a standard that new product for future announcement will continue to maintain."

The W. W. Hodkinson Corporation, still in its first year, has already released eighteen pictures, and will release one a week, commencing with the Bessie Barriscale feature, "The White Lie," September 2, a Paralta play.

ED-AU MAN SELLS STORY.

Raymond C. Hill, of Brooklyn, has sold to World Pictures the picture rights to his melodramatic story, "The Far East." Mr. Hill, a number of years ago, was the secretary of the Ed-Au Club, which was the outgrowth of another famous organization of editors and authors called the Inquest Club. The purpose of this combination was to discuss the quality of material brought to their attention and to assist each other in preparing the material for the needs of photoplay producers.

The story of "The Far East" deals with the seventh assistant secretary of the American Embassy to China, and has to do with his trip to the Far East, where he goes to assume his duties. His experiences on the way with German spies, propagandists and other enemies of the United States furnish the groundwork for the picture.

CARMEL MYERS

VIOLET MERSEREAU

JACK MULHALL

EDITH ROBERTS

RUTH CLIFFORD

JUANITA HANSEN

MONROE SALISBURY

Stars Who Will Be Seen in Coming Bluebird Pictures.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

LADIES and Gentlemen, the edifices perched like a diadem on the brow of yonder hill are the Vitagraph studios. You will note as we draw near the absence of trees in the immediate vicinity of this plant.

This condition is not accidental, but a premeditated sacrifice to art. A great many western pictures are made here, and as western atmosphere is so essential to the western picture it would be extremely foolish, after coming all the way from New York to obtain western atmosphere, to impede by the foliage of the palm, the pepper, the eucalyptus, or others of our justly celebrated shade trees, any of the western winds and zephyrs that whiffle in and about the buildings.

The little structure to the left is the office of W. S. Smith, the manager of the studio. Mr. Smith is one of the pioneer producers of the West, and has been at the head of the Vitagraph studios since their establishment on the West Coast.

The building across the path is the dressing room of Earle Williams, an actor who has gained much fame in the movies by a conscientious interpretation of hero parts.

We are allowed to enter Mr. Williams' dressing room for a brief inspection. Note the extreme—in fact we may well say the spartan—simplicity of the place, the utter absence of anything of a luxurious, voluptious or sumptious nature in the furnishings.

No Photograph-Covered Walls.

No rich rugs, no divans, no walls covered with photographs of admiring high school and other girls, such as those of you who have read the fervid fancies of people who exercise their hectic imagination in writing about the people of the screen would be led to expect.

The simple curtain to the right conceals and keeps from dust Mr. Williams' costumes. At the little table by the window he applies the makeup and other war paint of his calling.

We will now pass up to the large stage. The players in the set to the left are William Duncan and Edith Johnson. They are just finishing up a scene.

The small man with the glasses is James—usually known as Jimmie—Young, a true veteran of the films. Jimmie began making movies when the industry was in its mewling and puling infancy, and he is still at it.

Standing near the edge of the platform is Alfred Whitman. Al is not working here now, being employed at Universal City. He has just dropped in here for a friendly call.

The man seated in the chair near Al is Myles McCarthy, who, in addition to being a character actor of considerable renown, is an authority on that useful animal—the hog.

Mr. McCarthy knows hogs from pigs-feet to chittlins, and can tell you how many pork chops, hams, flitches of bacon, links of sausage and hunks of headcheese one hundred bushels of corn will yield when fed to one, ten, or any number of hogs.

The people getting into the automobile are Antonio Moreno, Carol Halloway and Director Hertz. They are starting out on location. The statuesque person near the edge of the stage to the right is Nell Shipman, and the lady walking off the stage is Hedda Nova, the Russian actress, who has just finished a serial and is now working on five-reel features.

The man standing near the shrubbery, wearing the riding boots, the riding crop, the smile and the wrist watch, is Earle Williams. Mr. Williams is working in a film with Grace Darmond as his leading lady called "On Special Duty." Tomorrow he will begin making a picture for the Government to be used in the Fourth Liberty Loan campaign, wherein he will play the part of Young America.

The group of players standing by the swimming pool and wishing they had the time to make a dip are all actors, with the exception of the heavy-set man with the glasses, who is Harry Haven, late of New York, and now right hand man to Director Jimmie Young. The others in the group are Frank Clark, William Marion and Edward Cecil.

Glendale Is Real Dry.

We shall now speed towards the salubrious suburb of Glendale, which is adjacent to but not a part and parcel of the city of Los Angeles.

Prohibitionally speaking, Glendale is one of the dryest of all the arid spots in this dry and dusty district. In spite of this fact, however, a number of movie studios are located here.

No, Lady, the man fighting the duel with the gate post on the lawn of the building we have just passed is not a movie actor, although his strange actions might lead you to suppose him such. The building is not a studio, but an institution for the treatment of those of our citizens who are non compos mentis, or have bats in their belfry.

We are now approaching the Golden West studios. This plant represents the comeback of that once popular player, G. M. Anderson, or Broncho Billy.

Mr. Anderson was one of the early pioneers of the film industry. He is said to have made a hatful of money in the movies, and after an extended absence he has come back to repeat the performance.

We are fortunate in being able to see a wild and woolly western in the making. The set built up here shows the exterior of a saloon, dance hall and gambling hell in one of the toughest towns in the West, and will be part of a play called "The Son of a Gun."

The man on horseback is Broncho Billy himself. He is playing the part of a wild and reckless citizen of those halcyon days of the West when every man packed a pistol and drank his liquor straight.

The young lady standing on the porch is Joy Lewis, the leading lady of the company. The chap near her is Paul Willis. Paul is quite some actor, and one of whom it is said we shall hear more as time and the movies march on into the future.

Earle Williams
A Conscientious Hero.

Percy Helps Out Jessie.

The man with the dark and scheming countenance is Fred Church, the villain of the piece. He is talking to Jessie J. Robbins, the director, and to the left of them is the assistant director, who rejoices in the euphonious and alliterative cognomen of Percy Pembroke.

The men on horseback with the ferocious demeanors and six shooters and bandanna handkerchiefs are not actors in the regular sense of the word but are cowboys and other western characters who have stopped punching cattle for the more lucrative work of the studios. The man on the horse to the right of the saloon is Wind River Bill, of much fame as a rider, roper and all around horseback athlete.

Yes, Lady, it was once a common practice for actors in the western pictures to be buttoned to their saddles with glove fasteners to keep them from falling overboard. Happily, however, that day has passed, along with the day of the Indian decorated with ostrich feathers and armed with musical comedy spears and battle axes.

To Broncho Billy is due much of the credit for these reforms, and in addition to this signal service he was the introducer of the leather cuffs and sheepskin pants—articles without which no movie cowboy is complete, and a costume that is said to have been taken up here and there by actual cowpunchers and other western characters when far enough from home to preclude their being recognized by any of their friends and acquaintances.

Putting "Pep" Into a Picture.

Director William Dowlan has completed for Triangle "The Atom," featuring the two well-known stars, Pauline Starke and Harry Mestayer. One of the big scenes in this photoplay is a set showing a fire and a panic in a theatre—a scene on which the whole plot of the story practically hinges. Several short flashes lead up to this one big feature scene and, in photographing one of these small sets—a bit showing a little group of people in the gallery, the instant the fire starts—Mr. Dowlan didn't get quite the kind of action he wanted, so he resorted to a trick which, while not new, had the desired effect. Just as he was "shooting" this scene a second time and had shouted "action," an assistant, concealed behind one of the Cooper-Hewitt lights, fired two shots from a large army revolver and the "extras"—who were the people in the gallery—thinking one of the smoke-pots had exploded, jumped from their seats in great disorder and rushed for the exits in a real panic. The picture was then taken.

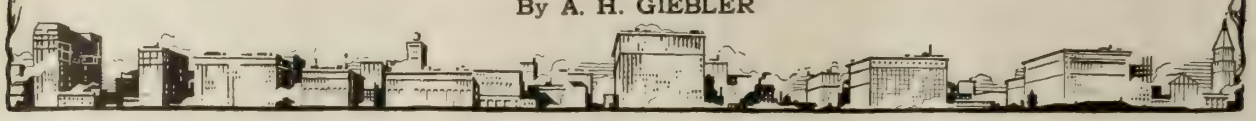
Theda Bara Finishes "The She Devil."

A telegram received by the Fox corporation from the William Fox studios at Hollywood states that Theda Bara has completed photographing "The She-Devil," the production which tells the story of a woman without a conscience. "The She-Devil" was directed by J. Gordon Edwards, this being the twenty-eighth picture which Mr. Edwards has made for William Fox.

In "The She-Devil" Miss Bara portrays the role of a Spanish girl, the reigning belle of the mountain town where she lives. The picture is said to be somewhat different from those Miss Bara has made recently, and affords her splendid opportunities.

News of Los Angeles and Vicinity

By A. H. GIEBLER



"Great Love" Gets Warm Welcome.

"THE GREAT LOVE," D. W. Griffith's first Artcraft picture, was given its initial showing in Los Angeles at a matinee performance on August 12 at Clune's Auditorium. A large and enthusiastic audience saw the afternoon show, but one of the biggest crowds ever assembled—a crowd that included almost every one of any importance in the film colony—attended the night performance.

There was no ceremony, speeches or personal appearances. The film was presented simply as one of a series of pictures that Griffith is making for Artcraft.

The picture was received with the greatest evidences of favor by the audience, and has been playing to capacity houses ever since the opening performance.

Anderson Company on Way East.

An automobile containing one camping outfit with paraphernalia sufficient for the needs of seven people, one typewriter, Broncho Billy Anderson, Director Jesse J. Robbins, Assistant Director Percy Pembroke, Villain Fred Church, Character Men Thomas Kelly and Joseph Flynn, and Press Agent Ford Beebe is somewhere east of Los Angeles headed for New York, which place every member of the party hopes to reach, barring blowouts and breakdowns, in three weeks from the date of departure, August 6.

As soon as the Anderson company finished its last picture, "The Son of a Gun," G. M. Anderson found it necessary to go back East on business, and in order to keep production going it was decided to take the more important members of the company to New York and stage a picture there. The party will not play the hotels, but will depend on their own ability to cook up the "chow" on the road.

Kerrigan Leases Studio.

The Willis and Inglis studio and a plot of ground adjoining in Hollywood has been leased by Jesse D. Hampton, president and manager of the J. Warren Kerrigan Company, for the production of future Kerrigan features. New additions and improvements are being planned for the studio, which is already one of the best equipped plants on the West Coast.

McGaffey in Charge of Liberty Films.

Kenneth McGaffey, publicity manager at the Lasky studio in Hollywood, has been put in charge of the special feature films made for the Fourth Liberty Loan drive. Many of the film celebrities in and about Los Angeles have made short films for propaganda, and Mr. McGaffey will furnish information regarding the disposition of the films.

Among the players who have contributed films for this patriotic purpose are Mary Pickford, Mae Murray, Douglas Fairbanks, William S. Hart, Charles Chaplin, Sessue Hayakawa, William Duncan, Lillian Gish, Fred Stone, George Beban, Dustin Farnum, Enid Bennett, Charles Ray, Dorothy Dalton, Wallace Reid, Roscoe Arbuckle, Mack Sennett, William Farnum, and Earle Williams.

Mme. Bernhardt Visits Studios.

The Brunton studios were honored with a visit by Mme. Sarah Bernhardt on the last Sunday of the famous tragedienne's engagement at the Orpheum in Los Angeles, where she held an informal reception and posed for photographs on one of the big stages, and formally launched Mme. Yorska, her protege, into moving pictures. "The Net," written especially for her by Sarah Bernhardt, will be Yorska's first photoplay.

Picture Preview.

The latest Western feature turned out by the Diando Film Corporation, "The Coming of the Law," was given a private showing to members of the trade and press last week. The story is a "Western" directed by Stuart Paton, and features Betty Compson and George Larkin.

Billie Rhodes Starts Work.

The first of the Billie Rhodes productions has been started at the studios of the National Film Corporation under the direction of Louis William Chaudet. The company has been working in the San Gabriel Canyon and at Arrowhead Springs on scenes for the production, which is an adaptation of "The Girl of My Dreams." Lamar Johnstone is cast as the heavy, Leo Pierson in the juvenile, and Jack MacDonald in the character lead in support of the star.

Japanese "Rickshaw" for Hayakawa.

Sessue Hayakawa has just received a handsome new jinrikisha from Tokio, Japan, which will be used in future Hayakawa productions in scenes depicting the native land of the actor. The "rickshaw" is equipped with pneumatic tires, silver mountings on the handles and other parts of the vehicle, and a specially constructed top and seat cushions with pockets arranged for the storing of articles while riding the cart.

Actress Sues for Divorce.

Molly Malone, whose marriage in July, 1917, to Forrest Cornett, son of a Presbyterian minister at Santa Monica, resulted in a brief six weeks of happiness, is applying for a divorce on the grounds of desertion. Miss Malone has recently undergone an operation for appendicitis.

War Workers Among Film Folk.

At the canteen held by the Stage Women's War Relief at the Mason opera house, August 11, Mrs. William DeMille and Mrs. Wilfred Buckland presided as hostesses at the tea table. The chief entertainer was Fred Niblo, and the guests of honor were Monroe Salisbury, Enid Bennett, Mildred Harris, Priscilla Dean, Vivian Martin, Juanita Hansen, and Mr. and Mrs. Harry Mestayer. Gladys Brockwell was in charge of the courtesy committee, and her assistants were Mary Thurman, Zazu Pitts, and Mary Mersch.

At a British Ambulance Society benefit given at the Alexandria Hotel, Ann Kroman and Percy Haswell (Mrs. George Fawcett) were among the entertainers. Miss Haswell gave Shakespearean readings, for which she is famous.

Eddie Lyons and Lee Moran, who had the hobby of collecting clothes worn by stage celebrities, have given their collection to the Red Cross shops to be sold for the Cause.

Wallace Reid, Dorothy Davenport and Ora Carew were guests of honor at the Kinema Red Cross Tea Room last Tuesday, and Milton Sills on Friday.

Winifred Kingston was one of the hostesses at the Red Cross Tea Room on Eighth and Alvarado on Wednesday. Dorothy Dalton was guest of honor on that day.

Bud Jamieson, of the Rolin-Pathe Company, was chief entertainer at the Red Cross Adobe Inn on Thursday.

War Notes.

Robert Gordon, juvenile film player, whose work in the Mark Twain stories and in "Missing" is making him famous, has enlisted in the army.

Bernard Schwartz, assistant publicity man at the Paramount exchange, joined the navy and left for San Francisco last week.

Tom Forman, former leading man at the Lasky studio, and recently promoted to the rank of lieutenant, has been transferred at his request to the aviation service.

Douglas Fairbanks has received a cable from France that Harry Thorpe, his former cameraman, has been reported missing since August 1.

Mary Moore, sister of Owen, Tom, Matt and Joe, and daughter of Mrs. Rosanne Moore, of Hollywood, has gone to New York with the expectation of sailing any day for France in the capacity of a Red Cross worker.

Kanaghy Leaves for Denver.

H. H. Kanaghy, for several years connected with the various exchanges in the Los Angeles districts, leaves next week to take charge of the Sherry Service branch in Denver.

Twenty-Five the Right Age.

Lee Ryan, who has been appointed by the Theatre Owners' Association of Southern California to train women in the methods of operating moving picture projection machines to take the places of men operators who have gone to war, says that several motion picture houses in Los Angeles are already dark on account of the scarcity of men operators, and unless the girls "get in and learn the business the pictures are going to stop moving, that's all."

"Twenty-five is the right age," says Ryan. "From that on to forty. At eighteen they are apt to get married. That's bad for the business. And be-

tween the ages of eighteen and twenty-five there's danger of them stepping out to the beaches."

According to Ryan, a hundred operators are needed in Los Angeles immediately, and several hundred for various points in southern California.

Theatre Balcony Given Extraordinary Test.

An unusual test was given to the balcony of the new theatre being erected at Eighth and Main streets by the Miller Amusement Company. The test was for the purpose of determining the safety of the balcony, which is being constructed upon what is known as the cantilever system. Eighteen thousand sacks of cement, eaching weighing one hundred pounds, or a total of 1,800,000 pounds, were placed in the balcony for this demonstration.

L. A. Theatre Tattle.

B. C. Steele, manager of the Symphony, was host to the Evening Herald newsboys two nights last week during the run of Viola Dana's picture, "Opportunity." Harold Lloyd and Bebe Daniels in person welcomed the boys.

The Kinema orchestra has been augmented to the extent of six new solo artists, which is the beginning of a movement to gradually enlarge the orchestra until it assumes symphony proportions.

William Duncan and his supporters in the Vitagraph serial, "A Fight for Millions," provided the seventh act on the Pantages vaudeville and picture bill last week. The serial is one of the regular weekly numbers on the Pantages program.

Chris Glimm, manager of the Garrick Theatre, has sneaked away to Bear Valley for a week's fishing.

Little Thrills of the Week

OUT of a total of forty-five people pinched for violating the speed and traffic law the past week only three were movie players. This fact causes us to point with pride, thrill with exultation and other feelings of a gratifying nature. And furthermore, out of the three, only one was cited for going too fast. The other two were haled before the bar of justice for not going at all.

Mary MacLaren stepped on something in her car out on Cahuenga avenue in Hollywood, and a cop stepped out in the street and gave her the high sign—and Mary put up ten bones and promised to be in court bright and early the next morn. The other malefactors were Edna Purviance and Franklyn Farnum, each of whom parked their cars too long in the downtown district.

* * *

Because of the fact that it seems impossible to get anything like accurate information as to whether Constance Talmadge and Norman Kerry are really married we have decided to say nothing at all about the rumor.

* * *

Bessie Barriscale bragged about her star Jap cook last week, and immediately Elliott Dexter comes forward with stories about one Tassa, nicknamed "The Admirable" because of his great skill as pancake, flapjack and waffle maker.

* * *

The secret is out. That is, part of it is out. Sessue Hayakawa says "Sessue" is pronounced Sess-you, and means successful fisherman. We hope to give the pronunciation and meaning of the other half of the name next week.

* * *

A Mrs. M. P. Mitchell has filed a complaint with the Public Welfare committee alleging that certain films shown in Los Angeles are vicious and not fit to be seen by children; and because she did not state any specific film, the City Council, with whom the complaint was filed, can take no action. Will the producer who makes this kind of films please come forward and acknowledge the corn, so that action may go on?

Studio Shorts

DUSTIN FARNUM has just completed the building of a hydroplane which he has christened "Over the Top" and with which he intends to compete for the championship honors in the Nordlinger trophy.

Ruth Clifford, who just recently bought a new car, has had three smash-ups in six days. Ruth escaped unhurt each time, but oh, the car!

All the members of the Diando western company under the direction of Stuart Paton are taking a vacation while waiting for a new story that is being prepared for them. Paton has gone fishing; Betty Compson to Catalina Islands, and Horace Carpenter is overhauling his automobile.

Olga Grey week-ended in Los Angeles, joining the William Russell company on Sunday on their way to San Diego for exterior scenes for "When a Man Rides Alone."

George Hull, magazine writer, has been added to the scenario force at Universal City.

Christy Cabanne's family has been augmented with the addition of a little daughter, born August 15.

Billie Rhodes celebrated her birthday one day last week with a party given in her honor by William A. Parsons, her manager, at Arrowhead Springs.

George Fisher is whiling away a short vacation in the hills of Catalina Islands.

Will M. Ritchey has severed his connections with the American studios in Santa Barbara, and has joined the Lasky force of scenarioists.

William Parker, also of the American editorial department, has returned to Los Angeles.

Ben Wilson, upon completion of the Universal serial, "The Brass Bullet," was given a banquet and presented with a solid gold cigarette case by the members of his cast, which was headed by Juanita Hansen and Jack Mulhall.

Darrell Foss, late leading man for May Allison, has been ordered by his physician to take a rest and go up on the mountain top.

Isadore Bernstein, who has just returned from a mountain camping trip, announces that extensive improvements will be made at the National Film Corporation's plant on Gower and Santa Monica, Hollywood.

Jack Mulhall was nearly blind for a few days recently as the result of working under strong Klieg lights for a short bit of film to be used with a patriotic song.

Lillian Gish will not appear in the next Griffith picture, it is said, as she wants to take a vacation and visit her dentist.

Claire Du Brey has been spending her vacation in Northern California.

A big cake given to Mary Pickford by her godsons, the 143rd Field Artillery of California, before their departure, brought the sum of $18.40 at a Red Cross shop in Santa Monica.

Eugene Lewis has been made associate scenario editor at Universal City, and shares the duties of Elliott Clawson, head of the scenario department.

Harry Carey made personal appearances on three nights during the week his picture "Hell Bent" was being shown at the Symphony.

Waldemar Young has returned to Universal City after a long absence, to write original stories and prepare continuity for the screen.

Don Meaney, with Elliott Howe for his teacher, is studying the art of directing pictures at the Brunton studios.

Ike St. John is now handling the publicity for the National Film Corporation.

Hazel Fleming has been engaged as leading woman for Bill Desmond, and Millicent Fisher for Taylor Holmes in coming Triangle features.

Ruth Roland was laid up for several days as the result of an accident when a horse she was riding in a scene for a late episode of "Hands Up," ran headlong into the camera, smashing the lens into fragments and seriously injuring the actress.

Dorcas Matthews, who was operated upon a few days ago at a Los Angeles hospital, is critically ill.

Blanche Sweet and Clara Kimball Young are expected back from New York next week.

Mrs. Bryant Washburn and Mrs. Elmer Clifton sold $2.063 worth of advertising space for the Movie Ball program in two days' time. This was the best record for any team out on the same mission.

Peggy Prevost, formerly with the Fox, Harold Lockwood and Billy Parsons companies, is now a member of the L-KO Comedy organization, working under Charles Parrott.

Constance Talmadge has returned from New York, where she visited sister Norma.

Helen Gibson has returned to Universal City, to be featured in two-reel thrillers of the West that was.

Cliff Smith boasts of having hooked one trout during his fishing trip to the Big Bear Lake. According to Cliff, it was the only trout in the whole lake, and it was some stunt to induce it to bite at all.

Nicholas Dunaew, Russian player, poet and dramatist, is playing with Fritzi Brunette in "Vendetta's Daughter," a coming Bluebird.

Monte M. Katterjohn, of the Lasky scenario staff, is in communication with George Creel, chairman of the committee of Public Information, regarding the writing of a special story for a propaganda film.

Marie Walcamp is to ge starred in a Bret Harte story, "In the Carquinez Woods," being directed by Colin Campbell. Al Whitman plays opposite.

A special production of "Julius Caesar" is soon to be staged for the soldiers at Camp Kearney, in which a number of the film stars of Los Angeles will take part. William Farnum and Raymond Wells are at the head of the movement.

Jap Sailors as Honor Guests.

The Royal Victoria theatre of Victoria, B. C., recently enjoyed the distinction of conducting a unique event. For three nights it was used for the entertainment of four hundred members of the crew of the Japanese warship "Kirishama" as guests of the British Columbia Government.

Manager Denham secured a number of cartoon comedies and other pictures which he felt would be easily understood by the Far Easterners. The tiny warriors marched from their ship each evening and lined up in font of the theatre for inspection before entering. The flags of the Allies were displayed on the screen while the orchestra played the National Anthems of Great Britain and Japan.

Each one of the sailors was presented with a souvenir card of welcome from the City of Victoria. These cards bear photographic reproductions of the British Columbia Parliament Buildings and other Victoria places of interest.

America's First Woman Exchange Manager Runs Over to Chicago from Kansas City

THE Chicago office had the unique pleasure Saturday, August 17, of being entertained for about ten minutes by W. E. Arthur, at present on the sales force of A. D. Flintom, manager of Paramount's Kansas City's office, who spent several days in the big city getting familiar with the methods of doing business in exchanges here—Paramount's office, of course, being headquarters.

Now if this were all the word "unique" as applied to the pleasure would be out of place. But it is not all. Though the card handed me bore the name, W. E. Arthur, the visitor was a young woman, with a manner just as breezy as the Chicago climate and just as pleasant as Chicago's best.

It took only a few moments to learn that the fair visitor was Mrs. W. E. Arthur, and that the sex prefix had been suppressed as a non-essential, seeing that W. E. Arthur is doing a man's work, and has been doing it in the film business for over six years.

But even this explanation does not entitle me to the use of the word "unique." Suffice it to say that I use it because W. E. Arthur bears the particular honor of being the first woman exchange manager in America. She was manager of the Oklahoma office of the Yale Photoplay Company for over a year. That was about six years ago, when the company was controlled (it is still, I understand) by A. D. Flintom, and he can vouch for the accuracy of W. E. Arthur's claim. If any other fair claimant can dispute the title then let her do so now, or forever after hold her peace.

Mrs. Arthur came on to the city from her home in Cleveland, where she had been spending her vacation for several weeks, and she left for Kansas City Monday. She spoke in high praise and appreciation of the cordial reception given her in Chicago by the trade. She told me that she had been received everywhere "with real Western courtesy and hospitality," and that compliment to Chicago means something, coming as it does from a wide-awake woman who has traveled for six years through Iowa, Nebraska, Kansas, Missouri and Oklahoma in the interests of the film business.

The trade of Chicago respectfully bows its acknowledgement, Mrs. Arthur!

Government to Hold Exposition.

The United States Government War Exposition, which will be held in Grant Park from September 2 to 15, promises to be one of the greatest big shows Chicago has ever held within her boundaries. As one traverses Michigan avenue just now the eye is caught by immense rows of buildings stretching for hundreds of yards in Grant Park parallel to the great highway. They have sprung up almost within a night, and hundreds of workmen are busy preparing all the other accessories of the most unique and remarkable show yet seen in America.

One of the real, thrilling spectacles will be the actual replica of part of a battle fought by our boys on the Western front. The real battle line will be duplicated exactly, with "No Man's Land" and the barbed wire entanglements separating our trenches from it. Then relics from hard fought battlefields of every possible description will be on view in the building. Besides, at nights, official British, French, Italian and American war pictures made by the army and navy of each country will be exhibited in several of the great buildings. Joseph Hopp has been appointed to take charge of everything in connection with the showing of these pictures by H. P. Harrison, chairman of the program committee. As many as half a dozen screens will be in use at the same time.

The grounds will accommodate 75,000 people, and everyone of that number will be able to view the realistic war scenes to advantage.

Geraldine Farrar Returns from Cody.

Geraldine Farrar, accompanied by Reginald Barker, Milton Sills, Tom Santschi, and a company of twenty, passed through Chicago Tuesday, August 20, from Wyoming, where they have been engaged in the production of Miss Farrar's second Goldwyn picture, "The Hell Cat."

The last day was spent at Valley Ranch, where the final scenes of the picture were taken, and Miss Farrar considered this work the most strenuous task she has yet experienced in her photoplay career. Seeing that all the railway reservations for the return trip had been made it was highly imperative that the production should be finished the day preceding. The sun, however, was so uncertain owing to the cloudy sky that Miss Farrar, Reginald Barker, and Percy Hilburn, the cameraman, were obliged to dash from point to point in order to catch the shifting sunlight. This was rendered all the more difficult because of the thick sage brush which had to be traversed and the rocky streams that must be forded.

It goes without saying that the entire company was pretty well exhausted when they began the four-hour automobile return trip to Cody. Then, in addition, the packing of all the company's effects had to be done, and this added to the hustle and bustle record to get away in time. The special which bore them eastward left Cody Sunday morning, August 18, and arrived in Chicago Tuesday. Miss Farrar and her party stopped over for an hour in Chicago before leaving for New York on the 20th Century.

Miss Farrar was enthusiastic over her role in "The Hell Cat." She pronounces it entirely unlike any which she has hitherto attempted. Besides, the story is powerful and the picturesque scenes taken in Wyoming serve to heighten the beauty of the production.

American's Selling System a Success.

R. R. Nehls, general manager of the American Film Company, is enthusiastic over the success of the "direct" selling system recently inaugurated by his company. He states that actual figures in his possession prove that the new system is an ideal one.

Mr. Nehls is now receiving daily reports from American representatives at different points which show that contracts at many points in the territory have already been closed, and that the sales are increasing daily for the Minter, Russell and Fisher features. The complete series is comprised of eight five-reel pictures for each of the stars mentioned.

"The Eyes of Julia Deep" is the first of the Mary Miles Minter series, and from all accounts it is likely to prove one of her very best, and better in some respects than some of her former pictures.

"Hobb's in a Hurry" is the first of the Russell series under the new system. Mr. Nehls believes that this is the first man story of the athletic type yet produced where one is impressed that the story has not been written merely to justify the feats of the player, but one is impressed that the feats come in a natural way as adjuncts of the story. The first of Marguerita Fisher series is described as a different picture, serious and whimsical, but never silly.

Committee Favors Amalgamation.

An informal meeting of the executive committee of the M. P. E. L. of A. was held at headquarters, this city, Tuesday, August 20, President Schaefer presiding. Great harmony prevailed during the deliberations on the question of the amalgamation of the league and the A. E. A., Mr. Schaefer told me. It is the intention to have several meetings devoted to the same matter before the final meeting, which will be held Labor Day. Great efforts are being made by members of the league generally to bring about harmony between the rival organizations, and President Schaefer is very sanguine over the final result.

Hopp Starts Work.

Joseph Hopp, Chicago representative of the American Film Company, took up his work in temporary headquarters assigned him in the Pathe's Chicago office Monday, August 19. He informed me

that his first contract was signed by Claude E. Elliott for the De Luxe Theater, Wilson avenue, near Broadway, on the first day. Mr. Elliott is one of the shrewdest and keenest film men in the city, and has charge of the booking of programs for the De Luxe and other important theatres. The De Luxe contract is for a three days' run each for the Mary Miles Minter and the Russell productions, the contract covering the entire first year.

H. E. Belford, who has had long experience in an executive capacity and as salesman in Chicago and tributary territory, has been appointed by Mr. Hopp as his chief assistant. The American Film Company productions will be shown to all interested exhibitors in Pathe's projection room in the Consumers' Building.

Lloyd Comedies Popular in Chicago.

H. E. Roach, producer of the Harry Lloyd comedies at the Rollin studios, Los Angeles, just managed to make connection with the train on his way to New York, Wednesday, August 21. The train from the West was several hours late. Manager Rogers, of the Pathe office, this city, tells me that the Lloyd comedies are popular in his territory.

Belgian Film Aids Milk Fund.

"Belgium, the Kingdom of Grief," the official Belgian war picture shown at the Auditorium last spring by the Women's Committee of the National Council of Defense, will be used in a coming campaign the purpose of which is to raise $100,000 for Cardinal Mercier's milk fund. The feature will be shown in this instance at Steinway Hall for one week beginning September 2. Father John DeVille, a Belgian clergyman, of Chicago, who was sent to the city on a special mission by the Belgian cardinal, will deliver a lecture at every presentation.

"A Hoosier Romance" Popular.

"A Hoosier Romance" showed to excellent business during its first week's presentation in Chicago at the Ziegfeld Theatre. The city press had many complimentary things to say about it. The following excerpt is taken from Kitty Kelly's review in the Herald-Examiner:

"Much after the pattern of Griffith it is, with Colleen Moore as the bullied daughter of Farmer Thompson, seen constantly, "close-up," welling tears, quivering lips, stricken fawn eyes, quite in the way of la Gish, with quaint children naturally posed, with artistically lighted love scenes in peach blossom settings, civil war costumes, lingering fade-outs of sentiment, twelve-foot studies in expression, the whole thing sweet and sad."

James H. Seevers Joins Colors.

E. W. Penrod, manager of Universal's Indianapolis office, advises me that another member of his working staff has joined the colors. James H. Seevers is his name, and his address is now Regiment 9, Company 499, Camp Farragut, Great Lakes, Ill.

Fine Programs for the Orpheum.

Aaron J. Jones, of Jones, Linick & Schaefer, during his recent visit to New York closed contracts for exclusive first run showings for all Famous Players-Lasky and Artcraft pictures for the Orpheum, and also for Goldwyn and Vitagraph feature pictures. The Orpheum announces an interesting bill for the week beginning August 25, including "By Hook or Crook," with Carlyle Blackwell; "The Marriage Ring" (Paramount), with Enid Bennett, and "The Turn of the Wheel" (Goldwyn), featuring Geraldine Farrar.

See "Behind the Lines in Italy."

"Behind the Lines in Italy" has been shown to appreciative gatherings during the first week of its run at The Playhouse, this city. The original length has been cut to 6,000 feet, with the result that the spectator is given the most condensed view possible of the remarkable war activities of our Italian ally.

The first view of these pictures is marked by a continuous series of surprises, because the average American is wholly ignorant of the mighty efforts put forth by Italy to win the war. If the pictures succeeded in establishing this fact alone they would be well worth while; but they accomplish a great deal more.

One can scarcely believe one's eyes when he sees countless workmen engaged in war industries of every kind. We are astonished to find that Italy came near being the mother of the fighting aeroplane. These are of many types, from the swift-flying, light-engine fighter to the monster Caproni machine.

The great factories in which these war industries are carried on convince us that America, Britain and France are not the only countries conducting war activities on a gigantic scale.

Every man and woman and every boy and girl of intelligence in America should see these pictures—not to be amused or entertained, but to learn many important and interesting things which every American should know.

The picture is being distributed by the George Kleine System.

"Triple Trouble" Has Big Demand.

Manager Whelan, of the Chicago office of the George Kleine system, informs me that bookings of "The Unchastened Woman" are very heavy and that he is working 16 prints of Charlie Chaplin in "Triple Trouble" in the city and tributary territory. Many of the high class houses have booked it, including ten houses on the circuit of Lubliner and Trinz.

Hamm Obeys Orders "Work or Fight."

William Hamm, who has had charge of the booking department of the George Kleine System for some time past, recently decided to follow the Provost Marshal's orders to "work or fight." He will soon begin work for the Government by working on Liberty Motors.

To Be or Not to Be? Is the Question.

The managers of two picture theatres in South Oak Park were recently arrested for showing pictures which had not been censored. They said in defense that they could not afford to pay the two dollars a day per theatre which the suburb has fixed for censorship. The patrons of the houses fearing that they would lose the only entertainment they have, appealed to the trustees. The vote of the latter was a tie, and the president refused to cast the deciding vote, so the end has not yet come.

"Crashing Through" at Auditorium.

"Crashing Through to Berlin," Universal's latest war picture, will be shown at the Auditorium for the week beginning Sunday, September 1. The producing company has aimed at making the picture a chronological record of the war from its outbreak in 1914 to the present time. The presentation at the Auditorium will be continuous, from 11 a. m. until midnight.

The picture has been running at the Broadway Theatre, New York, for three weeks with great success, it is said. The week at the Auditorium has been well timed, as the city will be crowded with visitors from the Middle West, eager to see the big War Exposition in Grant Park, on the lake front.

GRIFFITH FILMS CONGRESS IN SESSION

Producer Engaged on American Propaganda Subject for Government—Foreshadows Big Picture

FOR the first time in the history of the House of Representatives a motion picture of that body in action was secured Saturday afternoon, August 24, by David Wark Griffith, producer of "Hearts of the World" and other big spectacles. Mr. Griffith was granted special congressional permission to set up his cameras in the interior of the House and secure scenes during the activities in connection with the selective draft amendment. Tests were made following the taking of the pictures, and from all accounts both the lighting and the general photography were unusually striking.

Mr. Griffith will use these scenes for a special American propaganda production on which he is at present working for the United States Government. This announcement will not come as a surprise to the many who have followed the work of this producer in recent months, and, while no definite plans are as yet to be made public, it seems extremely probable that in a few months at least the American public will be treated to another big Griffith master work, of which "The Birth of a Nation" and "Hearts of the World" are now the forerunners.

Mr. Griffith has been commandeered, it is said, by the War Department. He is desired for the supervision of a series of important propaganda pictures setting forth the position of the United States before allied and neutral countries. His "Hearts of the World," now passed its 300th performance in New York City, was made under the auspices of the British and French war officers, and with the co-operation of David Lloyd George and other officials. Griffith's unusual ability to secure actual battle scenes and to interpolate them into a romantic and highly dramatic story has made him the most valuable of war producers, and there is every reason to expect something notable in the near future.

ALLAN ROCK WITH AFFILIATED.

Allan Rock, well known in New York as a film publicity man, has been appointed to supervise the publicity of the Affiliated Distributors' Corporation, a position lately held by E. Lanning Masters, who is no longer in the employ of that concern.

The Motion Picture Exhibitor

ADVANCE ON CHICAGO FOR CONVENTION

Exhibitors, Producers and Distributors Will Assemble at "Get Together" Meeting at Hotel Sherman, September 2 to 7

BE IT said in Chicago's favor that the old town has never "pulled a flivver" in the line of motion picture conventions, and it is declared by those who have in charge the meeting scheduled for September 3 to 7, at the Hotel Sherman, that all records for attendance will be broken if advance interest may be taken as any criterion. Frank Rembusch and Louis Frank have been tireless in their efforts, and declare that responses already received from prominent exhibitors indicates that every section of the country will be represented.

"There never has been a meeting where producers and distributors could talk over problems with the exhibitor," says Mr. Rembusch in an announcement delivered to the trade press. "Political meetings have been many, but this time the exhibitor and producer are to be brought together in a new and great opportunity for mutual understandings." Chairman Frank and Secretary Rembusch have announced a tentative program that incorporates discussions of many topics vital to the industry from every point of view.

"Everybody" Will Be There.

The most prominent names among exhibitors and producers are expected to be registered at the convention, and Secretary Rembusch, anticipating a rush for accomodations, urges prospective visitors to make reservations at the hotel they prefer to patronize—although it is logical to presume that most of the delegates will center at the Sherman House, where meetings will be held, starting with registrations at the convention Monday morning, September 2.

The program has been arranged to cover activities morning and afternoons, with entertainments in the evening throughout the week. It will be a genuine old-fashioned "get together" meeting of showmen and producers. Some of the questions to be taken up will be "To Help Win the War," "Equitable Taxation," "The Future of the Business," "More Efficiency and Economy," "Censorship and Adverse Legislation," and all problems that concern the industry as a whole. At the same time each one will be allowed to discuss his individual work.

Rembusch and Frank in Town.

Frank J. Rembusch, secretary of the American Exhibitors' Association, and Louis H. Frank, chairman of the convention committee, were in New York City for a few days during the week of August 19 to 24, stirring up interest in the Chicago meeting which is to take place September 3 to 7. They found that there would be a large New York delegation present, among whom many of the large producers would be numbered. On the question of amalgamation Mr. Rembusch said that invitations had been sent to all the leading members of the National League and he hoped that they would attend the A. E. A. meeting for the purpose of discussing that question

HOW SERVICE STARS BOOST BUSINESS

Minneapolis Manager Devises Novel Method of Advertising Patriotic Drama Through Daily Newspaper Drive

THE STRAND THEATRE, Minneapolis, and the Minneapolis Daily News staged a unique and patriotic competition to advertise Madge Kennedy in her Goldwyn drama, "The Service Star." The idea was conceived by Charles Branham, manager of the Strand, and so timely and unusual was the plan that the Daily News at once consented to promote the novelty under its own name.

Announcement of the affair had as its caption: The Daily News Wants to Know How Many Stare are in Your Service Flag? This was followed by an explanation, together with the rules and regulations. Complete text of the announcement follows:

"The Daily News wants to know the number of stars in your service flag, and to the mother or father or widow having the most stars in the flags it will give two season complimentary tickets to the Strand Theatre. The competition is not limited to the sons in the service. Brothers, cousins, nephews, uncles, and other relatives, may be included, provided there is a star on the flag for each one in the service. Send your answer to the Service Star Editor, care of the Daily News, giving the name and home address of each man represented on your flag. Winners will be announced in the Daily News and during the performances of "The Service Star," which is shown all week at the Strand Theatre."

It will be noted that the competition was linked solidly with the Strand Theatre and its showing of Madge Kennedy in "The Service Star." The newspaper's announcement and explanations carried a "between the lines" hint for entrants to visit the Strand and see "The Service Star," and Manager Branham's report of business during the week's engagement of the production proves the effectiveness of the campaign.

The event created enthusiasm and no little friendly rivalry among the families of Minneapolis, and everyone having a star or stars on their service flags put in a claim for the complimentary tickets to the Strand. Manager Branham announced the competition by means of slides on his screen and, in addition, posted hand-lettered signs in his lobby announcing that the names would be made known during the performances of "The Service Star."

War Savings Stamps
Are feeding the Army
Best "Buy" in the world.

Ignores Law and Loses Theatre.

The Ontario government carried out a long-promised threat on August 20, when the Provincial license for the Windsor Theatre, Toronto, was canceled for all time and the owner of the theatre, Percy A. Beatty, was fined $10 and costs for offenses under the amusements tax act of Ontario. The exhibitor pleaded guilty to having failed to collect the amusement tax, neglected to use a ticket chopper as required by the law, and failed to make a return to the Solicitor of the Treasury regarding admissions and daily attendance.

A representative of the Provincial Treasurer declared in court it was simply a case of where the amusements tax act had not been put into operation at all, and the few war tax tickets that the accused had secured had been sold and resold many times. In view of the cancellation of the man's theatre license Magistrate Cohen imposed the minimum fine of $10 on one charge and remanded Beatty for sentence on the two other charges. The future of the Windsor Theatre is problematical

Canada Checks Up Ticket Tax.

Montreal moving picture exhibitors are much worried over the receipt of a questionnaire which they have received from the Quebec Provincial Government, and in which they are asked for details of the number and prices of admission and war tax tickets sold by them. It is believed that the Government is working to find a basis for further or increased taxation, and they feel that they are already carrying a weighty load which comes very close to imperiling their business.

Albert H. Beauine, secretary of the Canadian Motion Picture Association, of which H. W. Conover, manager of the Imperial Theatre, Montreal, is the president, called a meeting of the association's executive to discuss the situation and to consider the holding of a general meeting of local exhibitors for a definite stand in the matter.

"Lone Star" Week Proves Popular.

R. C. Steuve, of Youngstown, Ohio, manager of the Orpheum Theatre, recently tried out the wisdom of running a big star for a week, showing him in a different picture each day. Steuve's first revue was with Douglas Fairbanks. The result was so tremendously satisfactory that he has arranged with Paramount to run all of their stars under the same policy.

Novel "Stunt" Gains Applause.

Manager Roland Roberts, of the Regent Theatre, Toronto, put over a neat stunt to advertise a coming attraction, "To Hell with the Kaiser," which will be presented at the Regent during the week of September 2. In making his selections from the news weeklies for the program of the week of August 19, Mr. Roberts spied a scene in a Pathe Weekly which showed the soldiers of a western camp in the U. S. A. forming the words, "To Hell with the Kaiser." He immediately made use of it as a trailer, followed by the announcement that the picture would be shown at the theatre. The stunt actually brought applause every time.

Putting "Pep" into Screen Showings.

Our Portland (Ore.) correspondent reports an interesting experiment, followed by excellent results, in presenting to an audience in novel manner the "showmanship" involving a clever novelty. He says:

"The Liberty" is playing Enid Bennett in "The Biggest Show on Earth." They open with all house lights up. A big drop and side pieces like the side show of a circus, showing pictures of the Bearded Lady, Bosco, etc., you all know. The speiler is in his box and gets off the regular dope. As he speaks of each attraction the spot lights it up. Jack Walker, known to the "profesh" for years as "Happy," is the spokesman. The stunt took well and got everyone in the right frame to enjoy the picture. Appropriate music during the speil added greatly to its merit. At the end an escaped papier mache lion suddenly appears in front of the drop and the speiler jumps down into the auditorium.

This house also makes its own one-sheets. They pose some of the employes in a tableau to represent the motif of the play, photograph it and make enlargements the size of a one-sheet frame, in which they display it. These stunts are the ideas of Ed Myrick, the manager.

Baltimore Exhibitor Joins Aviators.

J. Louis Rome, who was unanimously elected second vice president of the Motion Picture Exhibitors' League of America at the recent convention in Boston, and who is well known in film circles of Baltimore, has joined the aviation corps. He is attending the aviation school just outside of Washington, it is said. He enlisted about two weeks ago.

For several years Mr. Rome has been very actively engaged in film circles of Baltimore. He is manager of the Broadway Theatre and the Baltimore Theatre, and it is understood that he still attends to the booking. When the present Maryland Exhibitors' League was formed about two years ago Mr. Rome was selected to act as its counsel.

He was one of the original company of men who reconstructed the present Broadway Theatre from the old theatre which had been burned. He has a host of friends in Baltimore and elsewhere who will all wish good luck to him in his new undertaking.

Ray Deary Gains Promotion.

Like many other enterprising exhibitors the Manchester (N. H.) Amusement Company, embracing L. A. Rhodenizer and W. T. Howley, issues a herald in the interest of their theatre. We find this interesting item in a recent issue of Star-Light, incorporating an announcement that pays tribute to appreciated service:

"Ray Deary, formerly assistant manager of the Star Theatre, has returned from a much-needed vacation and during the past week has been full of pep and ginger to such an extent that we hereby appoint him 'Manager,' leaving off the word 'assistant.' This has been done with considerable forethought and we can't see any place we can lose. The two jobs will pay the same unless he is able to earn more. This is the first notification we have given him, for we want to see if he has enough interest in the business to glance over Star-Light occasionally."

Ideas on "Stunts" Are Solicited.

Readers of the World are invited to send us descriptions of "stunts" or any showmanship ideas they may invent and put into successful operation in theatre management. An idea that will attract business in one town is likely to "repeat" in another. Send us your ideas; we will print them and they will help showmen in other towns to get the money. In this exchange of schemes, stunts and ideas every exhibitor who reads the World will benefit.

BOSTON FILM MEN HOLD JOLLY OUTING

Jamboree at Hull Ends in Love Feast with Ernest H. Horstmann Popular Hero of the Occasion

An outing at Pemberton Inn, Hull, was given to the exhibitors and exchangemen of Boston, Tuesday, August 13, by Samuel V. Grand, manager of the Boston exchange of the Foursquare Pictures Corporation; Bert Cornell, manager of the Franklin Park Theatre, and Charles Ross, manager of the Lancaster Theatre, both of Boston.

The party left Rowe's Wharf on the ten-fifteen boat and landed at Pemberton after a pleasant hour sail. They soon started things going, for all were out to have a good time. The usual baseball game between the exhibitors and exchangemen was soon in progress, with Stanley Sumner of the Fenway Theatre pitching for the exhibitors and Sam. Moscow of the Boston Photoplay for the exchangemen. Bert Cornell was the catcher for the exhibitors and Walter Camp was catcher for the exchangemen. The line-up was, exhibitors: Catcher, Cornell; pitcher, Sumner; first base, Pinaski; second base, Daniels; third base, Montague; shortstop, Daveling; right field, Wasserman; left field, Jacobs; center field, Seririo. Exchangemen: Pitcher, Moscow; catcher, Camp; first base, Harris; second base, Fecke; third base, Bassett; shortstop, Whiteley; right field, Clarke; left field, Campbell; center field, Brand. The game was won by the exhibitors with a score of 7 to 6.

Other sports followed. The fat man's race was won by Bob Clarke of the George Kleine System. Three-legged race won by Harry Campbell of the Fox, and McQuestin, an exhibitor. Hundred-yard dash won by Stanley Sumner of the Fenway Theatre. The rest of the day was passed in the swimming pool and in various other games.

At four-thirty dinner was served in the private dining room and there they dined and listened to an excellent musical program until seven.

Ernest H. Horstmann was the toastmaster of the evening. He first proposed a toast to the nation's head, Woodrow Wilson, which was followed by a round of applause. They drank a toast to Acting-Mayor Walter Collins of Boston, and the room soon rang with cries of speech.

He said: "Friends and members of the league, this toast was so sudden that I can hardly respond to it, but I do not wish to have anyone take me for the real mayor of Boston, as I am only taking the position for a short period; I really think that my name ought to have been Finnigin, as I am always on again and off again.

Says a Good Word for Casey.

"But I would like to call your attention to one man that is present at this dinner. One who has done a great deal for the city of Boston in the way of censoring pictures. He is always on the job and gives every one a square deal, and that man is John Casey, picture censor of Boston. Another man is John Mahoney, building inspector of Boston, who interprets the law, sees that the theatres are in condition to show pictures, and he is one of the real men behind the gun."

Harry Campbell, manager of the local Fox exchange, said: "Horstmann was a good sport and a good loser, and in behalf of the exhibitors and exchangemen I wish to present this leather bag as a token of our appreciation of the good work that he has done in the past." (Applause.) There were cries of speech from Hortsmann. He said in part:

"Gentlemen, I thank you. I admit I was a good loser. As for the reason I entered that contest you can draw your own conclusions. On the morning of the election I knew that the fight was between Schafer and myself. Schafer was a bigger man than I, and I decided to withdraw, but I only ran at Schafer's request. Now it is up to us to get together. I don't care if I did lose. Defeat is not disgrace, and I am now ready to do my best to help the industry, and I appreciate the gift very much."

"I am ready and willing to work for the industry as long as possible, and we must get behind Schafer and work to do this. We must attend all the meetings and put the organization on a higher basis. In traveling over the country as the national league secretary I came across no town or city where pictures are shown any better than they are in Massachusetts and Rhode Island."

Stanley Sumner of the Fenway Theatre took the floor and said: "We all know that Horstmann has done more for the league than any ten men. There is one man who has done a great deal and that is Bert Cornell, secretary of the Massachusetts and Rhode Island branch of the league. It was he who ran the Movie Ball and put it over in spite of great opposition."

Cornell Catches a Wrist Watch.

Sumner then presented Cornell with a wrist watch, a token from his personal friends of the league. Bert Cornell was then called upon for a speech, but said that he was wholly unprepared and could only thank them for the gift.

Other speakers were Sargeant Gamble, picture censor of the State of Rhode Island, and Chief Plunkett of the State Police.

At seven o'clock the dinner was over and the party started back.

Those at the outing were: Acting Mayor of Boston Walter I. Collins, Picture Censor John Casey, Chief Plunkett of the Massachusetts State Police, Building Commissioner John Mahoney, Sergeant Gamble of Rhode Island; Charles Bean, president of the New Hampshire Branch of the Exhibitors' League, Rich C. Miller, of Poli's Circuit; Samuel Grand, of Foursquare Pictures; Bert Cornell, of the Franklin Park Theatre; Charles H. Ross, of the Lancaster Theatre; Bob Clark, of the George Kleine System; Harry Campbell, of Fox; Herman Rifkin, of the Eastern Feature Film; Harry Asher, Joseph and John MacConville, all of the Famous Players-Lasky Corporation; Stanley Sumner, of the Fenway Theatre; Samuel Pinaski, of the Modern Theatre; Charles Harris, of the Boston Theatre; Dave Selznick, of Select; Joseph Rogers, of Select; Harry Segal and Bob Cobe, of Metro; Stanley Hand, of Pathe; James Mullen, of Universal; Sam Moscow, of Boston Photoplay; Samuel Grant, of Boston; George Fecke, of World; Frank Saulman, of Vitagraph; Jim Murphy, of Boston Photoplay; Harry Wasserman, of Boston; Thomas Sererio, of the Park Theatre; Louis Boas, of Fall River; Frank Daniels, of Lynn; E. R. Gregory, of Dorchester; Glover Weare, of Beverly; Edward Farrell, of the William L. Sherry Service; Jacob Wasserman, of Boston; P. Lydon, of South Boston; Frank Howard, of Boston; Frank Jones, of the Codman Square Theatre; R. D. Marston, of Boston, and many others. HOWE.

Dayton Exhibitor Enters Politics.

D. H. Thompson, manager and owner of the Mus-us Theatre, Dayton, and who has been president of the Miami Valley Exhibitors' League for some time, is one of the first motion picture men in Ohio territory to see that action is better than words in bringing about political reform in regards to the film houses. He is a candidate for member of the Republican Central Committee of Montgomery County. Mr. Thompson has made many friends while president of the local league and is being backed by all of the local exhibitors as well as the League. It will be in this way that motion pictures will be helped, for without political representation motion picture men are considered helpless.

HERE'S A REAL SELLING CAMPAIGN

The Moving Picture World Presents the First Behind-the-Scenes Glimpse of a Real Campaign by a Real Campaigner That Will Interest Other Than Pathe Employes

[illegible] section of the country [illegible] Manager [illegible] Western District Manager.

[illegible] Mr. North inaugurated a campaign for more business and provided a [illegible] plan as a theme. By permission we will reprint his selling letters and give an intimate impression of how he conducts his campaign. This is the first effort on the part of a trade paper to print matter such as this campaign and we feel it will interest people in other exchanges managers and be of almost equal interest to live exhibitors as showing how the salesmen are kept keyed up to their high pitch. The exhibitors know that the salesmen are aggressive. It will interest them now to know that the Man Higher Up is at their task just as closely as they follow the eventual patron.

The interest as is explained in the letter reproduced here is of indefinite duration for the cup will pass from office to office as the contest runs. The month in April has been taken as a standard because in that month the Pathe salesmen broke all company records as their effort to go over the top in a campaign dedicated to the then new Vice President and General Manager himself. The [illegible] consists of W. A. Calkins, Salt Lake; E. O. Chalin, San Francisco; Wade K. Scott, Denver; L. O. Lukan, Seattle; F. D. Finn, Los Angeles and P. D. Carroll, Spokane.

In the first letter Mr. North outlines the campaign plan as follows:

Dear Mr. ——

The writer has been appointed with the Committee having charge [illegible] which we shall receive a basket of candy every day we are winning and the commission is to be made the award of August the most productive month for the Exchanges under the jurisdiction of Salt Lake, Denver, Los Angeles, San Francisco, Seattle and Spokane, and that the office which records the highest percentage of net sales for the August season will receive a suitably engraved silver loving cup, and said cup to be competed for under same conditions during the month of September and the next succeeding months and the contest to be brought to a close when the one office succeeds in winning any two out of three successive months. Upon such [illegible] the cup will remain in the possession of said office.

The month of April netted a gross business for your office in the amount of $——. With all figures we have in sight for the August returns there is no doubt in the world in the writer's mind but what each and every one of the Western offices will exceed their April figures a million times over in effort.

The commission, as set out only [illegible] the amount of your allowance, and each and every one [illegible] with your herewith, but it will [illegible] means will be demanded and that [illegible] "Results."

What do you think of this scheme? If it meets with your approval and the approval of the members of salesmen of the Western division the writer will put it in force and order the [illegible] of sheets, and also lay out campaign, as well as rules and regulations governing the manner, and will have same ready and every one goes to [illegible] and full amount of [illegible] by that time writer is very enthusiastic over this idea. He would not consider pushing it in force without the consent of the majority of the managers in the Western division.

Will you kindly give this matter your close personal attention and advise the writer by wire, care of the Seattle branch, your decision immediately upon your receipt of same.

Wishing you continued success and the best of health, I beg to remain,

Yours very truly,

PATHE EXCHANGE, INC.
TOM NORTH
Western District Manager

The second letter will follow next week.

COL. LEVY HERE TO BUY PRODUCTIONS

Kentuckian Already Has Secured Eight Independent Subjects and Is in the Market for Three or Four More

COL. FRED LEVY, of Louisville, who is spending a month in the North, combining business with a vacation, is one of the interesting figures in southern film circles, but is at the same time a man whose widely diversified activities in other lines have kept him out of the limelight of filmdom to a large degree.

"I am in New York," said Colonel Levy in the headquarters of the First National Exhibitors Circuit a few days ago, "to purchase a number of productions for the Big Feature Rights Corporation, controlling the First National franchise for Kentucky and Tennessee. I have already purchased eight features of which I am president. At the same time, Mrs. Levy and I are making the most of the trip together to take in all the new productions on Broadway and have an option to spend a few weeks at Saratoga.

"I have already bought eight features from independent producers and will probably decide on three or four more to round out our campaign for the coming season. During the current year the business done by the Big Feature Rights Corporation under the management of my associate, Lee A. Ochsenhirt, has grown to such an extent that we have had to triple our office space and selling forces. This is directly attributable to the great impetus given the entertainment in general in our part of the country by the release of such remarkably box-office attractions as 'My Four Years in Germany,' Tarzan of the Apes, 'A Dog's Life' and other current First National productions.

"'My Four Year in Germany,' particularly, has raised the prestige of motion pictures to a remarkable degree by its dignity and intense dramatic interest. Thousands of people who had no interest in motion pictures before are now flocking to see them in both Kentucky and Tennessee.

"We have also done very well with the Petrova pictures. The recent personal tour of Mme. Petrova on behalf of the Government's War Saving Stamps campaign has stimulated interest in her film productions to an exceedingly gratifying degree. I look upon Mme. Petrova as one of the most interesting personalities in the dramatic world to-day and wherever she has appeared personally a wave of real enthusiasm for her work has followed.

"The announcement of First National's refunding plans for the forthcoming months gives us further assurance of prosperity provided the increased tax on amusements does not discourage the attendance to any marked degree. I believe that Anita Stewart is certainly one of the three leading feminine lights of the screen and under Mr. Mayer's management should turn out the greatest work of her career. We will not have to wait until she appears in the film production of 'In Old Kentucky' to report the establishment of new records with her new pictures in the Blue Grass region."

During his stay in New York Colonel Levy is making his headquarters at the Ritz Carlton. He is a native of Louisville and has built his entire career as a resident of that city. Some idea of the wide diversity of Colonel Levy's interests may be gathered when it is stated that in addition to his work as president of Levy Brothers, the largest clothing store in Louisville, he is president of the Auto Credit Sales Company, managing director of the National Theatre Company and active associate of the United Booking Offices in Kentucky, controlling the National Theatre and the Mary Anderson Theatre, vice-president of the Fontana Producers Company and vice-president and treasurer of the General Payment Company.

Like all native Kentuckians worthy of the name, Colonel Levy is also keenly interested in racing.

CORPORAL LEE AT BUFFALO.

Corporal Arthur Lee, formerly special traveling representative of Gaumont, who was recently drafted is taking a course in advanced aero-mechanics at the Technical High School, Buffalo. Mr. Lee is a son of William J. Lee of the Vaudeville Managers' Protective Association.

RUBY DE REMER RE-ENGAGED.

Because of her capable performance as leading woman for Harold Lockwood in Metro's recently completed "Pals First," soon to be released under the banner of Screen Classics, Inc., Ruby De Remer has been re-engaged by Managing Director Edwin Carewe as leading woman to Mr. Lockwood in his next picture now being made.

ATTENDANCE BETTER, ADMISSION HIGHER

That Is the Forecast of S. T. Stephens, New General Supervisor of Mutual, and He Tells Why He Thinks So

PICTURE theatre attendance is greater and generally higher admission prices are being paid than at any time in the history of the industry, according to S. T. Stephens, widely known New Orleans film man, who has just been appointed general supervisor of Mutual exchanges. Mr. Stephens came to New York last week for a conference with James M. Sheldon, president of the Mutual.

In the course of his visit Mr. Stephens discussed the conditions of the business in most optimistic terms. He looks for a record fall and winter attendance, and predicts a constantly increasing standard of production and exhibition.

"The summer business everywhere has been better than it ever has been," commented Mr. Stephens. "I attribute it to a variety of causes, but among the chief ones is the fact that, under new railroad rates, summer excursions have been less frequent, people have stayed at home more than ever and they have spent their money at the picture theatre.

"Excursions to summer resorts, Sunday picnics at watering places as well as resort travel have been noticeably curtailed.

"A contributing factor has been rising price of automobiles and higher cost of maintaining machines. There are more motor cars idle this summer than you would imagine, and picture patrons who would have bought machines in normal times have saved their money.

"Then, too, stay-at-homes have more money than usual. The mother of the family of boys gets regular army allotments. The father of the family and the daughters earn more, too, and mother can afford to go to the pictures.

"Some exhibitors thought their business would suffer immeasurably when the draft took all the unmarried men, but as a matter of fact the women who were left at home—the mothers, and the sweethearts—found relaxation necessary, and after the first weeks of sorrow over family separations turned to the picture theatre for diversion.

"I might mention," continued Mr. Stephens, "that the day of the program picture is gone. Today is a day of specials. The field wants specials and one and two reelers. The special must not exceed seven reels.

"Gradually but surely I believe the industry is getting away from the so-called "star evil." Today the director ranks almost as great in box office importance as the star, and the name of the author or the title of the book, in more and more instances, overshadows them both.

"The screen will see the picturization of widely read stories by widely read authors in the future, to the advantage of the industry and the betterment of quality on the screen. These things now count at the box office. They are going to count more. The tendency is that way and everybody is glad of it."

Mr. Stephens was promoted to general supervisor by A. S. Kirkpatrick, the new assistant general manager of Mutual, from the post of southern supervisor. He has long been in the Mutual organization, and is considered one of its most valuable men. His new position is one of the most important in the organization.

OFFICIAL FILMS AT STATE FAIR.

The Government is planning the most extensive campaign of education through the motion picture medium this year at the annual Tennessee State Fair, which will be held at Nashville in September. The various Governmental departments and agencies will be represented by motion picture men with films covering every subject of Governmental activity. One of the main film features will be a screen version of "The Man Behind the Man Behind the Gun," otherwise known as the man behind the plow. The pictures show the army of the furrows backing up the army in the trenches. Supplementary to these films will be shown pictures of beautiful spots in America, including the national parks and the Far West, showing the reclamation of arid waste lands. Because of the efforts of the department of agriculture to stimulate food production more films will be shown on this subject than any other.

Jewel Carmen, Under Keeney Contract, Will Be Directed by Sidney Olcott

FRANK A. KEENEY, head of the Frank A. Keeney Pictures Corporation, annouces that after a brief summer lull of activities he will resume production in a fortnight or so featuring Jewel Carmen, one of the

Jewel Carmen.

most popular of the younger screen stars. Miss Carmen is under contract with Mr. Keeney to produce at least eight pictures a year. She will be put out in photoplays by the foremost authors. Mr. Keeney's scenario editor, Bennett Musson, is now engaged in making selections for her from scenarios submitted by some of the best-known screen writers of the day.

Miss Carmen will be handled by a man who classes among those familiar with the affairs of the screen as one of the ablest of directors, Sidney Olcott. Mr. Olcott has had a remarkable and successful career, having produced pictures in Florida as a pioneer, in England, Ireland, Scotland, Wales, Holland, France, Italy, Germany, Austria, Gibraltar, Bermuda, Canada, Algiers, Egypt, Palestine and the Island of Madeira. He is at the head of Sidney Olcott Players, Inc., and recently was with Famous Players-Lasky, directing Mary Pickford, Marguerite Clark, Valentine Grant and Marie Doro. His last production was "The Belgian," starring Valentine Grant and Walker Whiteside.

About the middle of September Mr. Keeney will resume production with Catherine Calvert, who will be featured in at least eight plays a year.

Another important announcement is that within a few days Mr. Keeney will take over the studios expressly built for him by the Manhattan Studios, Inc., under the direction of the president of that concern, John W. Mahan. They are located at 308-12 East Fourty-eighth street, New York, where the building of the Lee Lash studios formerly stood, and adjoin the Norman Talmadge studios.

Mr. Keeney's enterprise in the moving picture field is further evidenced by

Sid Olcott.

the fact that within a month or two he will open two new theatres of his own in Kingston, N. Y., and Williamsport, Pa., the former to cost upward of $100,000 and the latter about $200,000. They will display the Keeney pictures and other high-class photoplays. All Keeney productions are being distributed through the William L. Sherry Service.

DRAW CARDS IN WORLD'S BIGGEST GAME

In Goldwyn's Contribution to Liberty Specials Uncle Sam Shows Kaiser Some Real Poker

THE Game on the Biggest Game Ever Played, that is the role of Goldwyn's allotted contribution to the Liberty Loan motion picture drive made throughout the country to boost the Fourth Liberty Loan. It has been completed at the Fort Lee studios of Goldwyn, and soon will be in the hands of the Government committee for immediate distribution.

Five Goldwyn stars have parts in the production—Geraldine Farrar, Frederick Warde, Barbara Castleton, Mae Marsh and Tom Moore. Geraldine Farrar, unfortunately, was in Rhinebeck on location when the company was forced to call the cast and so is not in the picture, but Miss Farrar, by making a personal production to which she will be the star.

In addition to the Goldwyn stars a dozen other screen players of note are in the picture, which was written by William Wood, Irving Bacon and John Lasalle. Robert Leonard directed the production. Included in the cast of the Allied nations at war through Kennedy as host at first to Art- ...ur Hoyt as England is represented ...Robert Hammond Hamilton as the ...ussian god pinning the meeting heart on ...e breast of her lowering subject boy ...Tom Moore), Miss Marsh as the Belgian girl, Muriel Dana and Clarence Oliver as the occasion of "The Kaiser," Lydia Knott and E. J. Ratcliffe play two ...ondolers and Robert Bolby is an ...ngry waiter.

Every player in the cast donated his or her services to the undertaking, of course. Samuel Goldwyn produced at ...ctual cost many hours of the studio ...ublicity office employed to make the ...roduction little short of perfect.

Hugo Ballin Directed.

The direction of the special fell now to the hands of Hugo Ballin, Goldwyn's art director. Those who have seen the pictures say that Mr. Ballin has admirably developed the possibilities of the story. Three Goldwyn cameramen—Oliver T. Marsh, Lucien Ellsworth and Arthur Cadwell—are responsible for the photography.

With the exception marking the Kaiser's visit, a carefully planned affair, and a war office sighted before all of the players could be got together for work on the Liberty Loan film, it was midnight more times than most actors know. What the individuals think about and sometimes do on the middle watch is no more than idle ...peculation, learned when the company was finally together and ready to shoot and for the story itself.

"The Story of the Biggest Game Ever Played" concerns a rabbit game started by the Kaiser. In doing this a representative from the old fellow's various realms, "The Universe," assembles the world to agree before the war. Then the Kaiser (Miss Farrar) is seen seated alone at a card table playing a game of cards. King Albert of Belgium (Miss Marsh) enters, and as the Kaiser's eagles take him in a ...ruthless deal of poker, Albert loses ...is country, Serbia (Barbara Castleton) and Belgium (Miss Marsh) each a turn, while the Kaiserin (Lydia Knott) and a German soldier (E. J. Ratcliffe) stand at their ruler's elbow. At the game progresses Poor Art is and the card changes from Albert to player ...hough the Kaiser has the better of it.

At the Liberty Loan, Sam (J. W. Kennedy), a west sending laboriously down a long hall toward the card room accompanied and represent in its progress by Miss Liberty Loan (Muriel Frederick).

"What in the world does it mean?" demands the Kaiser when Uncle Sam asks for a hand.

Uncle Sam Used to Play Pretty Well.

"I'm out of practice, but I used to play pretty well," replies Uncle Sam modestly.

When Uncle Sam sits at the table Miss Liberty Loan disappears and then Art is the scene a wholesale game of bridge ...ing for the hands the other fellow. At the moment is received a ...ired letter to Uncle Sam to increase ...s already healthy stack. While Uncle ...am and the other Entente allies ...ement against the Kaiser and making ...ervous on his rapidly dwindling pile ...f chips, one player draws until the Liberty Loan cries:

"We Did,"
"We Did,"
"We Did,"
"And How."

...e world at the character is the frame ...a combined symbolic representation ...made of some familiar features of the war for the occasion. Symbolizing the work of the Allied nations at war ...ought Kennedy as host at first to Art- ...ur Hoyt as England is represented ...Robert Hammond Hamilton as the ...ussian god pinning the meeting heart on ...e breast of her lowering subject boy ...Tom Moore), Miss Marsh as the Belgian girl, Muriel Dana and Clarence Oliver as the occasion of "The Kaiser," Lydia Knott and E. J. Ratcliffe play two ...ondolers and Robert Bolby is an ...ngry waiter.

Every player in the cast donated his or her services to the undertaking, of course. Samuel Goldwyn produced at ...ctual cost many hours of the studio ...ublicity office employed to make the ...roduction little short of perfect.

Mary Miles Minter to Remain with American

CALIFORNIA'S fair sweet has reached with great benefit the ...ompany of a prominent ...ompany ...J. W. Ostrom and E. A. Montgomery, the ...evelopers of the American Film Company, and of course all over a young woman. Here is the short road story to the World from the Montgomery office:

Mary Miles Minter, one of Mr. Montgomery's many ...ttorney, began to ...ow a certain reserve in some proposi...ons ...ought to her, even at the Santa Barbara studio, and it was soon discovered that the same spirit of ...ss which ...as caused so much rising dust and ...ussed ...ooms to ...ovide ...ade ...ecessary ...as ...eaning around Mary—the ...ee of ...ntusiasm and ...ebullient ...ality.

...e was ...ade to ...ecide to be ...ll ...ary, ...ho, it is ...aid, ...anted ...iss ...inter for his own ...epresentation. ...e put his ...oot on the table, and ...ot ...oking around ...as ...ound ...ompany to ...r. ...ontgomery, ...e ...epeated ...iss ...inter as the ...oming ...tar ...roperty of ...is ...ompany.

...e began to ...et to ...ork.

...n ...hree ...eeks's ...ssembly of the ...inter ...ompany was ...uspended ...hile ...ersonal ...riends, ...dvisers, and ...elatives of the ...ar ...ear, ...ho ...ad ...ess ...egard for a ...ontract ...han for ...emporary ...ame, ...rgued for ...er ...aking ...ull-stuff to ...ontgomery ...old. But ...nowing ...hat any ...ompact ...ade by the ...merican is ...or a mere ...crap of ...aper, ...ontgomery ...ade an ...pen ...usiness ...roposition ...irect to Mr. ...lumenstock, and ...ecured the ...rice by ...eaps and ...ounds.

...lumenstock was ...bjective, and ...e...lared that not ...ally ...ecause he ...on...idered ...iss ...inter ...orth so ...uch to ...im as to any ...ther ...roblem, but also ...ecause it ...ould be ...mpossible to ...ancel the ...ears and ...arge ...ommissions that have ...ecently ...een ...ade for this ...tar ...ew ...ictures, he ...ould not ...onsider ...elling ...ut at any ...rice. The ...merican ...ilm ...ompany ...ngaged a ...irect ...elling ...ystem ...bout a ...onth ...go, ...ather ...han ...ave ...hem ...ling-sold ...epresentatives ...ave ...egard ...p ...irect ...ith ...xhibitors for a ...eries of ...ight ...ictures ...eaturing ...iss ...inter.

The ...rovisions of the ...ontract is on ...ts ...ay ...ack to the ...hicago ...ffice, and ...t is ...ow ...aid ...verything is ...xpected to ...un ...n ...mouthly ...ayment.

Find Paramount-Artcrafts in Raid on Royal Cinema

THROUGH ...fforts of the Famous Players-Lasky ...orporation, ...ided by the ...ureau ...efensive ...gents, the ...istrict ...ttorney's ...ffice and the ...ilitary ...ntelligence ...ureau men who are ...ssigned to or by the ...epartment in a ...ampaign to ...reak ...p ...ovies ...ublic ...ickers ...ut of the ...ountry have ...een ...nnounced and the ...ecords of ...heir ...ctions ...ecounted. The ...aid was ...ade ...hursday ...fternoon, ...ugust 29, when the ...gents of the ...ureau ...ntered the ...ffice of ...illiam ....hompson, who ...s ...onducting ...nder the ...ame of ...oyal ...inema ...ompany at 145 ...est ...orty-...ifth ...treet, ...rrested Mr. ...hompson, and ...eized ...ecords, ...nd ...everal ...rints of a ...umber of ...aramount-...rtcraft and ...ther ...ictures. ...t ...econd ...aid was ...ade on the ...ffices of ...ommerce ...ttractions and ...ony ...asloff, in the ...ame ...uilding, and ...any ...aramount ...rints were ...eized, and ...ompany and ...asloff were ...oth ...rrested.

...hompson is ...aid to ...ave ...onfessed to ...ecuring ...ome ...ictures for a ...eanne ...ade. ...asloff is ...aid to ...e ...ounting ...our ...ounties of ...hom ...ohn ...eales ...hite may ...ave ...aken to ...ansas ...ity ...o ...nswer ...o ...harges of ...ilfully ...ail.

...arold ...rimm, of the ...egal ...epartment of the ...amous ...layers-...asky ...orporation, ...as the ...rosecution in ...harge and it is ...elieved the ...efendants ...ave ...een ...rrested.

EXPOSITION TO SHOW SOUVENIRS.

The ...xposition of the ...otion ...icture ...ndustry to be ...eld in ...ew ...ork ...ity ...ctober 7-12, will ...ot ...onfine a ...ection for the ...xhibition of ...rojectors and ...ther ...pparatus as well as ...ouvenirs of the ...ther ...ind. ...r. ...harles ....mith of the ...etro...olitan ...ictures ...orporation, ...am ...rothers, ...arcus ...oew, ...dward ....mith, ...hauncey ...illiam ...right, ...ilm, and ...aul ...allie of ...niversal have ...een ...sked to ...erve as a ...ommittee of ar...angements. ...hose ...ho are to ...ssist ...ith any ...aterial that may ...erve as ...his ...epartment will ...indly ...ddress the ...ational ...ssociation, ...imes ...uilding, ...ew ...ork.

COMMUNITY SINGING MADE POPULAR

Hustling Western Manager Tells How He Induces His Patrons to Take the Place of the Old Illustrated Songster, and Gets Away with It—The Psychology That Does the Trick

Note.—Lately the American theatre, Butte, Mont., has been advertising the Patrons' Chorus, and Ralph R. Ruffner, the manager, was asked to explain how he swung the stunt. His reply came in the form of a letter, but it would be a pity to spoil his characteristic style with editing, and it is here presented just as he wrote it.

THE PATRONS' CHORUS" is nothing more than audience singing. You will recall about two years ago my writing you about a Midnight Matinee stunt wherein this feature formed a part of the entertainment. That is where the child was born. I figured if we could make them sing after their standing in line for an hour, paying two or four bits as the case may be and forsaking warm beds at that late hour, our chances of getting them to sing at regular performances were also good. The experiment was tried and with instant, unbounded success. Audience singing has now formed a part of my bag of tricks—if the expression may be used—ever since. After leaving Spokane, the scene of its premiere initiation, it was just as much a success in Portland, Oregon, at the Columbia and on several occasions at the Liberty.

Upon my arrival in Butte in June I introduced it here in the Rialto with greater success, if such a thing was possible, than in the two other northwestern cities. I now attribute any gain in popularity to the experience derived in bringing the stunt to its present polish. There is a trick in making an audience sing. Out of the great mass of songs only a few are successfully used in this stunt. Probabilities are I have twenty-five failures for every good one in my list. One can try a flock of songs in two years.

Gets Good Press Notices.

On our present change we are using "The Long, Long Trail." The audiences are singing two verses, three choruses and **whistling** two choruses. At first glance that looks like a whole lot of time consumed in handling a big show, but such is not the case. "The Patrons' Chorus" is a feature in itself on our programs—it carries prominent mention in our newspaper advertising—and the song slides are not mixed up with house announcements. It forms a complete, individual unit in the show and is given preferred attention in its position on the bill.

The first notification the audience has that they are going to sing is the slides with which I have always prefaced the stunt "Can You Sing?" After two or three weeks the appearance of this slide will get a big laugh and there will be detected a sort of contagious hustle and bustle on the part of the audience getting ready to go to work. The next slide carries the title, followed by the first verse.

Audience Does It All.

The house is not planted with a singer to start it. This I have never done, for two reasons—first, I have proved to my own satisfaction that it is entirely unnecessary, the expense not being justified, and second I had confidence that the stunt, rightly presented, would accomplish the purpose for which it was intended—to give the audience an opportunity to relax, a sort of seventh inning stretch. It has been my good fortune to discover the angle through which it is possible to gain their confidence and get them to sing without these plants, and I will try and get it down intelligently for those who are interested.

Following the first verse and chorus an appeal is made to their sense of humor with a slide something like this: "The ushers will now pass around the birdseed to those who are not singing"

Ralph R. Ruffner.

or "Go ahead and sing; we'll keep it dark. "What if you lived in the Canary Isles?" or "Another customer just came in; sing it again; she's a good scout" or "Gee, that was great! Now the other barrel" and so on. Songs with four verses, of the light, airy type can be headed "Firt Lap," "Second Lap," "Third Lap" and "Home Stretch"; we strive at least to keep up a smiling interest.

Sometimes Victimizes Audience.

In some songs I purposely plant a catch line, timed to the meter of the verse, to get them to sing into it before they are aware they are victimized. I can better explain this by the song, "The Red, White and Blue." In the chorus, out of four lines, three lines are the same. In the second chorus the slide reads: "The boast of the red, white and blue, the boast of the red, white and blue. With her flag proudly floating before her, the same thing four lines back." It is absolutely sure fire and stalls the show. It is best to hold that slide on the screen for quite a bit, or until they settle down again, for as they are laughing at each other's stupidity and lack of knowledge of one of our best patriotic songs, they are able to read back, see the trap and realize how gullible they were.

On short, popular choruses we follow with a slide "Now whistle it. Ladies first; men keep quiet." The tempo is increased and the orchestra or organist plays it very softly. This is followed by a general invitation and the velvet drapes are timed to drop over the screen just as the song comes to a close. It makes a very pretty effect. In addition to the whistling, they will hum a chorus, and if the operator is trying to follow them he can generally be found hanging out one of the ports clear up to his socks, for the sound is not intense by any means. The coloring of the slides is of great importance.

The Psychology of Color.

The psychology of color and its effect upon an audience forms as much a part of the idea as the words of the songs themselves. Those slides which play to the high-lights, the humorous and pertinent are always in amber. That is, warm, hospitable and appealing in tone. The slide announcing "The Long, Long Trail" would naturally be done in deep blue or purple, as would the verses and chorus. A song like "Polly-wolly-doodle" would be done all in amber. "When You and I Were Young, Maggie" lends itself to a variety of coloring in the word pictures that its verses paint. This is one of the most successful songs I have met with. I use the following copy in announcing its title:

"That old gem, so dear to the hearts of us all . . . 'When You and I Were Young, Maggie.'"

For Patriotic Song.

In presenting the song "America" I have found it best to place down in the right hand corner of the title slide "Audience will please rise." I have noticed an uncertainty on the part of audiences as to whether it was proper or not to stand and we forestall this by making the request; otherwise people would be getting up all through the song. As soon as they are standing a slide like this will help: "Now that we are standing, the big idea is to SING!" Naturally, at this time, patriotic songs are sure-fire, but we are careful to mix them with numbers that are in themselves established favorites. American timidity is a known quantity and will interfere with the success of audience singing if it is given the least latitude. It is largely, almost entirely overcome by using an absolutely dark house at the time of the song; by appealing to the humorous side of the audience, and through the psychological use of color in the makeup of the slides.

RALPH RUFFNER.

DALLAS EXCHANGE REMOVES.

The Dallas office of General Film Company is doing business in its new location at 1924 Main street, after several weeks of arranging a transfer. The new location is considered an improvement over the old, and the change was made in accordance with the policy of the company to give its managers every facility for doing business.

Motion Picture Men Aid in Defeating Vardaman in the Mississippi Primaries

ONE of the most pleasing pieces of news in administration circles in Washington last week was the fact that James K. Vardaman has been eliminated as a candidate for re-election to the United States Senate from Mississippi and that Representative Pat Harrison had won out in the primaries.

The part played by the motion picture in bringing about Representative Harrison's selection cannot be estimated, but it can be safely said that it had an enormous effect.

Long before it was definitely known that President Wilson was opposed to the re-election of Vardaman instructions were sent to E. M. Clarke, state chairman for Mississippi on the national war council of the motion picture industry, appointed by William A. Brady, president of the National Association, to line up the motion picture theatres of the state in favor of Representative Harrison.

That this work was well done was evident as a result of the primary election. News weeklies were used extensively and the theatres of the state did everything in their power to push the Harrison candidacy.

Senator Vardaman was an implacable foe of the Wilson administration, whereas Representative Harrison was a friend tried and true. As soon as the result of the primary election was definitely known President Brady visited Joseph P. Tumulty, secretary to the President, and apprised him of the part that the motion picture had played in the campaign. Mr. Tumulty expressed himself as very much pleased and said that he would bring it to the attention of the President.

There are several other states where primary elections are to be held this fall and where several other members of what are known as "the willful twelve" group come up for election. There is some talk that the President will take a definite stand against these men in the same manner that he did against Vardaman. In that case it is possible the motion picture may again be called upon to aid in bringing about their defeat.

National Association to Work with Fuel Board

THE Fuel Conservation Committee of the National Association of the Motion Picture Industry held a conference with Fuel Administrator Garfield and other officials of the National Fuel Administration in Washington, Tuesday, August 20, at which important plans were made for an intimate co-operation between the Fuel Administration and the National Association.

The subject was discussed from two angles. One was a national campaign to be instituted throughout the motion picture theatres of the country seeking a general conservation in the use of electric machinery which receives its initial power from coal. This campaign will seek to educate the public in the conservation of all electric current used in motors, generators, lights, and all electric household cooking utensils.

The other campaign will seek to bring about the conservation of coal and to educate the public in those sections of the country where there is a shortage. These campaigns will be local in extent, and will only be used in such places where an acute shortage exists. Conferences were held with the director of publicity for the Fuel Administration, and arrangements made for the most intimate co-operation. It was decided that President William A. Brady should appoint an additional committee of five to handle the details of this work. It is probable that the committee to be appointed will plan to use both trailers and slides.

August 25 Offerings at the New York Theatres

RIVOLI.—"Till I Come Back to You," Artcraft's new Cecil B. De Mille production, was the feature photoplay at the Rivoli the week of August 25. Bryant Washburn and Florence Vidor head the cast. The story deals with the great war. The Animated Pictorial, Official Allied War Review, a comedy and a scenic were also shown. Annie Rosner and Carlos Mejia were the soloists.

RIALTO.—Dorothy Gish in her first Paramount release. "The Hun Within," lead the picture stars at the Rialto. The scenes are placed in this country. George Fawcett is a member of the cast. The Animated Magazine, a comedy and a scenic feature completed the screen program. The soloist was Gladys Rice.

STRAND.—John Barrymore in a screen version of Augustus Thomas' lively comedy, "On the Quiet," was the chief attraction at the Strand. The title refers to the secret marriage of the hero. A Christie comedy entitled "Just Plain Folks," a Ditmars feature, the Official Allied War Review and the Strand Topical Review were also on the program. Alys Michot and Herbert Waterous were the solists.

EIGHTY-FIRST STREET.—First half, J. Warren Kerrigan in "A Burglar for a Night." Latter half, Madge Kennedy in "Friend Husband."

FORTY-FOURTH STREET.—Griffith's "Hearts of the World" to big business.

CASINO.—"Wives of Men."

EXPOSITION GOES TO GARDEN.

Since the Government has taken over the Grand Central Palace in New York City for a base hospital, the National Association of Motion Picture Industry has been obliged to reserve the Madison Square Garden for the week of October 5 to 13 for the exposition of the motion picture industry. The refusal of that place has been given the N. A. M. P. I. for that week, and it is the intention of the National Association to go on with the exposition at that time. It has been announced that the Government has already asked the reservation of the south side of the Garden for exhibition of aeroplanes and war relics used in the aero-photographic department in the war.

MERRICK GOES WITH MUTUAL.

Mutual announces the appointment of Joseph Merrick as Coast supervisor, with direct supervision over Los Angeles, San Francisco, Portland and Seattle. Mr. Merrick was formerly branch manager for Mutual at Los Angeles and Seattle. He is particularly well equipped for his new position on account of his wide acquaintance with exhibitors and intimate knowledge of conditions in his territory, having formerly operated on the Coast as special representative for Metro.

Famous Players-Lasky Sales Quarters Active

ACCORDING to every indication at the distribution headquarters of the Famous Players-Lasky Corporation in New York the initial month of the organization's year starting September 1 will present a most pretentious beginning. Following the announcement of the policies and plans concerning the activities of this company for the coming year made two months ago the exchanges, as well as the New York offices, have been extremely busy with arrangements involving thousands of new contracts with exhibitors for Paramount and Artcraft pictures.

In view of the demand for the largely increased output during the coming year reported the entire sales organization has encountered its greatest activity since the inception of the company. With the considerably enlarged schedule of releases for 1918-19 it is possible to take care of many thousands of new exhibitors.

The advertising, publicity and service departments are also busily engaged in fulfilling their ambition to give the exhibitor of Paramount and Artcraft pictures next year the most complete co-operation in exploitation. Various service ideas, some of which are radical departures, such as the national advertising campaign involving the Paramount and Artcraft Week recently announced. are being formulated along lines in keeping with the plans of the sales organization.

Moore's Leading Woman Is an Alabama Bankhead

Carrying out its promise of a surprise in making public the name of Tom Moore's leading woman in his second Goldwyn starring vehicle, "Thirty a Week," Goldwyn announces the engagement in this capacity of Tallulah Bankhead, granddaughter of United States Senator John H. Bankhead, of Alabama, and daughter of Representative Bankhead, of the same state, both serving together in the same Congress. Senator Bankhead, who has been in Congress more than thirty-seven years, is the only Confederate veteran left in the Senate.

Tallulah Bankhead is a comparative newcomer in motion pictures, and Goldwyn believes that in her it has a genuine "find." In "Thirty a Week" she has the role of Cindy, with whom Tom Moore, as the thirty-a-week chauffeur of a disgracefully rich employer, falls in love with and marries. Cindy happens to be Dan's employer's daughter; but that only makes the more fun and drama for the picture.

Others in the cast of Mr. Moore's second Goldwyn picture are Alec B. Francis, Grace Henderson, Warburton Gamble and Brenda Fowler.

The day to start buying W. S. S. is today—then buy 'em every day.

FIFTY STARS CONTRIBUTE TO LOAN

Chairman Zukor of National Association's Committee Says Quality of Pictures Will Exceed Highest Expectations —Every Exhibitor Assured a Subject Each Day of Drive

WITH the initial announcement this week of plans for the distribution of the Liberty Loan films being produced by more than fifty of the film world's brightest stars, the Fourth Liberty Loan drive being conducted by the National Association of the Motion Picture Industry has assumed the definite proportions which indicate that it will exceed even the highest expectations of the association's committee in charge of the movement, according to Adolph Zukor, the chairman. The first of the films have already been received at the New York headquarters of the committee, and enough films have been completed to insure that every exhibitor in the United States will have an opportunity to screen a new Liberty Loan appeal every day of the three weeks' drive which begins on September 28, all without cost to himself.

The first two pictures to reach New York from the West Coast were "A Bullet for Berlin," by William S. Hart, the Artcraft star, and a Liberty Loan appeal by Mae Murray called "Kaiser Bull." Frank R. Wilson, director of publicity for the Fourth Liberty Loan Campaign, who came from Washington Wednesday to discuss plans for the motion picture drive with Chairman Zukor, was one of the first to see these two pictures and expressed himself as delighted with both pictures, and this enthusiasm is shared by all members of the committee and others who have seen them. That the same high quality will feature the other films to be released under the auspices of the committee is indicated by reports from the various studios which have been co-operating in the enterprise.

National Association in Charge.

The outstanding feature of the week's activities in connection with the industry's Liberty Loan campaign was the announcement of distribution plans of Al Lichtman, general manager of distribution for the Famous Players-Lasky Corporation, who was placed in absolute charge of the committee's distribution plans by Chairman Zukor. The distribution of the Liberty Loan specials will be managed exclusively by the committee representing the National Association. A competent film man will be placed in each distribution center throughout the country and will be directly responsible to the committee for this feature of the work. He will also work in co-operation with the Federal Reserve Board in his district. All bookings must be made through the committee's representative, and the exhibitors of the country are urged by the committee to watch closely all future announcements concerning the personnel of its assistants in the various distribution centers. It is expected that a complete list of appointments will be ready within the next few days, or as rapidly as they can be worked out by Mr. Lichtman.

Over 2,500 Prints to Be Made.

Under the plan announced every theatre in the country will have the opportunity of showing a different Liberty Loan film on each day of the campaign. It is estimated that between 2,500 and 3,000 prints of the various subjects will be required to make possible the 100 per cent. distribution projected by the committee. While all bookings must be made through the committee, the physical handling of the films will be attended to by the various exchange organizations which have volunteered this service without charge to the Government. The organizations contributing this service are Paramount, Universal, Vitagraph, Metro, Fox, Goldwyn, Pathe, Triangle, World Film, Select, General Film and Mutual.

Mary Pickford Begins Work.

Definite assurance that screendom's "Big Four," Mary Pickford, Douglas Fairbanks, William S. Hart and Charlie Chaplin, would be represented in the great galaxy of Liberty Loan film stars was given during the week when Chairman Zukor received a telegram from Mary Pickford announcing that she had already begun work on her Liberty Loan picture.

While no detailed information as to the nature of the Pickford story has been received in New York, it is said to be of an unusual nature and will carry a big punch. The Hart film, the first to be received in New York, has set a high standard for the others of the "Big Four" to meet, but reports from the Coast indicate that the challenge has been accepted and that the other members of the famous quartet of film players are working night and day on their contributions to the campaign.

If you want the

NEWS

Buy the

WORLD

D. W. Griffith has wired Chairman Zukor that he has taken personal charge of the filming of the Lillian Gish story, and Thomas H. Ince is making a special production in addition to the ones in which his stars are to appear. Titles for only a few of the special productions have been announced, but the committee is highly pleased over the reports concerning the stories coming from the various studios.

Here's the List of Players.

The stars who have announced their intention of being represented in the motion picture industry's drive are William S. Hart, Mae Murray, Harold Lockwood, Emily Stevens, Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Edith Storey, Mme. Nazimova, Lillian Gish, Dustin Farnum, William Farnum, Charles Ray, Enid Bennett, Dorothy Dalton, Sessue Hayakawa, Wallace Reid, "Fatty" Arbuckle, Alice Brady, Elsie Ferguson, Enrico Caruso, Billie Burke, William Faversham (special), Mae Marsh, Pauline Frederick, Mabel Normand, Madge Kennedy, Dorothy Phillips, Norma Talmadge, Lillian Walker, Clara Kimball Young, William Duncan, Earle Williams, Alice Joyce, Harry T. Morey, Corrine Griffith, Gladys Leslie, John Barrymore, George Beban, Mr. and Mrs. Sidney Drew, Mary MacLaren, Monroe Salisbury, Harry Carey, Bessie Love, Jack Sherrill, Ethel Barrymore, Fred Stone, George M. Cohan, Marguerite Clark, Pearl White, Frank Keenan, Fannie Ward, Ruth Roland, Harold Lloyd, Bebe Daniels and Baby Marie Osborne.

Mack Sennett Making Two.

Mack Sennett is making two comedies, according to word received by Chairman Zukor, while "Doug" will present a number of entirely new stunts in his appeal for the Liberty Loan. Reports from the Coast are to the effect that the "Fatty" Arbuckle film is a scream, to put it mildly.

Charlie Chaplin has maintained great secrecy as to the nature of the story upon which he is working, but the film is expected to be 1,000 feet in length. The few who have been let into the secret declare that it will be a knockout.

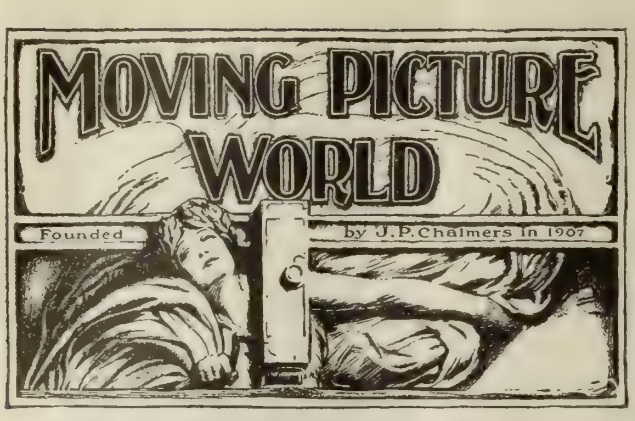
"The committee wishes to stress the fact that these films will be booked to all exhibitors absolutely free of charge," Chairman Zukor has announced.

RORK VISITS MUTUAL EXCHANGES

For the purpose of talking over personally with the first-run exhibitors and Mutual exchange managers the Sessue Hayakawa release, "His Birthright," Sam E. Rork, general representative of the Haworth Pictures Corporation, left New York City for a trip which will take in Cleveland, Detroit, Chicago and Indianapolis. Mr. Rork intends to go over in detail with the exhibitor the merchandising plan which has been worked out by the Mutual.

PENNYBAKER IS MUTUAL MANAGER.

L. L. Pennybaker has been appointed branch manager for Mutual at Oklahoma City, taking charge August 13. Mr. Pennybaker was formerly associated with Mutual as branch manager at Memphis, Tenn. Prior to that he conducted an independent exchange in Oklahoma City. On account of wide acquaintance in Oklahoma City and surrounding territory Mr. Pennybaker will prove a valuable acquisition to the Mutual roster



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Saturday, September 7, 1918

FACTS AND COMMENTS

ALL indications are propitious for a large and successful gathering of motion picture theatre owners at Chicago on September 3. Such considerations as location and interest will aid greatly in swelling the attendance, and there should be a good attendance, for questions of wide concern for the owner of the motion picture theatre are to be discussed and lines of action are to be determined. Reports from Chicago agree that there is a probability of amalgamation of the two exhibitor organizations. This alone is quite likely to attract to Chicago many exhibitors who otherwise might not have taken the trouble to go there on this particular occasion. An effort has been made in other respects to hold a real convention instead of a little political meeting. Altogether the outlook is excellent. Help it along by being there yourself.

* * *

IT is conceded that export conditions have taken a more favorable turn in the past few weeks. Representatives of the Government who sought to regulate the film traffic between this and other countries have acquired a better understanding of the nature of that trade and the methods under which it is conducted, so that now it is possible to do business without so much friction and delay. This brings us to the subject of further extending our foreign business. What are you doing, Mr. Producer, to place your pictures in the theatres of foreign countries, and are you getting them there? Now is the time to spread your propaganda. When America finishes the job of winning the war for democracy every American producer of pictures should be ready to take the fullest advantage of the great facilities for foreign trade that this or any other country ever possessed.

* * *

THAT contest for the "Pershing's Crusaders" trophy is nearing its close. Another week and the campaign will be finished in so far as the trophy is concerned, so get busy, you hustlers, and put over your very best punches if you want to be in the running at the finish. You may take our word for it that the trophy is a thing of beauty and will be a joy to the lucky exchangeman who lands it for his headquarters. As a project to stimulate the booking of that justly popular war feature the contest has been a great success. More than two thousand bookings have been reported to date, and the sum in dollars is well over the $200,000 mark, which makes the campaign a financial success for everybody concerned.

* * *

SPEAKING of contests, attention is directed to the announcement, made elsewhere in this issue, of a contest which involves the payment each week of a War Saving Stamp by the MOVING PICTURE WORLD to the exhibitor who produces during a given week the best stunt of any description calculated to arouse patriotism in any one of the several war activities such as the sale of War Savings Stamps, Red Cross drives or similar movements to raise money for the prosecution of the war, including the sale of Liberty Bonds. Read the conditions and prepare to get some of our War Savings Stamps. The main point is that we want to learn what you are doing so that we can tell the other fellows how to do it in their communities to the best effect.

* * *

THE Zukor committee appointed to mobilize the motion picture industry for the forthcoming Liberty Bond drive is doing great work. Already a large number of the most popular players have produced short and snappy subjects to be incorported in the programs of every picture theatre of the country during the drive. These photoplaylets will be so distributed that each theatre may have a daily change. You can do your own figuring if you want to know how big a job it will be to print and distribute some four thousand prints of nearly twenty separate subjects and then to keep them moving in regular order for three weeks. But it will be done because every theatre owner, manager and operator is going to do his damnedest to keep up to the schedule. Don't forget this: We have got to make a showing in this coming Liberty Loan campaign.

TONS OF WASTED ENERGY

By Louis Reeves Harrison.

GO into any large and well-organized distributing office and note the efficiency devices, those for accounting, rapid figuring, duplication, publicity service and all the well worked-out plans for placing "canned drama" with care and intelligence among thousands of exhibitors from ocean to ocean. It is little short of marvelous.

One might think that inefficiency meant treason.

It does where industrial engineering for government purposes is concerned, and high-grade efficiency is to be desired in all money-making enterprises; but efficiency in the production and distribution of pictures, books or plays does not depend upon labor-saving office devices as other than an adjunct to a main idea so large that they are relatively unimportant, almost to the point of being unnecessary.

Even great capital ceases to lead as a factor.

Concerns backed by millions have gone out of business.

They failed to grasp the power *behind* this industry.

At the heads of many of those concerns were men quite capable of figuring on the safety and interest to be expected in well-understood lines of investment. Many of them were men who would never let mere wishing and guessing take the place of cold and intelligent reasoning, and they knew how to search into costs and selling prices with the best of us, in no case depending on approximate estimates. They were, in many instances, good financiers, but they were wasters of energy.

Millions have gone astray from ignorance of a principle.

"Think out the art before attempting to practice it."

Consider the relative importance of the elements productive and non-productive.

Optimism is a good thing to carry a man through unforeseen difficulties, but a dispassionate analysis of motion-picture requirements and of effective balance in composition of the product should be first steps in the undertaking. In spite of this, haphazard guesses have been the rule, not the exception, in the making and marketing of screen stories.

Customers do not ordinarily flock to a store as soon as it opens its doors unless it can offer one or both of two exceptional attractions, superior quality, or lower price, but a fake enterprise may win out temporarily through bluff, and all this is true in a measure of manufacture and distribution in general. Take the case of a Western soapmaker who complained of bad conditions in a convention at New York. He had a perfectly equipped factory and one of the best selling forces ever organized, but he complained that taxation and credit exactions kept him constantly on the edge of loss. The head of an established house in the East remarked dryly, "Why not make better soap?"

His business was toppling from lack of secure foundation.

It was out of plumb from lack of structural balance.

The beauty and novelty of pictured motion carried this New Art into popular favor at first. Then a few directors, who were really creative geniuses, advanced it to story visualization. It was then incorrectly reasoned that all directors had creative genius, and a period "directorial" followed. Next a few real stars flashed into prominence, and it was incorrectly reasoned that the flash was nearly the whole picture value. An authorship period may follow. The essential element of artistic success, however, is not in any one of these, but in their grouping, so as to harmonize talent with its expression.

This is the sure route to large and permanent success.

It will result in pictures which become legacies.

In order that moving pictures may enter the company of arts which have given outlet to the greatest human minds, they must enjoy a development commensurate with their wondrous possibilities. They may still concentrate on artistic expression, leaving flash and false pretense to the fakir, but there is something to be considered before the telling of a story—"Is it worth while?" Does it deserve the energy put into its visualization? The highest efficiency in moving pictures is that which makes the product effective. More important to the immediate success of the business, and to its permanence, than all other elements combined, are those relating to vital appeal of subject matter and its artistry of treatment. Without both these, efficiency elsewhere represents just so much misapplied energy.

HEROES AND HEROINES

By Robert C. McElravy.

IT is not essential for the leading character of a story to be either a hero or a heroine. Thackeray took particular pains to specify that "Vanity Fair" was "a novel without a hero." Yet in a great majority of stories the action centers about a presumably strong-willed individual, either man or woman, whose heroic qualities enables them to rise above all manner of trials.

The hero or heroine is usually tested by the fires of circumstance and their fortitude is put on trial at every possible turn. Obstacles are meat and drink to these persons, for difficulties merely serve to bring out the strength that is in them. We want to see them constantly battle against the evils of life, and their manner of doing this is the thing that makes us follow their course with such interest. For many readers "Vanity Fair" would have been a much stronger novel if it had a hero or heroine listed among its characters; its great defect for some readers is that there is no character that awakens entire admiration and love.

The hero or heroine, if there is to be one, must be strong and valiant without being in any way prudish, and the skill with which a story manages this is perhaps the greatest measure of its worth. It is not easy to make the hero honest and fearless without making him a moral prig, and it is just as hard to make the heroine sweet and virtuous without turning her into an impossible creature.

But, to take a frank view of the situation, the average screen production does not err so much on the side of virtue as it does in the other extreme. One cannot help feeling that, while the hero should by all means be kept human and subject to the temptations that beset mankind, it would not hurt him sometimes to have a stronger moral fiber. In these days of genuine heroism, when personal courage and sacrifice is in the very air, certainly a greater exhibition of spirit on the part of leading characters in stories would be acceptable.

Two influences have operated to bring down the level of screen morale; one of these is the crook, or underworld, story and the other the cabaret story. Both of these are now happily passing into at least temporary eclipse, but they have had a devastating

effect that is still visible in certain offerings. There are still many stories in which the hero fluctuates so continually between right and wrong that he ceases to command admiration, and others in which the heroine has but small reason for escaping the shame that threatens her.

To cite a couple of instances. In a recent five-reel subject the hero's father meets ruin in Wall Street at the hands of his financial rivals. The hero, for purposes of revenge, joins a gang of crooks and robs each of the financiers in turn, stealing personally in each instance vast quantities of jewels. He later reforms and returns some of the stolen goods, but even so, he has lost sympathy. Such plots as this are frequent in the films, and, while they "get by" with audiences, it is doubtful if they do much to make friends for the screen, for they are built up on false premises. There is nothing to justify the hero in turning thief because his father was crushed in Wall Street, and if there were it is scarcely the course a full-blooded hero would take.

In another story recently shown, the heroine, after wandering about the city of New York vainly looking for a job, decides to invest her last savings in a dinner at a big hotel. She orders the dinner, with an expensive cocktail included, and then again goes out on Broadway. She meets a married man, who has quarreled with his wife, and becomes his housekeeper. That the married man later got a divorce and married the heroine was simply a bit of luck for the latter, for she had chosen the easiest way practically without a struggle.

Weak heroes and heroines make weak stories. We all know how easy it is to do the wrong thing, but what the average observer craves in a story is the inspiration of seeing some valiant soul play the game with a high spirit. He need not always win, but at least a proper effort has been made.

No really strong story seeks to flaunt human frailty for its own sake. Stories about thieves have their place, and so has the story of regeneration. But to take a supposed hero and convert him into a common thief without reason is another thing, particularly if there is any hope of again restoring his first prestige.

It is not weakness, but resistance, in the face of temptation that commands admiration for the hero or heroine. To keep the leading character an individual of fine mettle in the face of almost overwhelming odds is the thing to strive for, and when this is successfully accomplished the story is not readily forgotten. Fortunately, for authors who shudder at the thought of being considered over-virtuous in their plots, the objectivity of the screen usually serves to tone down undue heroics.

FROM SCREEN TO STAGE

By Edward Weitzel.

STAGE dramatists that have become screen scenarioists are familiar figures in the motion picture field. Providers of plots who have reversed the transition and turned from the silent to the articulate stage are but few in number. To the best of the writer's knowledge Anthony Paul Kelly is the first scenario writer to make the change successfully, his spy play, "Three Faces East," having received the unanimous indorsement of the New York daily press and is now playing to crowded houses at the Cohan & Harris Theatre. The many friends of the playwright, in both branches of the amusement world, will join in the heartiest of congratulations over his well-deserved triumph, a triumph that will undoubtedly encourage other screen fictionists to try their luck at writing for the stage.

Such a result will be more far-reaching than appears at first glance.

In his construction of "Three Faces East" the author has brought more than an easily discerned trace of motion picture technic. The story is one in which the chief and almost only emotion aroused is curiosity, a keen and continually baffled desire to know the true names and nationalities of the two leading characters. The development proceeds with the uniform tempo of the screen, and, aside from a declamatory and long-drawn-out profession of German loyalty by one of the Kaiser's officers in the prologue, the performance is pitched in a subdued key that gives it the air of quiet intensity and apprehension best suited to stories of this class. Its treatment is sufficiently novel, as far as the stage is concerned, to add a new note to the spoken drama.

Both the stage and the screen are bound to advance by such an exchange of methods. Anthony Paul Kelly will be a better scenario writer by the experience gained as a stage dramatist, and his co-workers who follow his lead behind the footlights will receive a corresponding advance in the art of motion pictures.

Nashville Churchmen Continue Battle Against Showing of Sunday Pictures

Nashville, Tenn.

THE fight over Sunday movies is on again in Nashville. Some weeks ago an effort was made to introduce Sunday shows here for the benefit of the thousands of new citizens who have come to Nashville as the result of the establishment of the world's largest powder plant here, but Nashville's mayor, William Gupton, who was elected on a strict law-enforcement platform, flatly put his foot down on the proposition, and declared dramatically that Sunday movies should not run in Nashville if he and his police department could keep them from it.

On Sunday, August 11, the Knickerbocker gave a showing of a patriotic film and a free lecture by Chief Red Fox in the interest of navy recruiting and for the benefit of the soldiers' wool fund. The showing was under the auspices of the woman's division of the Council of National Defense and was approved by government war agencies in Nashville.

Following an advance notice in the press anti-Sunday openers got busy and called on the mayor and city commissioners. The mayor declared that he did not approve the showing of the picture on Sunday, but as it was for a patriotic cause and was under the auspices of the Council of National Defense, he did not see how he could conscientiously keep the Knickerbocker from opening.

Anti-Openers Hold Meeting.

The show was held without molestation from the police or other authorities, while at the same time a big union meeting was being held in Waverly place in opposition to the opening of any theatres in Nashville on Sunday for patriotic or other purposes. The anti-openers drafted a protest which was sent to the mayor, city commissioners and officers of the state and county council of national defense.

In enumerating the eight reasons why it is opposed to the Sunday showing of pictures it listed the following as the fifth: "We would rather our boys would go without protection from the cold as did Washington and his army at Valley Forge, than that it should be necessary to resort to such means as a desecration of God's day to procure articles necessary for their comfort."

Mayor Gupton has declared that he cannot oppose the opening of picture theatres on Sunday when the purpose is a patriotic one and under sanction of the council of defense. At the present no shows are booked for Sundays in the near future for patriotic purposes, but the opposition is losing no chance to put the gaff into Sunday movies whenever the opportunity presents itself.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Keep Things Spruce.

LAST Sunday we dropped into a neighborhood house just around the corner from the house. It was a Sunday matinee and Farrar in "The Woman God Forgot" had never been seen in that territory, yet the house was surprisingly empty, with 75 per cent. of the audience under twelve years of age. But there was a reason. The screen had been so badly painted that the last coating was peeling in several spots and the flaps had not even been removed. The side doors were kept open until the performance started, and when they were closed the work was done by a half-grown boy who sauntered down the aisle with his straw hat on the back of his head and pulled the doors shut with his foot to avoid taking his hands out of his pockets until it became absolutely necessary. The projection was poor and the light varied almost to a flicker at times, while over in one corner a pianist made dolefully thin music. It was depressing all through. A few blocks away is a house with none of the advantages of appearance and capacity, but there the show starts on time, there is good projection, and a loud-toned orchestral organ is used for the music. Usually it plays to big business even at the matinees with good average attractions. Which sort of house is yours? It pays to have good music and competent projection.

Watch For the Yellow Dog.

If you work it right you can make something more than a day's attraction of Universal's "The Yellow Dog." There is an actual Yellow Dog club, and by forming a branch in your town you can have an advertising organization working for you long after the picture has gone on. Give a special matinee for boys ten years and older only. Have them addressed by the local chief of police and other officials. You can round up the chief if you let the local paper in on the scheme. Have weekly meetings in the theater Saturday mornings when the members report their work for the week. Give them a couple of comedy reels from the regular program or commercial stuff. "The Yellow Dog" is something more than a motion picture. Make it so.

Signatures.

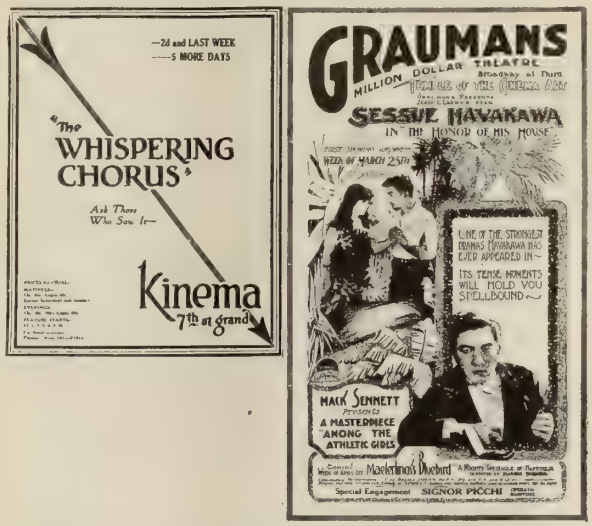
Here are miniatures of signatures used by houses through the country that will perhaps be suggestive to others who have not yet adopted a trademark for the house announcement. They represent the forms most

Various forms of house signature in use by theatres through the country.

generally used, and many of them should be familiar to you through their frequent appearance in this department, but here they are segregated from their advertisements and may be compared with each other. The Strand with the large capital letter is apt to be an awkward cut to use in layouts. The Strand with the scroll just below it is a little too fanciful. The reverse cut, showing a white letter on a black ground is largely favored, but it looks bad when the ink does not print up black. Of the reverse cuts, we think that for the Circle, Indianapolis, is one of the best. It works nicely into the black mass of a drawing and comes to be part of the design. Semi-script signatures, such as are shown for the Rialto and Lyric work well where the initial is such that it can be extended to hold the letters together. The Lyric is a very poor example because half of it is lost. At a pinch some unusual type face may be used, in connection with some distinguishing rule work, the latter not too ornamental. But it pays to have some sort of a signature, and it is worth the money to get a good one.

Contrasty.

Here are two advertisements from the same issue of an old Los Angeles paper that go to prove that the most elaborate advertisements is not always the best. The Grauman advertisement is four sixteens and the Kinema four elevens. The Grauman advertisement is elabor-



Compare the titles in these two Los Angeles displays.

ately dressed, but the title is obscured by some Benday flyspecking and the title is lettered in between that and some Benday foliage, so that it has to be searched for. Most of the space is picture, and picture that does not tell much. On the other hand, the Kinema space is distinct and bold and the house information is in legible type as compared with the fancy lettering at the bottom of the other space. Less selling talk is needed, for the bill has been running above a week, but a selling line could have been run in just as well and could have been put where it could be read. "Pretty" advertisements are not always pulling advertisements, and if they are not, then space and art bills are wasted.

Looking Backward.

Monte Crews, of the Alamo, Fayette, Mo., sends in some programs and from one we lift this interesting reminiscence. Can you remember back to the first shows in your own town and draw the same parallel?

AN OLD FASHIONED TALK.

Instead of saying much about the shows lined up for the month of June we are going to call up to your mind your first picture show by relating our impression of our first show. Years ago in Fayette there happened to be a street carnival. With this street carnival there was one tent which was pitched between Hotel Howard and the Carson Building on Second Main. This was Fayette's first picture show. We were just a small kid at the time, but our uncle was Mayor of Fayette and we had a pass to all shows. This happened to be our favorite and we stayed there most of the time. In fact, we came to know that show by heart. However, let's get back to the beginning from the time the man out front started to beat on the two big iron cylinders with a hammer. You heard the noise and came running. Then the "barker" informed you that the marvel of the age—the wonderful life like pictures—"pictures that actually moved," could be seen inside for the small price of a dime—the tenth part of a dollar etc. You paid your dime and entered. After much waiting there was a great hissing noise from some kind of contraption in the rear and there flickered on the screen in front "The Great Train Robbery." It started by showing the on-coming "Limited." And it was coming! Straight Ahead! The people in the front seats began to make a hasty exit. It was an exciting picture. It was 500 feet in length and took ten minutes to run. Everyone was pleased—well pleased. Now take your picture theater of today. You may

go into a comfortable building built for pictures—have a comfortable seat. See pictures built into plays of from 5 to 8 thousand feet, requiring from an hour to fifteen minutes to two hours to run, with no waits between reels (because the Alamo has two motor driven machines). You may listen to the world's best music on a wonderful pipe organ, orchestra. If it is cold outside—the building is heated—if warm, the building is cooled with fans.

All in all, there is some difference between your first "movie" and your latest photo-play. And the price was only a dime, while now it is only a few cents more. The next time you feel like complaining—just stop and remember.

THANK YOU.

The program is efficiently planned, with a half page of talk for the house, and a time table of the railroad trains and the meeting dates of the various lodges in town. Following the list of meeting nights is the line: "If your husband goes to his lodge on these nights you can find a seat at the Alamo." The middle pages carry the program, and it reads well, even if it does ungallantly refer to Mabel Normand as "Fatty Arbuckle's old side kick in a six reel comedy drama of her own." And here is another extract from the same program that anyone can copy with profit, for it is even with the times:

IS THERE SOME ONE IN FRANCE DEAR TO YOU?

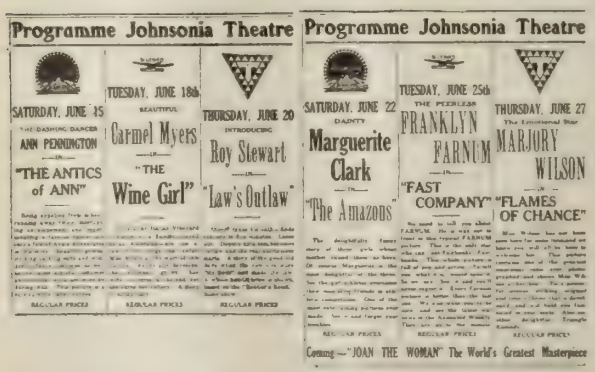
Maybe it's your boy, your brother, or your best friend—possibly your sweetheart. Then would you like to do your duty by him? If it's your boy, you are his mother, would he not like to know that the folks back home were taking his absence as well as they could? He goes to the picture show "over there" at the Y. M. C. A. Uncle Sam says it's good for him—gets his mind off his troubles—for you know "all work and no play makes Jack a dull boy." If it's good for him, it's good for you. We know of one mother who goes every night to the show. She wants to get interested in other things for the recreation it gives her mind. We know of this case in particular for it's our mother. She's got a boy in the service—our brother. He doesn't want her to sit at home. He wants her to keep herself well—not to worry. You know what worry will do. These boys are coming back some day and when they do they want to see very little change in you. They, no doubt, would like to know you are going to the show—getting your mind off your worries. If your show manager has any sense at all he's giving you shows of the right sort—the kind that will get you interested. Then we say to you, look at our offerings and see if the largest majority are not comedies and comedy dramas. So when you write to the boy "over there" tell him "We go to the Alamo every night and see———." Then tell him what you see. He's interested in anything you are. Send him a program or let us. We're interested in him—and so is he in us. He's one of our friends and we miss him. We want him back when his job is done. We'll be glad to see him—he'll be glad to see the Alamo. So do your duty by the boy. Keep well—don't worry. Come see the Alamo shows—we'll try our best to help you.

THANK YOU.

This can be changed to fit your house and it should make business for you, and at the same time help those who come to forget their sorrows, but get the sort of bill that will ensure that result.

An Ideal Arrangement.

Carrol E. King, who started in as manager of the Johnsonia, Leesburg, Ohio, last winter, is now editor of the Citizen, as well. Naturally Manager King helps Editor King by taking ample space in the paper, and so Editor King helps Manager King by letting him write a column



Two advertisements of the Johnsonia, Leesburg, O., advertising the three days of showing in the weekly issue.

or so of notes and always sees that he gets on the editorial page next to pure reading matter. The advertisements run three columns, one for each day of showing, and drop from seven to nine inches with a greater display for an extra special. The house shows but three days a week, with a matinee only every other week, when a special feature is used. It seems to us that this being the case, Mr. King could sell his Thursday matinee to the merchants for a Farmer's Matinee and not only show a profit but help trade in the town. It has been so long since mention has been made of the Farmer's Matinees that, perhaps, others may be interested. The merchants in town are induced to combine to buy the house. Each is given his pro-rata share of tickets, good only for the matinee, which he sends to his rural trade only, getting the farmers in to do their shopping on Thursday instead of Saturday, and evening up the rush. We think it would pay Mr. King to state his prices instead of merely announcing "regular prices," since the Citizen seems to have a county circulation.

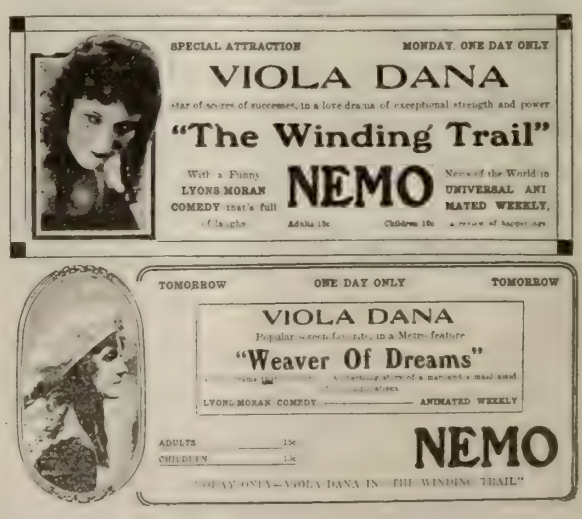
Growing.

L. W. Barclay, of the Grand Amusement Co., Johnstown, Pa., sends in some samples and adds that the Nemo will be shut down to permit a balcony to be built, adding materially to the capacity of this house, which already seats 1,000. Soon, except in the smaller towns, the 1,500 house will be as standard as the 300 house used to be, and the added capacity permits more to be done in the way of advertising and entertainment. We like the way Mr. Barclay advertises the Fox reissues. He makes capital of the fact that they have been reissued. We think that Hall Caine's name should have gone to black type, for there are

William Fox Has Reissued the Greatest Successes of His Greatest Stars—By Request, We Bring to You MONDAY, One Day Only
WILLIAM FARNUM
in the 1918 version of the Hall Caine novel
"The Bondman"
A story of big men and women, of big deeds and of a great love. A love drama that is full of adventure and thrills. Will show with
A Comedy and Animated Weekly
Coming—Tuesday & Wednesday
The noted screen vampire in a 1918 version of her greatest success
Theda Bara in "A Fool There Was"
Last Time Today, Clara Kimball Young in "THE HOUSE OF GLASS"
Special Music
by the Nemo Orchestra
NEMO
Adults 15c, Children 10c

An advertisement making capital of the Fox reissues.

some persons who might be interested in the English author to whom William Farnum is merely a name. Interest in Caine might lead to interest in Farnum and to regular attendance. The display is three nines. Another example gives two four fours, nicely sized layout and



Two four fours from the Nemo, Johnston, Pa. The lower example gives a particularly good display to the house signature.

one that in the lower example gives a nice display for both film title and house signature. The dotted leader should have not been used with the underline rule for the prices, since the rule performs the same service as the leader and does it more effectively.

Gosh! Gosh Again!

Evidently the Grand Opera House, Federalsburg, Md., does not read this department on superlatives, for, in a recent throwaway, it remarks:

> Those who saw Miss Ferguson in her last Artcraft production will remember her as an actress of marvelous dramatic ability as well as being considered the most beautiful woman in the world.

That's giving a pretty large order and doubtless there will be found others to dispute this claim to the beauty title. Seriously, this is bad, even for small town publicity. Even the yaps will not fall for such spreading claims. It is better to talk conservatively and to be believed.

Play Up the Title.

Sometimes the matter of layout seems to rise superior to the prominence given the title. In an eagerness to get in some selling talk, the Princess, St. Paul, seems to have overlooked the matter of title, as

POSITIVELY NO BATTLE SCENES
NEW PRINCESS
SO DIFFERENT FROM THE REST
Special Paramount Super Feature
STARTS TODAY 4 DAYS ONLY
DOROTHY DALTON
Her heart jumped at the sight of the silent, grim old sentinel. But—her mission was for France and it must be fulfilled.
WITH
THURSTON HALL
—IN—
THE
Yes—she was an American girl, so charming and fascinating, they thought they were wise Hun Dogs, and, take it from us, she put it over four ways from the Jack.
A MOST ASTOUNDING PHOTO-DRAMA
KAISER'S SHADOW
SEE THE BIG SURPRISE FINISH
FROM THE ALL-STORY WEEKLY—A TRIPLE CROSS.

A three sevens in which the use of display panels overshadows what might have been more valuable—the title.

shown in this cut. The idea seems to have been to balance the two panels at the top of the display, but in doing this the title has been overshadowed and we think that a bold display of the title would have drawn more than "A most astounding photodrama." Of the four panels the only one of value is that announcing that no battle scenes are shown, for the public is fed up on faked battle scenes. The other three lines have no real value and the omission of the lower panels would have permitted the better display of the title in an extended letter. Good layouts are desirable, but not when they are permitted to crowd the title, for the title is supposed to be a better selling point than "See the big surprise finish."

In Two Colors.

A. L. Middleton, of the Queen, De Queen, Ark., got out a two-color edition of his house organ for "Over the Top" and put that picture over the top. But even better is part of an editorial on going to the pictures. You can write a new lead and use it yourself.

> Sure, some German sympathizers would like to see motion picture shows closed because it would cut the U. S. Government out of some hundred million dollars revenue with which to build more aircraft and ships and guns; because the lack of good, wholesome entertainment would soon bring over the civilian population a melancholy disposition; they would soon be groping around with the blues and long faces; and there would be no means of visualizing the dastardly work of the Huns: no patriotic pictures to wake us up and show us where we stand.
>
> Ah, yes! A picture show is an awful thing in a town to hear a German spy or a person who has swallowed German propaganda tell it; or a poor, ignorant fellow who wants to do right but don't know how; never sees a picture show and don't know what he is talking about, or perchance some one who has always been admitted free, but now has to pay the war tax or stay out. Awful! Awful!

You cannot do too much to establish in the minds of your patrons the fact that theater going is a patriotic necessity and not a war-time luxury. Start in now before the new tax is imposed to be passed along to the public.

Talking to Some Purpose.

W. T. Howley, of the Star, Concord, N. H., in sending in a weekly program, remarks:

> We're not so very old about this publishing business, but you talk so blamed much about weekly program I decided to give it a whirl. * * * The first edition was 2,000, but they demanded 5,500 last week.

Precisely why we talk about getting out a *good* program. It makes interest that makes business, and it pays better than any other form of advertising that we know. Here is an issue that has nearly trebled its circulation in four weeks and yet it is only a 6 by 9 four-pager. It is not merely because it is a house organ, but because it is a good one. Mr. Howley is not merely cutting out stuff to fill up four pages. He is writing readable stuff. It's interesting even if you do not live in Concord, and already it carries three trade advertisements and a "want" column that carries four bona-fide advertisements. If Mr. Howley will keep on as he has begun he will work it into an eight-pager that will pay, even in these days of costly white paper and expensive printing. But we think he grinned when he asked for a criticism. We bet he knows darned well how good it is, both for matter and typography.

Tying Up.

Here's a good example of tying up to national advertising. The three sixteens on the right inserted by Paramount and the four thirteens on

Famous Director Shows High Craftsmanship
NEW PHOTOPLAY REMARKABLE CREATION
FAMOUS PLAYERS IN NEW FILM CAST
Imperial THEATRE
STARTING SUNDAY
DAVID GRAHAM PHILLIPS' FAMOUS STORY OF AMERICAN SOCIAL LIFE
OLD WIVES FOR NEW
A photo-play directed by
Cecil B. De Mille
always means a theatre full of fascinated people
"OLD WIVES FOR NEW"
An ARTCRAFT Picture
To Mr. and Mrs. Public:—
WE DO NOT RECOMMEND THIS PICTURE FOR CHILDREN
Paramount and Artcraft Motion Pictures

Tying up to National Advertising by means of a special display.

the hook up together. Below the cross line is a list of thirty-three other houses to use this film in the vicinity of San Francisco, but the Imperial gets the greater value, though at the same time it helps the general advertising, since it gives added publicity to the title.

Send 'Em In.

We know that Summer is the dull season, but that is just the time to get out and hustle. Get stuff that will drag them in and then send in samples to the department.

HELP FOR THEATRE MANAGERS

Picture Theatre Advertising

By EPES W NTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. — Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

From Council Bluffs.

From P. J. Throp, Council Bluffs, Iowa, we have the following:

> We are using 220-volt three-wire system. Get strong, white light. Project 13½-foot picture at 103 inches on Gardiner Velvet Gold Fiber screen, using 5½ E. F. Gundlach Manhattan lens, 2½-inch diameter and 6.5 and 7.5 condensers set 15 inches from aperture. Projectors are Power's 6-B, recently installed. Am having some trouble with shutter with regard to flicker. Will you kindly give me some pointers as to latter, also why figures on screen seem to move across with a jerky motion? Have noticed this latter in several recent pictures. Do you advise trying to decorate stage around screen, as some are attempting to do? Is not the black frame, with as little light as possible in front end of auditorium, best?

Had you told me your amperage I could have checked up your lens system and advised as to its correctness from the light-conservation standpoint. As to shutter, you should set it at as nearly as possible the correct distance from lens, and then reduce its main blade to least possible width, as directed in detail (to repeat it here would take pages) in Handbook. If shutter cannot be put at dissolving point, then remove same from shaft and hold white sheet of paper over lens. If there is a distinct outline of brilliant light, with weak light around, then mark around brilliant light and cut metal stop for lens, which will just let the brilliant light pass. This is of little value, however, unless it will act to reduce lens opening. The weak light outside the center spot is of some value in screen brilliancy, but on the other hand it to some extent injures definition of picture. If you can thus reduce the lens diameter without cutting into center beam, you can probably then trim down main shutter blade and get a better proportioned shutter, thus reducing flicker. Would advise study of these matters in Handbook. Study the lens system and the Shutter, latter under General Machine Instructions, pages 469 to 476, inclusive. If I rightly understand you it is figures moving directly across the scene. The cause is too-slow camera speed or too-fast movement by the actor, or both. The effect is that the figure moves too far between photographs, in the taking, and when it comes to reproduction the result is visible to the audience because the movement is too great to blend one photograph into the next perfectly. In my opinion there is no better result possible than is given by the black screen setting, with no light near screen. Anything near the screen which is visible simply serves to distract the eye and divide the attention to the detriment of the picture. Some exceptional men, such as Rothapfel, are able to create such a general effect that the distraction from the photoplay is compensated for, or more than compensated for, but I have very seldom found a theatre with stage decorations which I thought gave the general effect equal to the dark setting. Of course we freely grant that while the lights are on the effect of stage decorations is excellent, but the audience attends the motion picture theatre for just two things, viz.: the photoplay and the music. It does NOT pay an admission to look at stage settings, and unless these settings produce an amusement value sufficient to offset their detraction from the screen production they are a detriment instead of a benefit.

Two-Signal Change-Over Signal.

Edward W. Smith, Mitchell, S. D., says:

> Have been constant reader of Projection Department for several years, and most certainly have profited therefrom. Have all your handbooks and a set of Hawkins, Hallberg's Motion Picture Electricity and Hawkins Electrical Dictionary, which latter is great help in connection with the other works. Am projecting a 16-foot picture at 128 feet, using two Power's 6-As. Use 80 amperes A. C. Results fair. Notice you condemn all change-over signals because of only one signal. (No, I have not condemned them for that cause. Merely said, and still say, that a two-signal device would be much better, provided it be in practical form. Ed.) Am enclosing sketch of a device I am using, which gives two signals one about 50 feet, and another about five feet from end of film, which latter is about average length of tail-pieces in use now. You will probably have to guess at the meaning as expressed in my drawing. Enclosed find money for both question booklets.

I am afraid your drawing leaves something to be desired. Apparently you have two arms, and two rollers running on the film, so arranged that contact is made to ring a buzzer at different times. I am not condemning any device or anyone's ideas; just setting forth my views. First, in order to give full service there must be two signals, one for lamp-lighting and one for actual change-over. These two signals must be positive in their action, else they would be worse than useless. They must be certain to work at the distance from end they are presumed to work. These signals must be of such nature that there will be no danger from fire. This is imperative. Rollers running on the film must perforce run on the emulsion side, and that is not good, especially with first-run film. With first-run there is possibility of serious damage. If rollers are to be used they should by all means be ball-bearing and have a very soft rubber face. This combination would, I think, be sure to *roll*, not stick and slide, in which latter event they might, especially with first-run films, accumulate deposits and seriously injure, if not ruin films. You may say, "mine never did any damage." You mean it never did any damage which you could see. But maybe if every one used them there would be a very different tale to tell. One device may do damage imperceptible to the eye, just as one worn sprocket, or one too-tight tension does, but continued every day the damage becomes a serious matter. To date, this department has seen no device for change-over to which it felt it could give its unqualified approval.

Five Hundred Volt Current.

T. H. Luneman, Madison, Wisconsin, asks:

> Can we safely use 500-volt current in our arc lights and where can we obtain the necessary equipment? At present we are using A. C. and have very bad flicker in picture. Project a 14-foot picture. Use one Ft. Wayne compensarc and one Power's inductor. Have two brand new Simplex projectors. If unable to advise as to how we may use 500-volt current direct, can you aid us in eliminating flicker? Would appreciate any suggestions that you may give.

From your letter I take it your 500-volt current is D. C., though that is an unimportant detail. You cannot use it direct, if for no other reason than that it would be very dangerous to the projectionist. You can, however, use it by means of a 500-volt motor and a 60 or 70-volt generator, or by means of a motor generator set with motor and wound for 500 volts. Such apparatus may be had from any manufacturer of motor generator sets, and will work very well indeed, provided the projectionist use ordinary caution and horse sense in handling the motor, which same he will do after he gets just one good "jolt" from it. Unless I be in error the United Theatre Equipment Corporation (see their advertisement) carries such a set in stock. As to the flicker you now have you have not told me the cycle of the current. If it is 30-cycle or less you cannot get rid of a flicker which is inherent in the current itself, due to low frequency. If it is 60-cycle current the trouble lies in your shutter, which is poorly proportioned and most likely cannot be brought to very satisfactory proportions because you are using a short focal length lens—so short that the shutter position probably comes inside the lens barrel. These matters are of such nature that it would require pages to deal with them in detail. Would suggest that you get (if you have not one already) a Handbook and study "The Revolving Shutter," pages 469 to 476, inclusive; also Figure 18 and text which goes with it on page 146. In fact, study the whole subject matter, pages 90 to 192, very closely. With a 14-foot picture and short throw maybe it might pay you to investigate the Mazda projection proposition. It is also possible that your trouble is not flicker at all, but a flashing of the light, due to synchronism of a three-blade shutter with one side of the alternations. If what I have said does not seem to fit please send FULL details of entire optical system, as follows: Cycle and amperage of current; pattern of revolving shutter; distance from apex of one condensing lens to other; distance, center of condenser to aperture; distance from lens barrel to revolving shutter; diameter of projection lens; focal length of condensing lenses and whether plano convex or meniscus bi-convex. Use National A. C. White Special or Speer Alterno carbons for A. C.

Can Dig It Out.

F. L. Rinehart, Newport Beach, California, sends 40 cents for question booklets and says:

I wish to thank you for the information with regard to the flicker due to synchronism with A. C. Your advice has made it easy for me to keep out of step with it, and I find that at a speed of 62 or 63 R. P. M. am able to maintain a practically flickerless screen. In fact it would be hard to tell if the machine was running or stationary, only, of course, it is somewhat darker when shutter is revolving. I remember a long time ago reading of your description of the Baird machine, where you stated that at a speed of 65 it produced the best results, but I presume that was with D. C. It would seem that at 62 or 63 turns to the minute it is farther away from the current alternations than at any other speed, being 24 above and 24 below respectively of the 3,000 dark periods per minute in the 50-cycle current, but as to that I don't know, except that it works better at the speeds mentioned. At 60 turns to the minute, which means 60 feet I guess, it develops much flicker and seems too slow to suit the action of the picture. In fact it is none too fast at 62 or 63, but better a trifle slow than faster with flicker. Seems like whenever I get stuck I can dig out the answer in some of your articles in the World, which I have always kept, or from the Handbook. I use a 4¾-inch lens, with a 60-foot throw, which made it necessary to move the shutter almost to the extreme end of the shaft in order to cut the light where it crosses, or converges; also the best focus from the lamp to the aperture is with the lamp house at the extreme back of the stand. Some of the boys think this an abnormal adjustment for the conditions. The condensers are 6½ and 7½ concave-convex in the back, plano-convex in front.

Had you told me your amperage I could have told you what condensers you should have, what the distance from condenser to aperture should be and what your projection lens diameter ought to be. All these are based on amperage. Your adjustments are not necessarily abnormal. Many a projectionist who would criticise your adjustments might discover that it is his own which are abnormal. A very large number of projector optical adjustments in use today are abnormal, and causing great loss of light.

Intermittent Lubrication.

C. O. Smith, Fort Wayne, Indiana, says:

Will now make my debut in the department by making the following inquiry: As you know, I have one Simplex and one Power's 6-B. The boys told me to use light oil in the Simplex intermittent. Why is this? I use Mobile B in the Power's intermittent, and for light oil use Elite Dynamo, a very light and a very good generator oil. I use the light oil on the Power's, except its intermittent oil well, and on the Simplex, including the oil well. Is that all right? Will very much appreciate an answer; also wish to thank you for the service you rendered projectionists and the industry in Washington recently.

As to the oil, for certain mechanical reasons I would myself prefer a somewhat lighter oil in the Simplex oil well than in the Power's oil well. While new there would be no difference in the two, and in so far as lubrication goes there would never be. However, the Power's intermittent parts are much heavier than are those of the Simplex, hence will stand a heavier lubricant and the heavy oil serves an excellent purpose in deadening any click there may be. What you are doing now is all right.

The primary office of oil is to form a film between moving parts so that the metal of one part does not touch the metal of the other part. Any good oil will do this. Certain grades of lubricant are suited to certain classes of service, however, and will perform that service better, even though basically their actual lubricating qualities may be much the same. Mobile B is excellent for Power's intermittent oil well. The other oil is good for the Simplex oil well and for general lubrication.

Stereoscopic Pictures.

H. R. Kiessig, Berkeley, California, whom I suspect is working on something stereoscopic, says:

Would like to know what has been done in the way of developing stereoscopic motion picture projection.

So for as I know, just nothing—that is is to say, in the way of actual, commercially practical accomplishment. True, we may at any time have excellent stereoscopic motion pictures if we make films in a certain way and provide each one of the audience with spectacles made for the purpose. There have been many attempts at stereoscopic motion pictures, but to date they have all fallen by the wayside when it comes to commercial practicability. Some of these were described, from time to time, in the Moving Picture World, but it would be an almost impossible task to dig out the various articles now. There was one very promising plan shown me in Chicago, tow or three years ago, or maybe it was four. The thing loked reasonable on the face of it, but we never heard of it afterward, so I suppose it went the way of them all at the final atest. This particular thing was described in the account of my visit to Chicago at the time. I think likely the patent office would be your only comprehensive source of possible information on stereoscopic projection inventions.

A Further Denial.

Ralph Freeman, Business Manager Local Union 171, Pittsburgh, Pa., writes at some length denying that the union committee went to Washington asking that projectionists be declared non-essential. He ends with: "I know you have made a mistake in getting the statements of the two committees mixed. I have done the best I could for my organization and still have a clear conscience and a clean record. I hope you will see your mistake and the justice done Local 171, Brother James Sipe and myself."

If there is any error, Brother Freeman, it was caused by the company, yourself and Brother Swipe were in. Certainly Colonel Warren understood the Pittsburgh committee, which consisted, as I understand it, of partly exhibitors and partly projectionists, to make the statement accredited to them in my first article. Mixed committees of this kind are, it seems to me, not to be commended. The thing has ended well and we will accept your statement as made. Next time take my advice and go as a committee of projectionists, then there will be no possible chance of mixup.

Wants Terminals Changed.

James H. Pooley, Toledo, Ohio, sends sample of wire terminal and says:

Received sample of Curban wire terminal recently, and would like to make a few remarks concerning it and terminals in general. The Curban looks like a good terminal, but like all others it is designed for use with one size wire only. I fail to understand the line of reasoning of a man who makes one size of terminal for three sizes of wire. It is a cast iron cinch that if one size is a perfect fit, the others won't be. I will close with best wishes to yourself and our department.

Whether or no the Curban is made for more than one size wire I do not know The remarks of brother Pooley are respectfully referred to makers of terminals for consideration.

Cannot Be Done.

Ray C. Smith, Chicago, Illinois, says:

Am in trouble as to right condensers to select for local conditions. Have Third Edition of Handbook, which makes the matching up of the lens system very simple, but what I want to know is: If I were to set up two outfits, select the projection lenses desired and, not having a handbook, attempt to select the proper condensing lenses, how would I go about it? What formula would I use for deciding the condenser focal length, projection lens diameter and back focus being known?

I am afraid you have not been keeping up with the work of this department, Brother Smith. We are moving ahead in knowledge all the time. The handbook tables and data were the best we had at that time, and represented a great advance over pure guess work, which was absolutely all we had to go by before the publication of that data. But we have advanced still further since then. The chart published in March 17, 1917, issue superseded the handbook tables, and should have been "tipped" into your handbook when published. We now have in hand a revision of all data, bringing it up to date, and a little later will have something of very great value to projectionists, in the shape of a chart designed for framing for the projection room walls. This chart will show, at a glance, the necessary condenser lenses, both plano convex and meniscus bi-convex, distance from aperture and diameter of projection lens. This data is by Brother John Griffith, President Local Union 273, New Haven, Conn., whom you all know.

Condenser combinations are based on amperage used. There is no formula by the use of which you can figure out combinations for any condition, or at least I know of none. Projection lens diameter is determined by the distance of condenser from aperture and back focus of projection lens, and back focus of projection lens is determined by E. F. of the lens and its construction, some projection lenses of a given E. F. having much longer B. F. than others. It is all a very complicated matter and the tables and charts are the only thing I know of which the projectionist can use successfully. A trained optician might be able to give correct data for a projector lens system, but I don't believe he could adapt his data to the local conditions.

Raise in Prices Indicated.

Talk of higher prices for the downtown Cincinnati theatres which pay for first-run pictures is more persistent than ever, and it is pretty certain that before the coming fall season gets into full swing a concerted move in this direction will be made, at least by those houses which are still sticking to the ten-cent charge established years ago. It is of course well known among exhibitors that good pictures are costing more in rentals than ever before, and that wages to employes, as well as other items of expense, are much higher than ever; and yet, as far as Cincinnati is concerned, admission prices are just about the same as they were several years ago.

Commenting on this fact, I. Libson, who manages three leading downtown photoplay houses, as well as being interested in several elsewhere, pointed out this his companies have already raised their prices, as a matter of necessity, in Dayton, Columbus, Louisville and Pittsburgh, and while he did not state that similar action would be taken in Cincinnati, he indicated as much.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Interesting Educationals

Reviewed by Margaret I. MacDonald.

"Official War Review No. 8" (Pathe).

A NUMBER of important subjects come in for exploitation in this informing issue. The opening scenes picture prominent aviators and their machines. Fighting along the upper Piava in the Monte Grappa region is a fine feature, also the work of the British fleet in conveying troops across the English Channel. Another feature is the transportation of food to the French front.

"The Salamander's Secrets Revealed" (Universal).

One of the interesting subjects shown in the 86th issue of the Screen Magazine gives us a fine idea of the life and habits of the salamander. The scenes of the picture were taken under water at the New York City Zoological Park. The various stages of the life of this animal are shown in illuminative close-ups.

"Outwitting the Hun" (Universal).

The making of optical lenses the American way is illustrated in the 86th issue of the Screen Magazine. Once upon a time Germany bluffed us into believing that only she could manufacture the perfect lens. Since being thrown on our own resources we have discovered ourselves in a great many ways, and one of the things we have learned is that we can make optical lenses superior to those formerly made by the Hun. The scenes shown in the picture give a detailed idea of how they are made.

HOW SILVER IS MINED IN MEXICO.

Educational Films Corporation of America Presents Interesting Subject at Rialto.

AMONG the numerous interesting things that we have learned about Mexico by means of the screen none has been more instructive than the Educational Film Corporation of America's picture, one of the "Mexico Today" series we believe, entitled "In the Silver Country." This film was exhibited at the Rialto Theatre, New York City, during the week of August 11, and was much appreciated.

The scenes of the picture were photographed in Pachuca, Mexico. At Velasco, near by, silver was discovered in 1524, and it has been mined in ways more or less primitive until the entry of modern methods brought in with foreign capital. Here they are now using the most modern means in extracting the silver from the rock. As it is taken from the mines it is conveyed to the crusher by electric power. Close-ups of the stamp mill are interesting. There are also close-range views of the machines which separate the metal dust from the sand. The metal dust is then seen being mixed with cyanide, which further clears it of the dross, and after being left to settle in vats the liquid is poured off and the silver is placed on jigging tables. Later there is the melting of the metal and the converting of it into ingots. It is interesting to note that it takes five tons of rock to produce one shovelful of bullion

RIVOLI SHOWS AMERICAN TROOPS.

Films Give a Good Idea of the Splendid Manner in Which the French Entertain Our Soldiers.

DURING the week of August 11 the Rivoli Theatre, New York City, exhibited some scenes photographed by the Cinematographic Division of the French Army showing the enjoyable times which our soldier boys in France have when they are on furlough. Some of the scenes were take at Aix les Bains, where they were escorted by pretty French girls and their brothers on a sight-seeing expedition. One of the show places was the castle of the Duke of Savoy, but the most delightful experience was a ride by cable car up Mount Renard. Arrived at the summit an excellent view of the Alps can be had. Here they sported about in the snow and indulged in a good old American snow-ball fight.

Viewing these pictures one cannot fail to feel a sense of deep appreciation to the French people who are not too busy nursing their own troubles to try to keep our fighters in good spirits.

THE BIG LEAGUERS IN ACTION

Marty McHale Shows Up at Rivoli with Third of Baseball Series Introducing Famous Stars.

WHILE we take off our hats to Marty McHale for thinking of giving us a series of pictures wherein we are privileged to become more intimately acquainted with the personalities of the famous baseball stars we have to admit that "Bugs" Baer has helped him out considerably in the game of making a good impression. It was for "Bugs" Baer, of the New York Evening World, to "lamp" the humor of the situation and turn it over to us in subtitle.

The third of the series shown at the Rivoli the week of August 11 introduces among others Ed. Walsh, George Stallings and Grover Cleveland Alexander, who brought the nice little sum of $75,000 when sold to the Cubs.

MORE CITIES SEE OFFICIAL FILM.

The unique method of disposing of the house "en bloc," which has proved so successful during the engagement of "America's Answer," the official War Film at the George M. Cohan Theatre, in New York, has been duplicated for the showing of this patriotic picture at the Forrest Theatre in Philadelphia and the Majestic Theatre in Boston. The season at these houses opened August 12, after an intensive campaign by special representatives of the Division of Films, Committee on Public Information, under the direction of Ryerson Ritchie, chief of the community section.

In "18 to 45" William Fox Has Timely Story of Draft

ANTICIPATING the action of Congress on the bill, which was passed the other day, extending the draft ages from 18 to 45, William Fox has just completed a feature length subject entitled "18 to 45," which is declared to be an accurate and appealing story of the draft. The production was made under the direction of R. A. Walsh, who has made many of the big Fox pictures. It is stated that Mr. Walsh has been working upon this subject for several months after it first became apparent that there would be a material increase in the scope of the draft law.

The picture is now ready for release except as regards the completion of a few laboratory details, and contracts are being accepted at branch offices on a basis of independent bookings.

It is pointed out by the Fox company that the timeliness of this production will be the important advertising feature from the standpoint of the exhibitor. The subject has not yet been shown to reviewers, but Fox officials declare that "It is a big patriotic masterpiece that emphasizes the necessity of the draft and points the opportunity it affords to the whole population of the nation. It is a picture that will inspire patriotism, encourage optimism and powerfully fan the leaping, crackling flames of American democracy. "18 to 45" is a picture that will interest every exhibitor personally and that will have the strong and dominating appeal of individual interest to every human being, rich or poor, sick or well, who lives under the protection of the Stars and Stripes. It is a definite and valuable contribution on the part of the motion picture industry to the great work now in progress for the freedom of the world and the triumph of liberty."

FAIRBANKS FILM FOR RED CROSS.

By special arrangement with the Treasury Department, Douglas Fairbanks is to make a propaganda film, the proceeds of which will be given to the American Red Cross. It also will contain a Fourth Liberty Loan message, thereby killing two birds with one stone. A small rental will be asked the exhibitors for the use of this Fairbanks propaganda picture, suggested by an official in Washington, and to be handled absolutely independent of all other Liberty Loan trailers. The Fairbanks picture will be almost a thousand feet in length. It is laid in a spectacular setting, and deals with the biggest question of the day.

Marshal Neilan Signs Up with Garson as Supervising Director of Production

MARSHALL NEILAN has signed a long term contract with Harry Garson, as supervising director of all the productions to be made under Mr. Garson's management. This means

Marshall Neilan.

that the services of one of the best directors in the country comes into the Garson camp at a time when the name of Garson is becoming known as a producer. Besides Clara Kimball Young, who is making eight pictures a year, Blanche Sweet has cast her talents and fortunes under the Garson banner, and will make six pictures this coming year under his management.

Mr. Neilan will supervise the direction of both Miss Young's and Miss Sweet's productions, having entire charge. In addition to this Mr. Neilan will personally direct Miss Sweet in her next picture "The Unpardonable Sin," by Rupert Hughes, a story which recently ran as a serial in a magazine and which has just been published in book form by Harper Brothers.

Miss Sweet has left for California to begin work on this picture, having been in New York for three weeks purchasing gowns. While here Miss Sweet saw her first picture under Mr. Garson's management, "The Hushed Hour," which she finished before leaving California for the East.

Mr. Neilan is best known for his high grade artistic work in many productions which have taken their place in the first ranks of filmdom. His most recent productions are "Stella Maris," "Rebecca of Sunnybrook Farm," and "Amarilly of Clothes Line Alley," Pickford vehicles; Bret Harte's "Melisse," and "The Little Princess." Stars directed by him have been George M. Cohan, in "Hit the Trail Holliday," Elsie Ferguson in "Hearts of the Wild," and Marguerite Clark in "Out of a Clear Sky," "Three Men in a Boat," and Mary Pickford.

Mr. Neilan is classed as a "top-notch, sure fire" director, as his long line of successes easily indicates. It has been his ambition to make pictures independently, where he could give full sway to his artistic tastes without being hampered. With Garson "Mickey" has made just the sort of a connection for which he has been in search, for not only will he have complete charge of productions, but he will also have a voice in the material to be used by the Garson stars, and will have unlimited finances to carry out the Neilan ideas. Mr. Neilan will leave for the Coast shortly.

Duprez Engaged by World.

World Pictures has just engaged Charles J. Duprez, who for nine years has been with Brown Brothers, as publicity photographer. Mr. Duprez in his new capacity will have charge of the taking of unconventional photos of stars and studio scenes to be sent to fan publications, newspapers, etc. In a desultory way the World has been doing this work for some time, but from now on will lay special stress on this interesting accessory of publicity work.

L-KO and Century Move.

The L-KO and Century Comedy Companies have moved their offices from the fourth floor to the eighth floor in the Mecca Building, at 1600 Broadway, where Universal headquarters are housed. The change provides the comedy companies with greatly enlarged quarters.

Son of Charles Simone Is Wounded in France

NOTIFICATION has been received by Charles Simone, manager of General Film's New Haven branch, that his son, Peter C. E. Simone, who has been on active duty abroad as a member of the 101st Infantry, is suffering from a serious wound, and was about to be sent from an evacuation hospital to a base hospital. Young Simone had been wounded before, but had always been able to return to the trenches. His home is in Bayonne, N. J., where he is well known as a former laboratory man for several film companies.

Peter C. E. Simone.

A letter dated July 26 was also received from young Simone himself, in which he gives a flash of his experience. In it he wrote:

"I am out of the fighting game—a bullet in the groin did the trick. They got me, but, oh, how we are getting them! The good old Yankee smile and spirit is aiding us in driving them in the biggest drive like cattle could ever be driven. It's great to see them run for all they are worth and hollering loudly, 'Kamerad! Kamerad!' Wounded, but for a worthy cause. Don't worry."

Claire Whitney Featured in Schomer Photoplays

CLAIRE WHITNEY, the talented young artist whose work in many photodramas has won her praise and a place in the front rank of motion picture artists, will be seen shortly in

Claire Whitney.

the part of Louise Denton in "Ruling Passions," the story of which was written by Abraham S. Schomer.

Although this is the first time Miss Whitney has appeared in Mr. Schomer's plays she will be seen in many of them in the future, for so pleased is he with her ability and power, so gratified by the charm with which Miss Whitney has clothed the part of Louise Denton, that Mr. Schomer has offered her a part in the new play which he has written and the direction which he will commence as soon as "Ruling Passions" is released by the Schomer Photo-Play Producing Company, Inc.

BRUNTON IN NEW YORK.

Robert H. Brunton, general manager of the Brunton Studios in Los Angeles, is in New York, where he was called by wire to confer with a number of producers and to complete details to the arrangements that will result in a number of big productions being taken to the west coast.

Mr. Brunton says that the Brunton plant on Melrose avenue, in Los Angeles, is large enough to take care of any number of film organizations and that every advantage and facility for the staging of the most elaborate productions can be found at the plant.

Mr. Brunton will also look after the interests of Paralta Plays, Inc., and enjoy a get-together meeting with Benjamin B. Hampton while he is in the east.

Rambles 'Round Filmtown

With WALTER K. HILL.

Inside Info on Geraldine Will Help to Sell Films.

GERALDINE FARRAR is all American She was born in Melrose, Mass.

Her father is Sidney Farrar, a former baseball star.

As a child her voice gave promise of what it is today.

She cried in soprano.

Like many other singers she captured Europe first.

Then she came to the Metropolitan in New York.

Her favorite ballad is Nevin's "Mighty Lak a Rose."

She loves everything that's blue.

Her favorite river is the Blue Danube.

That is the shade which most nearly matches her limpid eyes.

She is fond of tea, and prefers Blue Oolong.

She likes all simple food, blue salads particularly.

Her ambition is to continue work forever.

She adores the plaudits of the multitude. Without them she is blue.

Her days are laid out with the accuracy of a railroad timetable under government control.

Never does she allow her maid to touch her hair, preferring to arrange it herself.

The wave is natural, as with the ocean blue.

When she sings she never strikes a blue note.

The novels and poetry of John Galsworthy delight her.

The mimeographing of Dwight Perrin, ditto.

Her fad is blue shoes.

She never appears in public wearing the same blue shoes twice.

Ice cream and baseball she loves, and American Blueties with long stems.

She will not tolerate women who are not fair and free from jealousy.

Consequently, she tolerates very few.

All her letters she answers herself.

She carries on a correspondence with a small boy who will not call her Geraldine because it sounds too much like jelly bean.

She revels in gorgeous clothes, and fittings never tire her.

Nothing does, in fact, except people who are slow to reach a point in mimeographing.

The point is right here.

—w s s—

The Eloquence of Silence.

"Volumes might be written about an audience's soul," says Maurice Tourneur. "The mute way they express their minds, the electric currents of sympathy, antipathy or indifference which hovers over their heads, if you are an author, an actor or a director seated in the dark in the midst of this silent jury your heart beats faster, your thoughts go jumping, and a single slip or a bad subtitle is enough to whiten your hair."

—w s s—

Two Johns were recently in session in an office in the Palace Theatre building. When John Hammell, local manager for General Film Company, made his exit from John J. Murdock's office, between 2,500 and 3,000 days had been assured for the Red Cross "Fourth of July in Paris" picture in all of the theatres supplied by the United Booking Office. General Film is distributing the Red Cross issue, and John Hammell gave it a good start-off in vaudeville.

Beauty and the Berlin Beast.

"Where'd you get that dog?" says one of the artists in "Yip, Yip, Yaphank," the musical comedy play of Camp Upton soldiers, to a "girl" with a fuzzy animal on his lap.

"Irving Berlin gave it to me," the actor replies.

"What's his name?"

"The Beast of Berlin."

—w s s—

J. Searle Dawley, famous director of the Famous Players-Lasky New York studios, has been visiting the West Coast plant and environs. Really he is on his honeymoon, but he is also meeting many old friends and making new ones.

—w s s—

Reel Soldier Awaits Real Thing.

Robert Gordon, the young juvenile who made a capable reel soldier hero under the supervision of J. Stuart Blackton in his production of "Missing," the fourth of the Blackton-Paramount series, expects to be called to train for real fighting next month. Commodore Blackton opened negotiations with a view to getting Gordon for his propaganda picture, "The Common Cause," which he is producing under the auspices of the British-Canadian Recruiting Mission, but found that he was scheduled for an early call from Uncle Sam, which precluded the making of any other contracts till he has given a hand to help make the world safe for Democracy.

—w s s—

E. W. Chicot, our esteemed co-worker, motors in from the vicinity of Coney Island every morning, via B. R. T. He reports that Harry Morey has lost a Dachshund and has the nerve to advertise for the durned thing, using the telegraph pole in front of King's Highway station for the purpose.

Maybe he thinks the dog uses the station and will see the offer of a reward.

—w s s—

Bide Dudley, in Evening World, declares, in answer to a question, that he never heard of a play called "Gosh Ding It."

What a chance for a L-KO title!

—w s s—

Oh! Look! A Japanese Contrib.

Since becoming a householder, Bennie Zeidman, the well known propounder of Fairbanks' productions, in company with Harry Havens, trade review representative in Los Angeles, has acquired a Japanese culinary expert who caters to the appetites of the two bungalowists and their guests. Mr. Oki, the gentleman in question, when interviewed recently, remarked:

"From observings I note facts following: Mr. Zeidman are greatest film magnet, attracting much of company who eat largely and in refined manners. Mr. Haven are decorously delighted in obtaining from film gent and lady much of publicity dopes. Mr. Ziedman are companionable with Bull Montana, largely gent with extra collar sizes. Also with Doug, who are rapid young gent with wide smiling capacity and much leaping. Filming industry in infantry as yet but futurity winner. Banzai!"

—w s s—

We sincerely hope that Charles and Violet Blackton, as "Two Little Refugees," will be saved from the distress of charitable concern.

—w s s—

"'Great Love' Opens in Los Angeles."—Trade Paper Headline.

Blame it on the climate. That's old stuff.

High Power Sport Marks Power Plant Annual Outing.

(Reported by G. Warren Landon.)

IT cost a pot of money, but it was worth it. "It" being the annual outing of the Cameragraph Club of the Nicholas Power Co. Despite the advertising THE RAMBLER has given it, New Jersey has to stand for much, and an extra burden was put upon its shoulders in the town of Fairfield, where this crime was committed on Sunday, August 18.

Be it known that the Cameragraph Club is composed of the various factory heads of the Nicholas Power Company. Just once a year they do something like this—and then go out and talk about it.

It was a fine day. There wasn't a cloud in the sky—then, and they met at the Hoboken ferry at ten o'clock. In fact they were "well met," being over one hundred strong, including wives, sweethearts, and other fellows' sisters.

Fairfield has lots of things in it, among them a fine, large inoffensive grove, with a hotel, orchard, and by-products. Arrived, our handsome heroes and brave heroines took to refreshments like the proverbial duck, and then to a few games.

Came dinner time, when men and women bravely bit their bit through a fine course dinner, and then they started in on games in earnest. You say woman doesn't do her share in a contest? She contests everything that ever happens. Lookit!

First (100-yard dash), won by Mrs. Boos. First (potato race), won by Mrs. Stawicki. Second (potato race), won by Mrs. Lazeski. First (needle race), won by Mrs. Elwood. Second (needle race), won by Mrs. Till. 100-yard dash won by Mrs. Moser.

Hooray! Votes for Women!

Mere man took part in the following:

Running broad-jump, won by Mr. Tulak; half-mile walk, won by Mr. Bower; high jump, won by Mr. Julius; shoe race, won by Mr. Rigger; hop, step and jump, won by Mr. Wickerheimer; three-legged race, won by Mr. Dojahn; 200-yard race, won by Mr. Lang; 100-yard dash, won by Mr. Kron; 100-yard hop, won by Mr. Horst; 50-yard blindfolded walk, won by Mr. Ruloff.

Also there was a drawing for glove, bat and ball. They were won in the order named by Masters Reese, Elwood and Uhlemann. And that's all—except the ball game. **Except the ball game.**

Base ball is the national game, sometimes it is a calamity. This game was calamitous. It was composed (only it wasn't) of two **sides** (not nines) called the Intermittent Movements and the Loop Setters.

The Intermittent Movements moved all the time, and the Loop Setters sat about all the time. When the game was over each side claimed the victory, and, as there was no scorer, each received it. Like 'Gene Fields poem of "The Gingham Dog and the Calico Cat," each ate the other up.

Notes of the Game.

Edward Earl was very busy 'round third base telling everybody how to play the game.

Mr. Uhlemann made a home run. He promptly walked away with the bat, and, as the ball was lost, some one stated that the bat had a nail in the end of it.

Will C. Smith made a great hit because he made two. As there was no umpire he managed to horn in with two runs, and then at once started for Washington to attend a meeting concerning the essentiality of motion pictures.

Players were continually being benched, presumably because that is where they kept "it" (meaning "stone fence").

After both sides had won they had some more, and then some dancing and then home.

One of the crew was asked if they had the whole place to themselves. He replied, "No, the police reserves were there."

It only remains to say that all reached home safely, sadder and wiser. They left Fairfield in the same condition.

How Terry Ramsay Meets Our Ideas of "Good Stuff."

EDNA GOODRICH, who looks better on horseback and rides more than any other actress in the films, has just added to her string of geegees a pink-eyed Albino Arabian with short barrel and long legs that was imported by a rich New Yorker for his own use when he thought the regiment of which he is colonel was going to war as cavalry.

The fortunes of war turned this unit into an artillery regiment and as the colonel didn't want to see his $2,000 pet dragging gun limbers, he disposed of it to Miss Goodrich, who is always a safe refuge for anybody with a horse to sell.

Residents in the vicinity of One Hundred and Fifty-sixth street and Marmion avenue, were startled a few mornings ago to observe the antics of a milk-white steed with ears laid back and eyes bloodshot, engaged in a desperate effort to dislodge from her tall perch a very handsome girl, who was equally determined not to be dislodged.

The Arabian began by bucking in true Wyoming fashion, coming down stiff-legged on the pavement, but as this seemed to jar his aristocratic frame, the horse switched to side jumping—a highly dangerous form of exercise for any but expert riders.

Miss Goodrich took it all with a smile on her face. She seemed in nowise perturbed, though a large crowd had gathered and two solicitous policemen offered assistance, closing in on the prancing palfrey.

"Please keep away!" called the star—"he's just getting acquainted with me—he'll be all right tomorrow."

By swift turns the Arabian tried all the tricks of his rather profuse collection and then, as an afterthought, stood on his hind legs and fell over backwards.

Was Edna hurt? She was not. She wasn't there. When the pink-eyed steed landed on his back with his heels in the air, Miss Goodrich was standing beside him, bridle in hand. With a grunt he rolled over and struggled to rise. A quick smack of the Goodrich hunting crop brought him up all standing, and Edna was on his back.

The crowd cheered, but Miss Goodrich didn't even bow. She patted the horse's neck and he trotted tamely to the Biograph studio nearby, where Miss Goodrich is putting the finishing touches on her new Mutual productions.

—w s s—

Joe, the orang-outang, is still a star around the Lasky studio. Robert Vignola happened into a set where the simian was working, and looked at him critically for a moment:

"That's what I call monkeying with the film industry," he remarked.

—w s s—

Issuing Transfers with Kisses.

In May Allison's picture, "The Return of Mary," the Metro star has to play opposite a mustache, the wearer of which is Darrell Foss.

Miss Allison says she detests lip adornment no matter who wears it.

Foss' mustache isn't his own. It's cameraflage. He puts it on in two sections, to give the effect of a neat part in the middle. So much he does for the sake of art.

The second day of Miss Allison's work a big scene was "shot," and Darrell had to kiss May in a "close-up."

Director Wilfred Lucas said to make it a real kiss.

Darrell didn't need any orders. He pressed May to him in a fond embrace. The cameraman ground fifty feet of it. Star and leading man drew apart, and then it was seen that Foss was wearing one half of his mustache and May the other.

Only momentarily, however, for Miss Allison's half portion of cameraflage slipped from her lip and, as she was in semi-decollette, got lost. And she couldn't find it right there on the stage!

"There's many a slip," mused Foss, "between the brush and the lip."

Rambles 'Round Filmtown

The Fickle Movie Queen.

(By Thomas Bedding.)

Say, Jim, she's a dream! An' it's true
She wants to have you for keeps?
On the level? Who's thought it of **you?**
Why—she's got money in heaps
And **you**—you're a cute movie pet
(You "screen" like Adonis, the gent),
But you're up to your eyebrows in debt,
And your landlord ses: Where's my rent?

As for her: she looks kind of nice,
She's the most dressed doll that **I've** ever seen;
But her **heart;** it's as cold as ice,
And she'll shake you sure, will this movie queen.

Say, Jim, what do **you** want with a Vamp?
Ain't **I** all that a girl **could be?**
When we first met, you were a tramp.
'N I staked you—for you seemed good to me.
I got you a job—as an extra, Jim;
I bought you clothes; you rose to fame;
Your Cupid's face in the movie film
Pleased all the fans—and this young dame.

Say, Jim, she's getting tired of you;
Yer face ain't what it was—**I** see:
I pay my dime at night and take a view;
She's never with you, as she used to be.
She vamps another guy; and so,
They chin it; they flivver; and they dance.
She pays. **She's** got the dough
'Nn you ain't. So—go and fight in France!

* * * * * *

Say, Jim, you'll think of me out there?
And if you live, you'll come back?
And I'll forgive you, Jim, for fair—
But, first cut loose from that clothes rack.
You won't? Alright! You don't think you're canned?
But **I** know you **are;** for she's N. G.
See; there she goes! Yes! He's on hand!
You're through with her but not with me!

As for her: she looks kind 'er nice,
She's the most dressed doll that I've ever seen;
But her **heart:** it's as cold as ice;
And she's shook you for another, this movie Queen.

—w s s—

Enter the Shirt-Tail Drive!

June Mathis, of Metro's scenario department, has inaugurated a shirt tail drive at the Sixty-first street studio and requests that every actor playing in a Metro picture, whether he be there one day or six weeks, every member of the crew, the directors, the office staff, all males in fact, bring to her office their frayed and discarded shirts. Silk shirts, cotton shirts, flannel shits, shirts of any size, color, or style—all are most welcome to Miss Mathis, for she has arranged with the Stage Women's War Relief for the shipment to their headquarters of all such donations.

Miss Mathis says in making her appeal: "Gentlemen, send or bring to me your shirts, frayed at the cuff and worn at the collar band, with the glory of the front dimmed by washing. From each article that comes to me a little child's gown is fashioned, beautiful in coloring, charming in design.

"The shirt-tail drive has begun. The Stage Women's War Relief want to make in their workrooms, thousands of these frocks for the children of France and other beleagured countries.

"Kindly send or leave your offerings at my office, Metro studio, 3 West 61st street. And remember this: one shirt will bring a smile of satisfaction to one miserable baby face."

\$ \$ \$ \$ \$ \$ \$ \$ \$ \$

"Douglas Fairbanks' contract for distributing his films with the Artcraft Pictures Corporation," writes Bennie Zeidman, "is nearing its end, and offers have already been made him amounting to over two million dollars for his next eight pictures.

"The progress of Douglas in the past two years in the film game has been nothing short of marvelous. He first started work with the Fine Arts Company at a salary of seventeen hundred dollars a week, followed by twenty-five hundred, leading to the formation of his own company, netting him a million dollars during his last twelve months in pictures.

"Fairbanks' productions cost double the amount of any other film star, because he believes in giving the public the best possible in return for their patronage. The screen rights to his next picture, 'He Comes Up Smiling,' cost ten thousand dollars, while the picturization, excluding this amount, is estimated at one hundred and seventy thousand dollars. It is his belief that you have got to spend money to make money.

"His producing organization includes the best executives in the profession, who receive salaries that are justified by their ability. With all his success Fairbanks is still entertained with his cowboy friends, who worship the ground he walks on. Only recently one of these cowboys shot a fellow who remarked that Douglas faked his movie stunts. The judge was amused by this loyalty, and, being a Fairbanks' fan, dismissed the case from court."

—w s s—

Press Agent on the Firing Line.

Bob Haughton, who used to be a publicist for the Fox Film Corporation, but who is now a bugler in Battery A, 306th Field Artillery, somewhere in France, has postcarded as follows:

"Just discovered that the hardest thing in the world to do is put a gas mask on a horse in the middle of the night when it is raining and trying to feel things out with your own gas mask on."

The postcard was sent to Gerald Speiro, who formerly was in the Fox publicity bureau. Jerry will soon see just how difficult it is to mask a horse, because he is now on his way to France, or has already reached there.

But here's a point:

Is there any subtle connection between being a press agent in peace and a bugler in war?

—w s s—

Shadows of Coming Events.

A determined yet anxious voice of the feminine gender made busy the wires at the Henry Lehrman Sunshine Comedy studio, Hollywood, the other day. Upon "lending an ear," the telephone operator was asked:

"Is dis Sunshine Comedies?" When the affirmative answer came, back flew this startling information:

"Well, I want to see about becoming a colored motion picture star. I want to work in comedies especially, for I know that's whar I shine.

"When it comes to slinging the rolling pin, I'm thar; for that darn fool husban' of mine shure does come home late, and I can sling pies too, for I suttingly throw things when he gives me the sign."

—w s s—

An Eye to Mutual Interests.

Mlle. Marcel, who has an important role under J. Stuart Blackton's supervision in "The Common Cause," isn't losing any sleep over the incident, but thinks it funny that Fate, after forgetting various scenes of the film in which she and Lieutenant Grossmith and Philip Van Lorn are concerned, brought Lieutenant Earl Carroll, her husband, and Mrs. Grossmith to the French village location as visitors on the day that the very ardent love scenes between Celeste (Mlle. Marcel) and Private Tommy Atkins (Lieutenant Grossmith) were filmed.

Publishing the "Low Down" on "Hurry Home" Van Loan.

(Mimeographed by Pete Schmid.)

THE announcement that Dorothy Dalton, the Thomas H. Ince star in Paramount pictures, has started work at the Ince studio in California on "Vive la France," a story by H. H. Van Loan, will be read with keenest interest by hundreds of newspaper and publicity men in New York in whose affections "Hurry Home" enjoys a secure place.

Van was born in Athens, N. Y., thirty-three years ago, and after breaking every window in the main street and whipping every boy of his size in the village he migrated across the Hudson River to Hudson, N. Y., and got a job as "devil" on the Morning Republican. At the end of two years he had occupied all the chairs in the office except that of the boss.

At this juncture, with the assistance of the local undertaker ("Hurry Home" himself gives him the credit) went West and assumed the position of city editor of the Aberdeen (S. D.) American. But Van Loan refused to remain buried, and passing through the offices of the Sioux Falls Eagle, Minneapolis News and Buffalo News it didn't take him long to land in New York on the Times.

Later he went to the capital, where he joined the staff of the Washington Herald. Soon afterward he went with the International News Service, covering in turn the State, War and Navy Departments, and the Senate. In the fall of 1911 he was called back to New York to be sent to London as correspondent of the New York American.

During the three following years he covered the coronation of King George, the death of J. Pierpont Morgan at Cairo, and was one of five newspapermen present when Arthur Balfour resigned the Premiership of England under the most dramatic circumstances. After being stationed for awhile at Paris he was sent on a trip which took him nearly around the world, arriving at Melbourne the day that Captain Amundsen reached there after his discovery of the South Pole.

Returning to New York he went with the Evening World, and later was Director of Publicity for the Universal Film Manufacturing Company. Recently he returned from a trip to the Hawaiian Islands, where he went as hero of an empy serial.

Amid all these perigrinations, in which being arrested as a German spy in the Bahamas was merely a tame incident, Van Loan found time to marry and to write many a good short story for the magazines. Touching upon the subject of his story in which Miss Dalton is to appear, he recently wrote to John C. Flinn, director of publicity and advertising of the Famous Players-Lasky Corporation, as follows:

"I am happy. I had always thought that in case I should ever do anything worth while it might be made into a picture."

—W S S—

Carlyle Blackwell is doing double exposure work in his new World picture, which has the working title of "Allies." He states that studio work in summer days almost prompts him to add reckless exposure.

—W S S—

Jerry Beatty's in the Swim.

Even an advertising man gets a vacation, and I've just had mine; and I want to tell you I would rather be a surf-swimmer than an advertising man, particularly at eighty-five degrees in the shade of the breakwater.

Isn't it a lovely feeling when you see a great, big whitecap sweeping steadily at you, and for just one second you think of all those poor fellows back at the office talking down telephones and generally having to behave like business men instead of like happy savages, and then, zoop, head-first you go into the middle of it and come out the other side a cooler and sweeter lad?—Progress-Advance.

Rambles 'Round Filmtown

Refreshing Your Memory on Matters Five Years Ago.

[*Compilations from Moving Picture World.*]

"Stop That State Right Feature Rental Talk" was the Universal's slogan supplemented by the assertion that "you don't have to look any further than the regular Universal program for features that will pack your house." "The Harvest of Flames" was one of the crops then ripening.

Cohan & Harris were booking George Kleine's "Quo Vadis?" 28,429 people entered Keith's Hippodrome, Cleveland, in seven days, with a first night audience of 3,249 admissions. How does that compare with business at your house last week?

Eugene Moore was promising to appear once more—just once—in pictures. Thanhauser was on the eve of turning the trick. Since then Caruso has shied his clown castor into the movies. This might be captioned "Compensation."

Barbara Tennant was having her pictures in the papers as leading lady for the Eclair American Company. Vacations must have been rare in those days, because Miss Tennant was illustrated on the eve of a fishing trip she was then undertaking. We may later run a "follow up" on how many she caught and what length, with gross tonnage.

"The Green God, or the Flower Girl of Montmarte" was a Union Feature with a title about as long as some of the 1918 vintage—and more flowery. "It is scarcely necessary to dwell on the excellence of photography in a film made by the Eclair Company," wrote a certain W. Stephen Bush—whoever he was.

Doris Mitchell had just been engaged by Essanay, heralded as fresh from triumphs as leading lady of the Marlow Stock Company. "Possessed with unusual beauty and exceptional talent" was Doris—exactly as stars of these days come recommended by press agents.

"Augustus Thomas Joins the M. P.'s" was headlined with said Thomas pictured in graceful poise leaning his left arm comfortable on a convenient piece of atmosphere. All-Star Feature Corporation induced Augustus to take what then seemed to be a venturesome step. It was none other than Harry Raver, who helped the playwright into focus. Harry Raver was then, still is, and always will be a showman of serenely keen acumen.

"George Kleine to Use Broadway Stars" was a headline. Keep it standing. He may some day need it again.

Warners Features, reorganized with increased capital, has P. A. Powers as president. That's the same Powers who is now manufacturing film at Rochester and doing a big man's service to Uncle Sam in war work. Sure as you live that man Powers yet will be heard from in the picture business!

"The Return of Florence Lawrence" is not quoted as a film title, but as a fact. Where she had been was not expatiated upon, but there was joy in the knowledge that she had returned. The film she returned to was Universal—and she's every bit as pretty today as she then appeared in the picture used to ornament the cold type announcement.

"Chicago Pastors Differ Over Merits of M. P. Shows"—and that stuff is still going on!

"Mr. S. S. Hutchinson and Family in California" was a pioneer headline since and frequently serviceable with changes in the personal mention. Oddly enough, Mr. Hutchinson made no "statement of policy on the eve of his departure." That science has since developed into an industry within the industry. Everybody who goes to California makes a statement going, coming and while they are there—to the pleasure and profit of the well-known publicist.

"A Prince of Evil" had Rogers Lytton, E. K. Lincoln, Harry Northrup and Edith Storey all mixed up in the entertaining art of unraveling its plot.

"Marc MacDermott and Miriam Nesbitt, the well-known Edison players, who this summer are making pictures in England, recently were introduced to the audience of a London picture theatre," declared George Blaisdell in Flaming Arcs Department. "The Gauntlets of Washington," worn by Mr. MacDermott, in which he was featured, was shown as the subject to start the "personal appearance" movement in England. Right now Mr. MacDermott is getting his breath after a siege in a hospital, while Miriam Nesbit, his wife, keeps the Polar Bear fan pointed in his direction.

They wore furs in summer then as now. How do we know? By gazing at Betty Nansen's picture, to be sure. Betty was a new acquisition to the acting staff of the Great Northern Players. She carried her muff.

The Lubin Company, under direction of Romaine Fielding, were making pictures at Silver City, N. M., a town born previous to any of Billy Bryan's adventures in politics.

New York motion picture exhibitors were considering a plan to reorganize and try to get together. Union Square Hotel was the scene of a confab. Are they together yet?

Lillie Langtry was in pictures via Famous Players. So was Mrs. Fiske. Mary Pickford also ran.

Shelly Hull was carrying Florence X. Roberts up-stairs in "Sapho." The Majestic organization conspired to consummation of the deed.

J. Parker Read, Jr., and C. A. Willat were fortune-telling picture promoters. They were circulating "the world's greatest spectacular war drama" a year before the thing started. That they were good guessers and true patriots here's the title, "Victory."

All-Star Feature Corporation made their first announcement—written, we believe, by Joseph White Farnham, who is now "cutting" serials and writing cutting paragraphs for the Harpoon. "Arizona" was the subject of a big splurge—with a lot of other well-known plays in the loom.

"The Greater Love," by Harry Raver's Itala, preceded "The Great Love," by Griffith, just about five years—almost to an exactly!

Then there was "The Battle of Gettysburg," Mutual distribution, by New York Motion Picture Corporation. "Wars and rumors of wars" went unheeded by unprepared America—five years ago. It's different now.

—From Issue August 9, 1913.

—W S S—

How They Would Enjoy It!

Movie Theatre Placard: "Coming—A Doll's House, by Henrik Ibsen. Bring the Kiddies."—Brockton (Mass.) Enterprise.

—W S S—

Here's What Beulah Landed.

Beulah Livingstone, personal and press representative for Madame Petrova, returned from her tour of thirty-five cities in which she acted as advance agent for Madame Petrova's War Savings Stamp tour and started figuring.

In the space of forty days she had been in 139 newspaper offices and shaken hands with over 200 managing editors, city editors, dramatic and movie editors, and feature writers. Out of the forty nights she has spent twenty-seven in a Pullman.

She visited and made arrangements for Madame Petrova's appearance in seventy different theatres, had been the guest of nine mayors and twenty-six chairman of War Stamp Committees for lunch or dinner to arrange for sales of stamps, and had filled three books with publicity matter on the trip, including front page Petrova photographs and stories in seventeen of these cities.

—W S S—

Conversational Titles.

How Do You Get That Way? (Fox).
By Hook or Crook (World).

—W S S—

The Times, in reporting the current walkout of New York barbers, refers, in printing the scale, to "barber shops in hotel" and to "first-class barber shops." Shaves are to be two-bits, plus tips.

Safety, First!

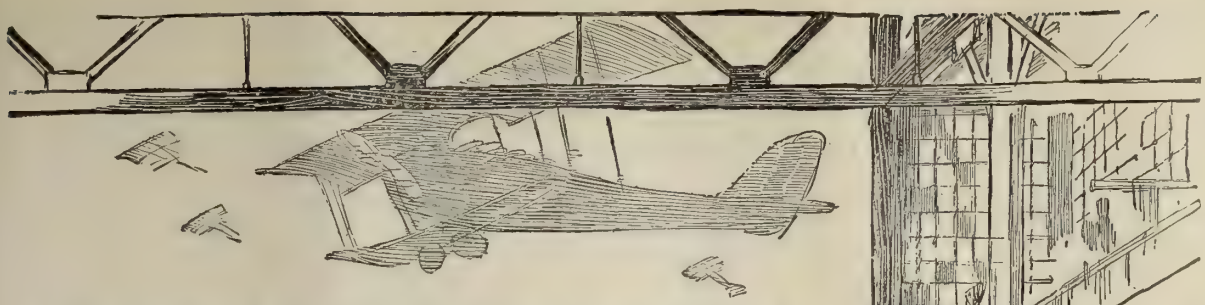
—W S S—

Lee Kugle, back from vacation, reports a breakdown for his motor near a country graveyard. To kill time while waiting for a "tow" Lee inspected the engravings on the tombstones. He declares that one of them was sacred to the memory of "Carlotta H. Okum."

—W S S—

For all of which, considering the various sources, very little blame may be attached to

THE RAMBLER



The Right Men in the Right Jobs Will Win The War

THE true American wants to work where he will help win the war. He wants to fit in. America needs the Right Men in the Right Jobs. Only when this comes about can maximum production be obtained to support our armies at the front.

The needs of all war industries can be anticipated and met by the Government if employers and laborers will avail themselves solely of the nation-wide machinery which is at hand. The length of the War depends directly on our Country's ability to supply all War Industry with the best workers the country can produce the moment they are needed.

The U. S. Employment Service is the official bureau of the Federal Government in charge of the distribution of labor. The President has declared that it is the official agency for recruiting and distributing unskilled labor for war work.

PRESIDENT'S STATEMENT

"Industry plays as essential and honorable a role in this great struggle as do our military armaments. We all recognize the truth of this, but we must also see its necessary implications—namely, that industry, doing a vital task for the Nation, must receive the support and assistance of the Nation."

* * *

"Therefore, I solemnly urge all employers engaged in war work to refrain after August 1st, 1918, from recruiting unskilled labor in any manner except through this central agency [the U. S. Employment Service], I urge labor to respond as loyally as heretofore to any calls issued by this agency for voluntary enlistment in essential industry. And I ask them both alike to remember that no sacrifice will have been in vain, if we are able to prove, beyond all question that the highest and best form of efficiency is the spontaneous co-operation of a free people."

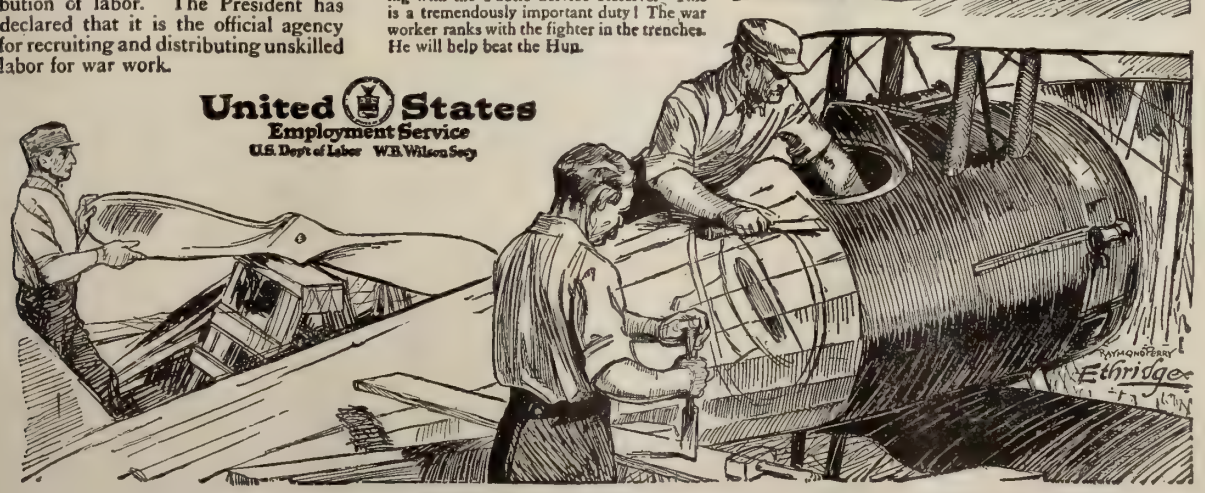
WOODROW WILSON.

It has over 500 branches throughout the nation, and 20,000 U. S. Public Service Reserve enrollment agents. Ask the local post office or newspaper for name and address of the nearest representative, or write to the U. S. Employment Service, Washington, D. C.

Those employers in war work who seek to get labor through their own or private recruiting agencies are interfering with the Government's machinery and preferring their interests to those of the nation. Only through strict compliance with the Government's program can the constant, restless shifting of labor from one war job to another, with the consequent diminution in production and efficiency, be prevented.

Above all, the Government urges every man engaged in war work to stick to his job until the Government recommends that he change. Any man not engaged in war work should put himself at the disposal of the nation by registering with the Public Service Reserve. This is a tremendously important duty! The war worker ranks with the fighter in the trenches. He will help beat the Hun.

United States Employment Service
U.S. Dep't of Labor W.B. Wilson Secy



Contributed through Division of Advertising

United States Gov't Comm. on Public Information

This space contributed for the Winning of the War by
Chalmers Publishing Co.

Universal Sends Cameraman to Record Vacation of Edison, Ford and Firestone

HARRY LEVEY, head of Universal's Industrial Department, dispatched a cameraman last week to accompany Thomas A. Edison, Henry Ford and H. S. Firestone on their vacation. The trio of notable men will pass several weeks camping in the woods on Mr. Firestone's estate in Ohio.

When announcement was made of their plan to get together in this fashion word gained circulation that the real purpose of the campers was to work, not rest, and to combine their particular genius in devising some new war invention. Each of the men is pre-eminent in his field of effort, and each has contributed big service to the nation in its war task.

Mr Edison is credited with having invented several sensational instruments of land and sea warfare. Mr. Ford's efforts have encroached a half dozen divisions of war service. His plant has turned out thousands of conveyances for the government, and he has helped greatly to put over Liberty Loan and other war fund drives. Mr. Firestone, as head of the Firestone Rubber company, has been a leading producer of materials for the government.

Their friends suspect that the three are mapping out new service for the country that will be of history making character. The films taken by their camera companion may prove a store of information.

Educational Is Filming Carranza and His Officials

UNDER date of July 26, George D. Wright, the clever gringo, who has had such success with his "Mexico Today" pictures, writes that he is starting to take motion pictures of President Carranza and the members of his political and military staff for the next Mexican series to be released by the Educational. Mr. Wright is very popular in Mexico. As an instance, he was asked recently to prepare a motion picture drama of sacred theme, which was subsequently indorsed by the archbishop at Mexico City and witnessed by great crowds of the faithful. In the present "MexicoToday" series the director had many nooks, byways and corners of Old Mexico opened up to him that escape the attention of the average visitor.

One of these is "A Mexican Venice," a single-reel picture which goes out to the regular Educational houses the week of August 26. It deals with the Viga Canal, where river life that was old when Cortez went to Mexico in 1520 is preserved almost unchanged today.

On the same release date (August 26) the International distributes through the Educational its newest Happy Hooligan cartoon comedy entitled "The Latest in Underwear." This is a truly black-and-white rumpus in 500 feet, in which Happy, a Chinese laundryman, a colored washerwoman and a goat are the participants.

PICKER OPENS NEW VICTORY.

An event of double interest to Bronx theatregoers is contained in the announcement that David V. Picker will open his new Victory Theatre, 156th street and 3d avenue, on next Saturday, August 31, and that the attraction for the first week will be "Ashes of Love," the latest picture written and directed by Ivan Abramson for the Graphic Film Corporation.

Taking into consideration that this is considered the best story Ivan Abramson has ever written, interpreted by a cast headed by James K. Hackett, Effie Shannon and Mabel Juliene Scott, it seems an assured fact that a treat is in

How McGovern Helped to Put "Mickey" Over Big

MUCH in the way of praise has been written about the W. H. Productions Company's feature, "Mickey," all of which is likely to cause the reader to ask, "What is it that makes 'Mickey' so good?" Of course, it is admitted that the story and the direction had a great deal to do with the excellence of the picture, not to mention the rare ability and personal magnetism of the leading player, Mabel Normand. But after all that is taken into consideration there is still the work of the film editor to be reckoned with,

Elmer J. McGovern.

and this brings us to the subject of this story: Elmer J. McGovern, the man who is credited with having cut down the many thousands of feet of negative exposed to get the "Mickey" picture to the seven thousand feet that is in the picture now being shown to the public.

Mr. McGovern began his career as a film editor with the Keystone Company in New York, which gave him an opportunity to study the methods of Mack Sennett, the director of "Mickey." He, therefore, approached the task of editing "Mickey" with much of the knowledge required for the job of taking out extraneous matter, quickening the scenes, sometimes changing their order of sequence to make the story more logical and convincing. It is the manner in which this work is done that frequently makes good pictures out of bad ones. That Mr. McGovern has proved his capabilities as a film editor no one will deny after having seen "Mickey," for it is these little details that have helped a great deal in making that picture the pronounced success that it is.

LUCAS BUYS SIMPLEX FOR ROAD.

The Lucas Theatre Supply Company, 158 Marietta street, Atlanta, Ga., the exclusive distributors for the Simplex products in the states of North Carolina, South Carolina, Georgia, Florida, Louisiana, Alabama, Mississippi, Tennessee and Southern Virginia, has sold a number of Simplex projectors to A. S. Guckenheimer for several "Hearts of the World" road companies organized by him for touring the majority of the Southern states. Mr. Guckenheimer, who is the owner of the Arcadia Theatre, Savannah, one of the city's foremost motion picture houses, has been a successful exhibitor in that city for a number of years.

It is understood that the "Hearts of the World" companies controlled by Mr. Guckenheimer will open at Atlanta and New Orleans during the week of September 1.

Sablosky Looks 'Em Over and Says They're All Good

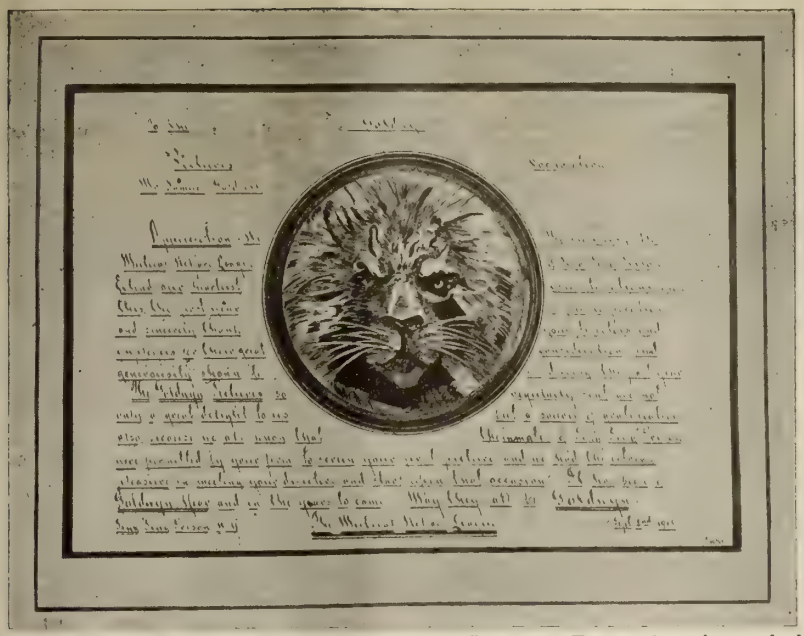
THAT the public, at least that part of it who visit the motion picture theatres by the thousands daily, will be given rich treats this coming season in the way of unusual photoplays and other film features is the opinion of Lew Sablosky, general manager of the Stanley Booking Corporation, who has just returned from a tour of the principal producing companies, and he expressed himself as delighted with the prospects for a most successful year in the annals of the cinema industry.

"It is evident that patrons of motion picture theatres will be accorded unusually interesting entertainment in the new pictures promised for the next year," said Mr. Sablosky. "It is surprising how many new plays of more than ordinary interest are either completed or will be ready for delivery soon, and the whole output of the producers of moment is far above anything that I have ever seen before, and we have had many fine pictures at that. Favorite stars and screen actors and actresses are given greater opportunities in the forthcoming productions, the comedies are funnier than ever and the other smaller films are well worth seeing in every detail. With such an aggregation of splendid program material there is no reason for either patrons or exhibitors to worry about the future. I venture the prediction the coming season will be still more successful than ever despite the conditions that exist owing to the great war."

DANFORD MANAGER FOR GENERAL.

Effective immediately, C. D. Danford takes charge of the Atlanta office of General Film Company as branch manager. Mr. Danford is well known in Atlanta and the surrounding territory, being known to film people as a former exhibitor. He was more recently connected with the Paramount-Artcraft office in Atlanta in a responsible capacity.

Every W. S. S. is a Government Bond, and every "two-bit piece" invested does a man's work. Start buying W. S. S. today—and keep it up!



Engrossed Memorial Executed by Sing Sing Prisoner Expressing Appreciation to Goldwyn.

Sing Sing Prisoners Send Fine Memorial to Goldwyn

IT has been a Goldwyn year, and in the years to come may they all be Goldwyn," reads part of an illuminated engrossed memorial received by Goldwyn Pictures Corporation from the Mutual Welfare League of Sing Sing Prison in appreciation of the company's action in sending prints of all its releases for the delectation of the prisoners. The memorial is the work of an artist known to the world only as No. 66,460, but a man certain to make his mark in the world after he has paid his debt to society. The card is 24 by 30 inches in size and in the center in blue and gold is a lion—the Goldwyn trademark—and the memorial is edged with a beautiful border of blue and gold.

In the inscription particular stress is laid on the visit to the prison of Goldwyn executives, directors and stars in August last year in conjunction with the presentation of Goldwyn's first production, "Polly of the Circus," starring Mae Marsh. The Sing Sing inmates were so enthusiastic over "Polly of the Circus" that the prison monthly organ, "The Star Bulletin," devoted a page to a glowing review of the production. Later the Mutual Welfare League wrote Samuel Goldfish, president of Goldwyn, pleading that prints of other Goldwyn pictures be sent to the prison. The request was answered.

Famous Players-Lasky Takes Measures to Push Sale of War Savings Stamps

THROUGH its chairman, Frank A. Vanderlip, president of the National City Bank of New York City, the National War Savings Committee has approved a scheme to utilize in raising money to lick the Kaiser, the collection of photographs of picture players.

The particular plan, while not new in its essentials, was suggested by Charles Ray and Thomas H. Ince. Mr. Ryan receives several hundred requests a week for his autographed photo. The aggregate of such requests to all picture play stars is estimated at ten thousand a week. Messrs. Ray and Ince agreed that if these photo collectors were as zealous in buying Thrift Stamps as in hunting free photographs the Government would profit materially. So they proposed that hereafter no motion picture stars should give their photos unless the applicant enclosed a Thrift Card with four Thrift Stamps attached to show that he was lending the Government his savings: The Thrift Cards were to be returned with the photo requested. That is, stars were to offer their autographed photographs as prizes to Thrift Stamp buyers.

The only thing lacking to make the plan one hundred per cent. effective was some way for the public to get in touch with the stars whose photographs are wanted. This lack was supplied by the Famous Players-Lasky Corporation, which not only undertook to enlist the interest of all its stars, but has also offered to forward all letters to stars, whether under its management or not, that may be addressed in care of its main office, 485 Fifth avenue, New York

SIMPLEX MEN VISIT NEW YORK.

Two strong Simplex advocates were visitors in New York City last week. Mark L. Swaab, son of Lewis M. Swaab, and manager of his father's organization, the headquarters of the Simplex distributor for Eastern Pennsylvania, Delaware and Southern New Jersey.

F. W. Spreter, of the Auburn Film Company, Auburn, N. Y., was a visitor in New York on August 23. He took a flying trip from the upper part of New York State, and remained in the Metropolis only one day. Mr. Spreter reports a very satisfactory growing demand for the Simplex projectors in the territory in which he operates.

Evelyn Nesbit to Make Series of Fox Pictures

WILLIAM FOX has signed Evelyn Nesbit for a series of five productions, all of which are to be adapted from big Broadway stage successes or well known novels. The intention is to capitalize the opportunity to the utmost, linking star and story in a combination which will be irresistible from a box office standpoint. This is in direct line with the William Fox policy of getting stories or stage plays which already have established their worth.

The work of the new Fox star will be under the direction of Kenean Buel. The first production is now under way at a studio in New Jersey, and announcement is expected shortly of the details of cast and the name of the first picture.

Will Make Five Productions.

By the contract which Miss Nesbit has just signed she will devote all of the coming season to the five productions. No expense will be spared, as the reputations of the novels and plays which Miss Nesbit will film demand a lavish expenditure of money and great care in production.

In announcing the acquisition of Miss Nesbit to its list of stars the Fox corporation calls attention of exhibitors to the box office success scored by the play "Redemption," which Miss Nesbit appeared in recently. This play had a sensational triumph wherever it was shown, largely on the drawing power of the star. The Fox corporation believes that the coming plays which she is to do

Evelyn Nesbit.

will be far superior to this and will prove of even greater value to exhibitors.

Announcement will be made shortly of the names of the pictures Miss Nesbit will film and their release dates. Announcement also will be made in a few days of the casts which will support Miss Nesbit. In the male role opposite her will be one of the best known leading men now acting before the camera

BRITISH NOTES.

By J. B. Sutcliffe.

THROUGH timely and energetic intervention by our leading Anglo-American film importers the serious designs threatened recently by the Board of Trade upon the import branch of the industry have been temporarily checked. At first there were many diverse interpretations of the U. S. Government embargo upon exports, and in many quarters of the film import trade it was confidently felt and foolishly taken for granted by some people that the American restrictions would not affect moving picture films. Inquiries at the Import Restrictions Office of the Board of Trade, however, soon established contrary evidence, and practically immediately a hurriedly called committee of leading importers were discussing the vital matter with Mr. Henderson at the Board of Trade offices. The outcome of the hasty council reflects credit upon the deputation, Messrs. Reed (Fox), York (Trans-Atlantic), Nicholls (M. P. Sales), and T. E. Davies (Western Import), for a promise of facilities for dealing with shipments on hand and pending was provisionally given by the officials of the department. No obstacles are therefore anticipated in the fulfillment of current contracts by importers with stocks on hand in New York either through shipment or customs, but no guarantee has been given for the future. At the request of the Board of Trade a detailed statement of shipments of film from America for the present and past year has been filed by each importing house with weights, lengths and values of consignments, and it is hopefully assumed that should import restrictions be necessary in the future they will be prescribed on the basis of former returns.

* * *

The Stoll Film Co. has made its debut with an American feature drama, "Thais," starring Mary Garden. The first trade view was held at the Alhambra, a Stoll vaudeville house, and attracted a merited attendance of exhibitors, critics, and others.

* * *

The Thomas Ince subject, "Those Who Pay," has been acquired for the United Kingdom by the London Independent Film Trading Company, and is to be released in September.

* * *

Municipal moving picture theatres, buildings to compare architecturally with the famous opera houses of the Continent backed by nationalized film production, is the post-war dream of a provincial cleric, the Rev. V. T. Pomeroy.

* * *

T. P. O'Connor, M. P., president of the British Board of Film Censors, has returned to England after his prolonged State mission to the U. S. A.

* * *

The deputation from the Kinematograph Exhibitors' Association to the Chancellor of Exchequer petitioning for a reduction in the entertainments duty presented its case with convincing lucidity. Although only four officers of the association were received, the president, vice-president, secretary, and treasurer, the evidence placed at the disposal of Mr. Bonar Law was a striking exposure of the inequality of the existing impost, especially in its effect upon the small exhibitor. One special point extended by the president, A. E. Newbould, for the consideration of the Chancellor was a compact schedule of increased working costs. It shows conclusively and indisputably what the British exhibitor, circuit or individual, is up against:

	Per cent.
Electricity is up	26
Gas is up	45
Film Rentals are up	40
Wages are up	60
Paper is up	75
Coal and coke are up	90
Carriage is up	20
Carbons are up	85
Electrical sundries are up	150
Advertising is up	25
Cleaning materials are up	50
Insurance (aircraft risk, etc.) is up	100
Repairs and renewals are up	100 to 200

Introducing this, the president said: "In spite of this enormous increase our prices of admission, without tax, are substantially what they were before the war. The tax is so devised to make it impossible to increase prices of any category of seats without bringing that seat into the next higher category and thereby subjecting it to a higher rate of tax. For example, the tax on a second seat is ½d, and if you increase the price to 2½d or 3d the tax becomes 1d, so that a 2d seat becomes 4d, or exactly double, and as these seats are patronized mainly by children or the poor such an increase is out of proportion and must materially reduce the attendance. The tax on a 6d seat is 2d, and if you increase the price to 7d the tax immediately becomes 3d and the price of the seat becomes 10d. The Exhibitors' Association asks for a revision of the tax to allow the exhibitor to recoup himself by raising his admissions without mulcting his patrons into increased taxation.

How Brisbane Put Over Fox's "Les Miserables"

AN unusual and very effective advertising campaign was conducted by the Strand Theatre, Brisbane, Australia, in exhibiting the Fox production of Les Miserables." Eight days before the opening of the picture, which had a week's engagement at special prices, the Strand ran a four-column nine-inch advertisement in the four papers of Brisbane.

Each day for the next six days the Strand carried a one-column five-inch advertisement in the four dailies. These daily advertisements were illustrated with drawings of incidents in the play. Each advertisement centered around an episode in the production.

The first of these one-column advertisements carried a drawing of the book written by Victor Hugo, with an inset of William Farnum. The advertisement told an interesting story of the writing of the book, what effect it had in France, the place it holds in literature, and other facts relating to it. The second advertisement had to do with the arrest of Jean Valjean for the theft of a loaf of bread.

The third recounted how Jean Valjean, the galley slave, escaped by wrenching the bars of his prison window. The fourth related the incident of the Bishop's candlesticks, and in the fifth installment was told the story of how Jean Valjean was discovered by Javert. The sixth daily advertisement showed Jean Valjean in the sewers of Paris, the copy of the display paraphrasing the remarkable description given by Victor Hugo of this episode in the book.

On the day before the opening, a Sunday, the Strand ran a four-column, page-length advertisement summing up all the incidents and carrying a big cut of William Farnum. In this way the public's interest was carried right over into the day of the opening.

During the showing daily advertisements were also carried in the different newspapers.

Vollmer Bombards St. Louis for "Freedom of the World"

ST. LOUIS was the target for an advertising bombardment by Charles J. Vollmer, manager of the Columbia Theatre, the former home of Orpheum circuit vaudeville and now devoted to vaudeville and big feature pictures. The Columbia manager, well known in the Mississippi Valley for his advertising aggressiveness, booked Goldwyn's big star special, "For the Freedom of the World," and was so enthused with the patriotism of the production that he determined to inoculate all St. Louis and adjacent territory with the spirit of the play.

Mr. Vollmer billboarded St. Louis and East St. Louis with lithographs and blocks and placed more than two thousand one-sheets of the production throughout the city. Further demonstrating his initiative, Mr. Vollmer appealed to the local Canadian recruiting station for the purpose of having Canadian officers do recruiting work in front of the Columbia during the engagement. The exterior of the big St. Louis playhouse was literally covered with twenty-four-sheets and one-sheets, special action pictures in colors, cut-out, enlarged scene stills attractively framed and various other special advertising posters.

The outdoor display was said to be one of the most striking and vivid ever arranged and the crowds which entered the Columbia to see the picture were strong proof of the effectiveness of the outdoor campaign. Manager Vollmer employed large display advertisements in the daily newspapers, and these were supplemented by an exceptional amount of newspaper publicity. The St. Louis Globe Democrat in its Sunday edition carried a full half-page photographic layout and articles devoted to the picture.

ANDERSON SIGNS WITH SHERRY.

Gilbert M. Anderson, known throughout the world for his characterization of Broncho Billy, arrived in New York last week and immediately got in touch with William L. Sherry. The result is that the new G. M. Anderson features will be released exclusively through the William L. Sherry Service. Contracts were signed and sealed after Mr. Sherry had had one look at the new productions. He pronounced them to be of a high order and capable of ranking with the best of the strong, virile, masculine western plays that are so much in vogue at the present time.

The first release will be September 22, a five reeler entitled "Red Blood and Yellow." This will be followed October 6 with a special two-reel subject entitled "Shooting Mad," followed by a five-reel subject entitled, "Son-of-a-Gun," to be released October 20. There will be a long list of pictures following these, in which Mr. Anderson will be seen in the modern style of Western plays. Mr. Sherry and Mr. Anderson are both desirous that it should be understood that none of these pictures will be reissues.

Music for the Picture

Conducted by GEORGE W. BEYNON

Our Message Meets with Instant, Hearty and Spontaneous Response

COMMUNITY singing has swept the country in every conceivable form and the enthusiastic reception of our Patriotic Song Singing idea, as outlined in these columns in the issue of August 3, has been extremely gratifying. Exhibitors everywhere have seen its merits and propaganda purposes, its innovation appeal and its advertising possibilities. Theatres all over the country are adopting this educational feature and placing it in the best possible position on their programs.

The Strand of New York has made it a part of its show and works in a lecturer, who gives the history of the song selected for that week. Pretty lighting effects are brought into play and the audience becomes imbued with the idea by the time the speaking is over. Booklets, in which the words and music are printed, are handed to the patrons. Then led by a singer, the audience sings the song about which it has just heard.

This method of application is not altogether what it should be. There is a distinct reluctance upon the part of a large body of people to sing where they can be seen by their neighbor. In order to read the words, the house must be lighted. The singer cannot be heard far back and the baton of the musical director is the only guide to tempo. This means watching the leader and trying to read the music at the same time, by no means an easy task even when attempted by musicians. The use of song slides would overcome the difficulty. We suggest that, immediately after the lecture, a tableau be shown, followed by the projecting of a word slide with darkened house. This will mean better singing and more patriotic inspiration.

The Eighty-First Street Theatre on Broadway holds a short song fest every performance, the people being requested to sing while the splendid orchestra leads them. When the writer was present, a slide was thrown on the screen called, "A Prayer for Our Soldiers," sung to the tune of America. The volume of sound was mighty inspiring as everybody joined in lustily, but we believe that the education angle is of sufficient importance to restrict the songs to patriotic hymns or American folksongs. However, it frequently happens that one week's program will show a patriotic trend, while the program of the following week will lean toward the educational entirely.

Under the direction of Frank Buhler, the Stanley Theatre in Philadelphia has had fine results in community singing for some time and the work is progressing more rapidly than was anticipated. The patrons have learned the songs and are now singing "by heart" pieces that hitherto they have known by name only. The fine orchestra at the Stanley makes an excellent accompaniment, and the people have taken up the innovation in a serious manner. Judged from the standpoint of the box-office receipts, which are usually light in the summer season, it has been a success.

The Alhambra Theatre in Milwaukee is right up to the minute in this matter. Frank Carberry of Chicago leads the singing for twenty minutes in each performance, the words being thrown on a screen, so that all can readily read them. Only patriotic and folksongs are used. This is the nearest approach to our original idea that has thus far come to our attention. Let the good work go on.

On September twenty-eighth, there will be launched a new Liberty Loan drive. Now is the time to get your people interested in community singing, so that it may become a mighty factor in collecting six billion of dollars for the propagation of the war. Little speaking will be necessary if the people join heartily together in song, for as Cicero said:

"The songs of musicians are able to change the feelings and conditions of a state."

We received an interesting letter from Mr. W. W. Houston, Chairman of the Four Minute Song Men, offering the services of this splendid organization in furthering the movement. In every state there is a branch of this organization and the exhibitor has no excuse for overlooking the opportunity of obtaining voices trained specially for this work. Mr. Houston writes:

My Dear Mr. Beynon:

I have been very much impressed by the article entitled "Let's Sing" in the issue of August 3 of Moving Picture World.

The organization of which I am chairman, the Four-Minute Song Men, was formed some months ago for propaganda purposes. It now numbers some 75 men, with many exceptional voices. These men, like the Four-Minute Speakers, are all volunteers, and have time and again demonstrated their efficiency, as well as that of music as an agent of patriotic propaganda.

In your article you say that it may be necessary at first to obtain the services of a professional singer to lead the people, as there seems to prevail a timidity among the laity to show their vocal accomplishments in public. We are just such an organization as would be needed to meet this difficulty, and we would be delighted to co-operate with managers of moving picture theatres in New York City in singing for and with the people.

The songs we sing might be grouped under four heads:

1. National Anthems of the Allies.
2. American Folk Songs.
3. Fine Choral Compositions.
4. Songs which have become popular during war.

Yours very truly,

WM. W. HOUSTON,
Chairman Four-Minute Song Men.

A practical demonstration of the idea does not mean a large investment and the results will more than compensate the live exhibitor who gets busy at once. If the other fellow has already adopted the plan in your town, that does not mean that you should shy at it. Remember that the purpose is national, not local. It is patriotic propaganda clothed in melody with the additional incentive of being education.

From our earliest childhood, we were imbued with a love of country through the patriotic singing in the school-room. The churches are responding to the cry and are instituting a service of song. The most progressive department stores in our large cities assemble the employees and devote a few minutes each day to singing our national airs. Shall the Motion Picture industry, still only a child, and the fifth largest industry in the world, be left behind in this splendid work? When we sing, we are happy and a happy nation is a patriotic nation. Again we say: "Let's sing!"

Strand Musical Program Too "Peppy."

Boy, page Harold Edell! He's not in? We thought not.

The absence of the genial managing director evidently accounts for the infirmities of the performance of the week of August 18. It opened fairly well, the overture being Flotow's "Stradella." Under the baton of Conductor Edouarde, It took on its usal rhythmetic beauty and was greeted with applause.

As indicated by its name, a march is for marching—it is not for running. The tempo of marching soldiers is about 100, while processions or parades seldom exceed 85. The Strand topical review was played at 155, but sounded about 420. It resolved itself into a speed and dexterity contest in the orchestra. The vilest hurdy-gurdy we have ever heard sounded really pleasant in comparision. The violin solo, Faust's "Fantasie" by Gounod, played by Mlle. Zentay, was very pleasing in itself, but the orchestra made life miserable for the soloist. They could scarcely be regarded as accompanying the artist, as their efforts did not in any way coincide with hers. Pure carelessness, that's all!

The feature, "Our Mrs. McChesney," consisted chiefly of a musical setting devoted to the organ and the ringing of a telephone—the latter never in time.

However, there was one shining gem of artistry offered to the patrons of the Strand which ameliorated their sufferings. Grace Hoffman contributed Polonaise from "Mignon," by Thomas, with a style of production which brought forth thunderous applause. Miss Hoffman is a true coloraturo soprano who sings with perfect ease and great beauty of tone.

The comedy, "Know Your Neighbor," was well handled musically. The film told the story of family disruptions caused by a piccolo. Naturally the piccolo played the chief role. Under a lesser artist, the setting would have been a continuous hodge-podge of piccolo, victrola and saxophone effects, but Mr. Edouarde only permitted it in the opening scenes, where it capitivated the audience.

The usual organ solo closed.

CUE SHEETS for CURRENT FILMS

"Bound in Morocco."

Released by Artcraft—Four Reels.

Prepared by Louis F. Gottschalk.

THEME—Coquetterie	Tempo di Valse	Matthews
1. AT SCREENING. 4 min. 15 sec.	In the Seraglio. Andante.	Cazaneuve
2. T. HOW DID IT HAPPEN? 4 min. 30 sec.	The Whirling Dervishes, Vivace.	Rollinson
3. T. NEARBY LAY THE CITY OF. 2 min. 45 sec.	Arabian Nights. Andante.	Mildenburg
4. T. WHAT DID YOU SAY? 3 min.	Babillage. Allegro.	Gillet
5. D. GIRL ENTERS. 2 min. 15 sec.	THEME	
6. T. THE MOST HIGH APPROACHES. 2 min.	The Gypsy Caravan. Maestoso.	Langey
7. T. OH MY BABY. 3 min. 45 sec.	Kashmiri Song. Moderato.	Finden
8. T. IT IS CERTAIN DEATH. 2 min. 15 sec.	Bamboula. Allegro.	Urich-Rollinson
9. T. NOW IT WAS THE LAW. 2 min. 45 sec.	Festival March (Omit Introd) Maestoso.	Borch
10. T. ONE 3 min.	Bubbles. Presto.	Gruenwald
11. T. NOTHING WOULD GIVE ME. 1 min. 45 sec.	THEME	
12. T. SHOOT HIM. 2 min. 30 sec.	Agitato No. 6. Allegro.	Kiefert
13. T. 100 PRESTAS. 3 min. 15 sec.	Russiska March. Presto.	Olson
14. T. YOU HAVE ONE MINUTE. 2 min. 45 sec.	Furioso No. 2. Allegro.	Langey
15. T. THEIR LEADER CALLS THEM. 2 min. 30 sec.	Cadiz Allegretto.	Albeniz
16. T. YOU WON'T NEED THIS IN. 1 min.	THEME	
CHARACTER	Comedy.	
ATMOSPHERE	Oriental.	
MECHANICAL EFFECTS	Hoof beats, tom toms, etc.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS.	A couple of comic opera selections would play this picture.	

"The Cruise of the 'Make Believe'"

Released By Paramount—Five Reels.

Prepared by Louis F. Gottschalk.

THEME—Forget Me Not	Tempo di Valse	McKee
1. AT SCREENING. 4 min. 30 sec.	Caprice Annette. Allegretto Grazioso.	Borch
2. T. THE GOOD SHIP MAKE. 2 min. 45 sec.	Burlesque Moderato.	Lanciani
3. T. AUNT JULIE AND UNCLE. 2 min. 15 sec.	The Rookies. Tempo di Marcia.	Drumm
4. T. JORDAN TAUT. 3 min. 30 sec.	Brise du Soir. Tempo di Valse.	Gillet
5. I SAY LET'S HAVE. 2 min.	Passepied. Allegro.	Delibes
6. T. BUT WHAT THE DEVIL. 4 min. 30 sec.	Serenade. Allegretto.	Drdla
7. T. DADDY, 'VE HAD SUCH. 1 min.	Sparklets. Moderato.	Miles
8. T. I CAME OVER SIR TO. 4 min. 45 sec.	Melodie D'Amour. Andante.	Hurst
9. T. IT'S ALWAYS DARKEST. 2 min. 30 sec.	Burlesque. Moderato.	Lanciani
10. T. AT THE ACCUSTOMED HOUR. 3 min.	THEME	
11. T. SO WHILE BESSIE. 2 min. 15 sec.	A Batons Rompus. Allegretto Scherzando.	Gillet
12. T. DREAM VALLEY. 3 min. 15 sec.	My Dreams. Andante modto.	Lee
13. D. INSERT OF LETTER. 2 min. 15 sec.	Brise du Soir. Tempo di Valse.	Gillet
14. T. THE ROSE THAT BLOSSOMED. 2 min. 30 sec.	Gondoliera. Moderato.	Mokowsky
15. D. GILBERT ENTERS GARDEN. 4 min.	Melodie D'Amour. Andante.	Hurst
16. T. MY DEAR BYFIELD. 3 min. 15 sec.	THEME	
17. T. I'M NOT READY TO CALL. 3 min. 15 sec.	Nocturne. Andante.	Doppler
18. T. AT SUNSET 2 min.	Caprice Annette. Allegretto Grazioso.	Borch
19. MISS ENID AND HER MOTHER. 3 min. 15 sec.	Brise du Soir. Tempo di Valse.	Gillet
20. T. MY CHILD FORTUNE THREW. 3 min.	Melodie D'Amour. Andante.	Hurst
21. T. LEAVING DREAMLAND. 2 min. 45 sec.	My Dreams. Andante Modto.	Lee
22. T. I AM A BLUNDERER. 1 min. 15 sec.	THEME	
CHARACTER.	Comedy-drama.	
ATMOSPHERE.	Neutral.	
MECHANICAL EFFECTS	None.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS.	None.	

"Her Country First"

Released by Paramount—Five Reels.

Prepared by Harley Hamilton.

THEME—None.		
1. AT SCREENING. 2 min. 15 sec.	Springtime. Valse Lente.	Drumm
2. T. WHAT CAN WE DO. 2 min.	Stars and Stripes. March.	Sousa
3. T. DOROTHY'S FATHER WHO. 2 min. 15 sec.	I'm Only Dreaming. Gavotte.	Friml
4. I'M SORRY I COULDN'T. 2 min. 15 sec.	Mimi. Waltz.	Gardner
5. T. WHY MISS DOROTHY. 3 min.	High School Cadets. March.	Sousa
6. T. FATHER WE ARE GOING. 3 min. 45 sec.	Lisolette. Rubato.	Adam
7. D. CLOSE UP PAGE OF LEAFLET. 2 min. 45 sec.	A Curious Story. Allegretto.	Frommel
8. T. OH GIRLS MY FATHER. 4 min. 30 sec.	Stars and Stripes. March.	Sousa
9. T. THE HEAVY ORDER FOR. 1 min.	Intermezzo. Allegretto.	Kocian
10. T. WHO CUT THIS ORANGE. 1 min. 30 sec.	Misterioso No. 1. Moderato.	Langey
11 T. WELL I'LL LET HER STAY. 2 min.	American Volunteers. March.	Tobani
12. T. FINALLY IN DESPERATION. 1 min. 30 sec.	In the Village. Allegro.	Godard
13. T. YOU GIRLS BEEN TRYIN' TO. 1 min. 15 sec.	Dolores. Waltz.	Waldteufel
14. T. THE END OF A STRENUOUS. 2 min.	Intermezzo-Pittoresque, Allegretto.	Kocian
15. T. BUT LATE THAT NIGHT. 2 min. 30 sec.	Misterioso No. 2. Moderato.	Minot
16. T. DON'T BELLOW SO FATHER. 2 min. 15 sec.	Misterioso No. 1. Moderato.	Langey
17. T. FATHER! EATING! 1 min. 30 sec.	Mignonette. Moderato.	Friml
18. T. YOU HAD BETTER CLIMB. 3 min.	Agitato No. 11. Agitato.	Lake
19. T. THE COMMISSARIAT HAS. 1 min. 30 sec.	Souvenir de Venice. Allegretto.	Quinn
20. T. LUCIE, THE HOUSE. 2 min. 15 sec.	Misterioso No. 15. Andante.	Lake
21. T. MIDNIGHT FINDS. 2 min. 15 sec.	Song Without Words. Andante.	Friml
22. T. A MEMBER OF THE G. A. R. 3 min. 45 sec.	Agitato No. 30. Agitato.	Lake
23. T. THE SECRET SERVICE MAN. 2 min. 30 sec.	Agitato No. 3. Allegro.	Langey
24. T. MUCH OBLIGED MISS. 2 min. 30 sec.	Souvenir de Venice. Allegretto.	Quinn
25. T. NO YOU WAIT HERE. 3 min. 15 sec.	Agitato No. 2. Agitato.	Andino
26. T. HE IS A GERMAN SPY. 3 min. 45 sec.	High School Cadets. March.	Sousa
27. D. CRAIG ENTERS BEDROOM. 1 min. 45 sec.	Salut d'Amour. Andantino.	Elgar
CHARACTER.	Comedy-drama.	
ATMOSPHERE.	American and patriotic.	

"The Hun Within"

Released by Paramount—Six Reels.

Prepared by James C. Bradford.

THEME—My Own United States	Tempo di Marcia	Edwards
1. AT SCREENING. 4 min. 30 sec.	Festival March. Maestoso.	Borch
2. T. IN THE SPRING. 3 min.	Vanity Caprice. Allegretto Scherzando.	Jackson
3. D. HERMAN AND BETH MEET ON. 1 min. 30 sec.	A La Valse. Tempo di valse.	Herbert
4. T. BETH WITH YOUTH'S. 3 min.	Daddy. Andantino.	Old Song
5. T. HERMAN WAGNER. 2 min. 15 sec.	Liebesfreund Allegretto.	Kreisler
6. T. FOR SOME TIME. 3 min. 30 sec.	Badinage. Allegretto Rubato.	Herbert
7. D. FATHER ILL IN BED. 1 min. 15 sec.	Chanson Triste. Triste.	Tschaikowsky
8. T. FROM VERY OUTSET. 2 min. 45 sec.	Swedish Processional, Marizale Pomposo.	Scharwenka
9. T. THEY PLEDGED SWEET VOWS. 1 min. 30 sec.	Lorelei. Andantino.	Old Song
10. T. THE HOUSE OF MOURNING. 1 min. 45 sec.	Cantaline (Cello Solo) Andante.	Goltremann
11. T. IN GERMANY. 1 min. 30 sec.	Old Heidelberg. Moderato.	Luders
12. D. BETH DRAWING. 2 min. 45 sec.	Punchinello. Allegretto Scherzando.	Herbert
13. T. DURING THE VOYAGE. 3 min.	Oriental Nights. Valse Lento.	Grant

Brooklyn Rialto Music Wins Applause.

"SIXTY THOUSAND MEN ARE MAKING CANDY!"

This is the greeting we received from Robert Robertson, Managing Director of the Rialto Theatre in Brooklyn. The exclamation is indicative of the man. First comes his patriotism, then his art and, lastly, his shrewd Scotch business acumen. By his untiring efforts, the Rialto Theatre, in Brooklyn, has risen from a neighborhood house to an automobile rendezvous. Seating 1,800, it shows the finest class of pictures and has consistently refrained from the running of double features in spite of the fact that this is the general policy of the opposition. Mr. Robertson depends upon the little artistic touches and frequent innovations to make his show interesting to his patrons.

We had the pleasure the other evening of reviewing a rather remarkable performance. The feature was "Old Wives for New," admirably set to music by Director Weiss. This boy is endowed with marked talent for violin virtuosity and has a keen insight into the demands of feature fitting.

Carrying out the atmosphere and idea of the picture, Mr. Weiss arranged an orchestra fantasie which the orchestra played as an overture. It consisted of, and was programed as, "Old Songs for New." It opened with "Come Back to Erin" and the Irish flag was projected upon the tableau curtain. This brought a spontaneous hand from the lovers of the Emerald Isle. Following with a violin solo of "Annie Laurie" with a spot light upon the soloist, and red, white, blue and green lighting effects, representing the Scotch plaid, it reached the hearts of those whose fathers wore the "tartan." America was represented by "Silver Threads Among the Gold," the American flag being projected to the great delight of the audience. Next came a cornet solo of "Last Rose of Summer," when we were shown the Union Jack. As the solo progressed, the house lights dimmed away and, when darkness came, the orchestra broke into "Auld Lang Syne," the flags of the Allies covered the large curtain and the audience burst into the song, the climax bringing the house flooded with light.

We have heard applause and applause. But never before in a picture house have we seen people rise and yell at the conclusion of an offering of this sort. The action speaks for itself and for the clever ingenuity of the Managing Director. Mr. Robertson has done great things. He will do greater and the future will hear of him in no uncertain or mediocre manner.

"America" Never Became National Hymn

This fact seems a bit surprising when one takes into consideration the dignity of the music and the patriotic spirit of the lines. But there are probably two very good reasons why the song we have all sung and loved since childhood has never been elevated to the dignity of recognition as emblematic of our national spirit. The words are sectional, breathing the atmosphere of New England alone, and the music is foreign.

Although the way in which we received it is a matter of history, the origin of the tune has always been shrouded in mystery and not a few controversies have been held on the subject. Most authorities now concede the honor to Henry Carey, the composer of "Sally In Our Alley." It was first given a public hearing in 1740, later being adopted as the national hymn of England. Afterward several Continental powers adapted the music to their own patriotic words and made it representative.

For ourselves, it came into being in the year 1832. Samuel Francis Smith, a graduate of Harvard in the class that gave so many brilliant men to the nation, was, at the time, a divinity student at Andover. A friend brought him a book of German melodies and requested him to translate them. Mr. Smith glanced over the contents of the little volume. The air of "God Save the King" arrested his attention. He read the German words. Then, under the inspiration of the moment, on a scrap of paper, he wrote, not a translation, but an entirely original American set of words.

Mr. Smith was born in Boston in October, 1808. He was twenty-three years of age when he wrote the hymn and lived to be over eighty-seven. He was a Baptist clergyman, Professor of Colby College, a teacher and an editor. But the patriotic hymn, hastily scribbled, laid away and forgotten for many months, elevated him and set him apart from the vast family of Smiths. It placed him among the men whose names cannot become common and who never die.

Speaking of the success of his work, Mr. Smith said: "If I had anticipated the future of it, doubtless I would have taken more pains with it. But, such as it is, I am glad to have contributed this mite to the cause of American freedom."

At a reunion of the famous Harvard Class, Oliver Wendell Holmes read a poem dedicated to his classmates. He referred to the author of "America" in these words:

"And there's a youngster of excellent pith.
Fate tried to conceal him by naming him Smith."

Many years later, at another banquet, Dr. Holmes again eulogized Mr. Smith. He pointed out the cleverness and wisdom in writing "My Country 'Tis of Thee," instead of speaking in the plural. As he said, every time we sing these words we feel a personal ownership and responsibility in our native land that any generalities, however glittering, would not convey to our minds.

Edward Everett Hale relates the circumstances under which he first heard "America." He also unconsciously gives us a charming picture of himself as a boy at the same time. On July 4, 1832, when he was ten years of age, he had spent all his pocket money for the joys of the day and was wandering aimlessly along, wondering how he could live through the remaining hours before bedtime. Passing a church, he heard a choir of five hundred voices blended in singing a hymn which was new to his ears. He entered the church. Thus, by the merest chance, he was present at the first public recognition of the hymn national enough to be called "America."

The Rivoli Presents a Splendid Bill.

During the week commencing August 18, the Rivoli Theatre offered for its patrons one of the finest programs we have had the pleasure of reviewing for some time. There was a sweet simplicity to it that made it soothing in its effect and fulfilled the true mission of refined entertainment.

"Finlandia," by Sibelius, was the overture rendered under the baton of Mr. Rapee. "Finlandia," called by its composer "a tone poem for orchestra," first saw the light in 1894. This was before Finland had been merged into Russia, thus loosing part of its musical identity. The atmosphere has nothing Russian in it and the overture truly portrays the Finnish spirit. The Rivoli Symphony Orchestra played it remarkably well, especially the first and second movements. The last movement, which is a grandiose form of the first motive, lacked the fervor of triumph.

"A Sun Kissed Isle" showing scenes in Grenada was well fitted by music that smacked of the Oriental, not too Oriental but just suggestive of a different clime and people.

Following this, the curtains parted showing a prettily robed woman reclining upon the steps outside the church. On either side was the shadows of the holy edifice while overhead the blue sky showed clear save for one bright star. Alberto Bachman played his own composition called "Meditation on Bach's First Prelude" accompanied by organ and harp. Bach's first prelude is the basic of Gounod's "Ave Maria," and for that reason there was a reminiscent melody running throughout the piece. Mr. Bachman did not do himself justice in his playing, but it was acceptable as an offering because of the unique stage setting and the newness of the idea. We would suggest that the lady refrain from dazzling the eyes of the audience with her diamond ring. One star is enough.

The pictorial was played with that careful interpretation upon which Mr. Rothapfel insists. Personally editing it, he gets the underlying thought and his choice of music is always very exacting. The singing of the "Marsaillaise" was most effective in that the orchestra sang it pp in perfect synchrony with the French scene. Their singing of "Hail, Hail, the Gang's All Here," although perfectly correct from the standpoint of picture fitting, met with some unfavorable comment because of its vulgarity.

Josephine Garavelli sang the "Waltz Song" from Gounod's "Mireille." We refrain from criticising this lady until she has had more experience along these lines.

One outstanding feature of the setting for "Heart of the Wilds" was the use of "The Story of a Rose" as a theme. Nothing could be more fitting. It was softly hummed by the audience and when Professor Swinnerton wove into it strange and beautiful contrapuntal melodies it took upon itself a style that was luscious. The entire setting was fine and the orchestra seemed to enjoy it as much as the patrons.

"The Mikado" selections, played by the orchestra as an entr-acte, the comedy, and organ solo closed a splendid show.

Rev. James H. Darlington, Composer.

Our boys in the trenches are no less valorous because they dream of the day when they can go back home. This element of the soldier's psychology was recognized by the Reverend James H. Darlington, Bishop of Harrisburg, when he wrote "We'll Be Going Home."

The Bishop has several sons and nephews already in the service, and he felt that the fighting men needed a home-going song. He has made an exception in the general rule, whereby we, for the most part, speak of the soldiers and sailors—always slighting the boys in blue in favor of the army lads, a fact which the navy has felt for some time.

These publishers have also shown their interest in the suggestion of the Moving Picture World, to the effect that the motion picture theatres can serve a patriotic purpose by encouraging "Community Singing." Accordingly, the publishers have had a number of projection slides made of this song and any moving picture theatre which secures a copy of the orchestration and the song may have a slide without charge upon request, as will be seen in their advertisement on another page of this issue.

The publishers are keeping in touch with the leaders of the motion picture orchestras and they maintain a general supply service of a rather intimate and personal nature, not only throughout this country, but with many blanket orders for shipments to Cuba, Porto Rico and South American orchestras.

This house has been quick to recognize the value of the suggestion of the Moving Picture World as to the use of high class songs as themes in connection with the pictures, and are preparing some song orchestrations of several of their most popular numbers.

The Moving Picture World hopes that the houses will take advantage of this opportunity to give a good trial to "Community Singing," and send in for a slide of "We'll Be Going Home" before the supply is exhausted. The popularity of the song has been most gratifying both to the publishers and the author and they are most anxious that theatres introducing "community singing" shall have access to it.

14. T. AFTER WEEKS OF WANDERING ..... Andante Dramatic No. 15, Andante. Herber
3 min.
15. D. LEONIE CLIMBS OUT OF..... Hurry No. 2..... Langey
2 min. Allegro Vivace.
16. T. AFTER THE SCRIMMAGE..... Air de Ballet. ..... Borch
1 min. 30 sec. Allegretto.
17. T. IN HONOR OF..... The Charmer..... Vecsey
2 min. 15 sec. Tempo di Valse.
18. D. GUESTS SIT AT TABLE..... Pas de Deux (Polka)..Rubner
2 min. Allegretto Scherzando.
19. T. I WAS BORN IN GERMANY.... Hail Columbia..... American
1 min. 45 sec. Marziale.
20. T. AFTER THE GUESTS..... Die Wacht am Rhein..German
1 min. 30 sec. Moderato (Violin Solos, soft)
21. D. KAISER PAINTING..... Swedish Processional, Scharwenka
4 min. 30 sec. Marziale Pomposo.
22. D. TAKES PAINTING FROM..... Stars and Stripes (Trio) Sousa
2 min. Tempo di Marcia.
23. D. FATHER SITS AT TABLE..... Dramatic Agitato No. 38 Minot
2 min. Moderato.
24. D. HERMANN AND BETH ON..... THEME.
1 min. 45 sec.
25. T. WE ARE DUE AT FOUR..... Dramatic Andante..... Berge
1 min. 30 sec. Molto Moderato.
26. T. THE FIRST AMERICAN BOYS... Dixie. ..... American
1 min. 15 sec. Tempo di Marcia.
27. T. AN HOUR LATER..... Land of Joy..... Valverde
1 min. 30 sec. One Step.
28. D. HERMANN ATTACKED AT..... Hurry No. 2..... Langey
3 min. Allegro Vivace.
29. D. BETH PUT IN CELLAR..... Perpetual Mobile..... Bohm
2 min. 45 sec. Allegro.
30. T. HAVE YOU SEEN MY BOY..... Le Retour. ..... Bizet
2 min. 30 sec. Vivace.
31. D. HERMANN OPENS WINDOW.... Dramatic Tension No. 9, Grave. Andino
3 min.
32. T. WHEN KRIPPEN HEARS..... THEME
1 min. 30 sec.
33. D. CONSPIRATORS ENTER. ..... Furioso No. 11..... Keifer.
2 min. 30 sec. Vivo.
34. D. HERMANN AND BETH ENTER.. Allegro No. 2..... Langey
3 min. Galop.
35. D. SAILOR KLUG ENTERS HOLD.. Over There..... Cohan
1 min. 30 sec. Allegro (Follow action)
36. D. OLD FOLK ENTER HOME..... THEME
1 min. 30 sec.
37. T. SET TO EXPLODE..... Gruesome Mysterioso.... Borch
2 min. 15 sec. Allegro.
38. T. NOW TO GET TO WIRELESS... Egmont Overture.... Beethoven
3 min. Allegro.
39. T. I HAVE BUT..... Il Guarany Overture.... Gomez
5 min. Maestoso.
40. D. SAILOR THROWS BOTTLE IN.. Furioso No. 2..... Langey
3 min. 30 sec. Allegro (Explosion).
41. D. FATHER IN BED..... THEME
2 min. 30 sec.
CHARACTER. ..... War drama.
ATMOSPHERE. ..... German and Neutral.
MECHANICAL EFFECTS..... Storm, water, wind and shots.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS. ..... Get a previewing if possible.

"Riddle Gawne"

Released by Artcraft—Five Reels.
Prepared by Harley Hamilton.

THEME—None.
1. AT SCREENING. ..... In the Village..... Godard
2 min. Allegro Vivace.
2. T. JEFFERSON GAROVE WHOSE.. Document. ..... Roberts
2 min. 15 sec. Waltz.
3. T. UNCLE JEFF AIN'T WE..... Long, Long Trail..... Elliott
2 min. Moderato.
4. T. DIAMOND BAR RANCH..... Nekayah. ..... Grunwald
2 min. 30 sec. Allegretto.
5. T. CALLED TO THE HUNT..... Woodland Whispers... Czibulka
2 min. 30 sec. Allegro.
6. T. THE KIOWA, BOZZAM'S..... Pozzo Fox Trot..... Rose
2 min. Allegretto.
7. KATHERINE HARKNESS..... Sunshine of Your Smile... Ray
2 min. 15 sec. Andante.
9. T. I'VE TOOK A SHINE TO..... Agitato No. 2..... Langey
3 min. 30 sec. Allegro.
9. T. THAT WAS MURDER..... I Love You Truly..... Bond
3 min. 15 sec. Moderato.
10. T. BLANCHE DILLON, FORMER... Mysterioso No. 3..... Langey
2 min. 30 sec. Moderato.
11. T. A WEEK BRINGS A CHANGE... Bubbles. ..... Gruenwald
2 min. 45 sec. Allegretto.
12. T. AS THE STRUCTURE OF..... I Love You Truly..... Bond
2 min. 15 sec. Moderato.
13. T. REB BUTLER A SHERIFF..... Babbilage. ..... Gilet
3 min. Allegretto.
14. T. YOU'LL NEVER BE THE MAN.. Mystery. ..... Baynes
4 min. 45 sec. Tempo di Valse.
15. T. I'M HERE ON OFFICIAL..... Erl King..... Schubert
2 min. Vivace.
16. T. A BARGAIN IN DESIRES..... Agitato No. 2..... Langey
2 min. 15 sec. Allegro.
17. T. WITH THE CRISIS SAFELY.... Little Grey Home in West, Lohr
3 min. 15 sec. Moderato.
18. T. AND WITH THE NIGHT..... Valse Triste..... Sibelius
2 min. 30 sec. Valse Lento.
19. T. SHE WOULDN'T EVEN READ... Il Guarany..... Gomez
4 min. 30 sec. Allegro Vivo.
20. D. APPEARANCE OF CLOCK..... Dramatic Andante No. 39, Beige
4 min. 15 sec. Moderato.
21. T. JEFFERSON GAWNE YOU ARE. Agitato No. 1..... Langey
3 min. Allegro.
22. T. A CONFESSION AND THE..... Sonata Pathetique... Beethoven
2 min. 45 sec. Alagio.
23. T. GRIM RIDERS OF THE NIGHT.. Dramatic Allegro No. 8. O'Hara
3 min. 45 sec. Allegro.
24. T. PACK YOUR STUFF, BOYS..... Fingal's Cave Overture, Mendelssohn
5 min. Allegro (Fire Scene).
25. T. A SEARCH THROUGH THE..... Morning (Peer Gynt).... Greig
4 min. 15 sec. Allegretto.
26. T. I'VE GOT HIM, DAMN HIM..... Agitato No. 2. ..... Langey
3 min. Allegro.
27. D. APPEARANCE OF GAWNE..... The Wooing Hour.... Zamecnik
1 min. Moderato.
CHARACTER. ..... Dramatic.
ATMOSPHERE. ..... Western.
MECHANICAL EFFECTS..... Shots, hoof-beats.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS. ..... You will need big stuff.

"The Love Swindle"

Released by Universal—Five Reels.
Prepared by James C. Bradford.

THEME—If You Look Into Her Eyes.... Moderato. ..... Hirsch
1. AT SCREENING..... Danse of the Debutantes,
2 min. 45 sec. Allegretto. Langey
2. T. WALSOM TROTWELL..... Sounds from England.. Langey
2 min. Moderato.
3. T. NIGHT BELL..... Mock Morris..... Grainger
2 min. 30 sec. Allegro.
4. D. DIANA SEES MEN..... Tempest. ..... Lake
1 min. 45 sec. Allegro.
5. T. RICHARD WEBSTER..... Furioso No. 1..... Langey
2 min. 30 sec. Agitato.
6. D. DIANA BENDS OVER..... THEME
1 min. 30 sec.
7. D. SUNRISE OVER THE HILLS.... Valse Fantastique..... Eville
2 min. 45 sec. Tempo di Valse.
8. T. SINCE. ..... N'Everything ..... Jolson
1 min. 30 sec. Moderato (Fox Trot).
9. T. THE CITY CLUB..... When You Come Back.... Frey
1 min. 15 sec. One Step.
10. T. DEMONSTRATION..... Babillage. ..... Gillet
1 min. 45 sec. Allegro
11. T. WHERE THERE'S A WILL..... THEME
2 min. 30 sec.
12. T. A NEW ARRIVAL..... Canzonetta. ..... Herbert
1 min. 45 sec. Allegretto.
13. T. I HAVE A PRIVATE CON..... Gondoliera. ..... Moszkowsky
1 min. 15 sec. Allegretto.
14. T. PLAYING BOTH ENDS..... Intermezzo. ..... Arensky
2 min. Allegro.
15. D. DIANA HURRYING IN CAR..... Furioso No. 11..... Keifert
1 min. 45 sec. Vivo.
16. D. RICHARD AND DIANA..... THEME
2 min.
17. T. FOLLOW THAT CAB..... It's a Pipp'n..... Motzan
2 min. 15 sec. Moderato (Fox Trot).
18. T. SAY, WHAT'S THAT GUY..... Agitato No. 6..... Keifert
1 min. 30 sec. Agitato.
19. D. DIANA AND OLD VIOLINIST.... Serenade. ..... Moskowsky
1 min. 15 sec. Andantino.
20. T. SENSATIONAL NEWS. ..... Passepied. ..... Delibes
1 min. 45 sec. Allegro.
21. D. POLICE STATION..... Whispering Willows... Herbert
2 min. 30 sec. Allegretto.
22. T. MR. AND MRS. RICHARD..... THEME
1 min. 30 sec.
23. D. DIANA ENTERS HOUSE..... Tarentella. ..... Bohm
3 min. Allegro.
24. T. YOU D. BURGLAR..... Hurry No. 1..... Langey
25. T. THEN I AM NOT..... THEME
1 min. 45 sec.
CHARACTER. ..... Comedy-drama.
ATMOSPHERE. ..... Neutral.
MECHANICAL EFFECTS..... None.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS. ..... None.

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• • •

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THRILLING

MELODIOUS

Astoria Publishing Company

505 Fifth Ave., New York

"Maid o' the Storm"

Released by Paralta—Six Reels.

Prepared by James C. Bradford.

THEME—Bonnie Sweet Bessie.....Moderato. .....Scotch
1. AT SCREENING. .....Midsummer Night's Dream, Mendelssohn
1 min. 30 sec. Allegro (Overture).
2. T. YON SHIP.....Scotch Poem.....MacDowell
1 min. 15 sec. Allegro (Storm part).
3. T. ARIEL. .....Faust Ballet No. 1.....Gounod
1 min. 30 sec. Tempo di Valse.
4. T. AS ARIEL NEARS THRESH.....Loch Lomond.....Scotch
2 min. 45 sec. Moderato.
5. T. FRANKLIN SHIRLEY. .....Intermezzo. .....Arensky
2 min. 30 sec. Presto.
6. T. A STRANGER SENT TO HER....THEME
3 min.
7. D. AUTO STOPS. .....Butterfly. .....Densmore
1 min. 30 sec. Allegretto.
8. T. GOOD-BYE, LITTLE MAID.....Robin Adair.....Scotch
2 min. 15 sec. Andante.
9. T YOU MADE ME A DRUDGE.....Little Serenade.....Grunfeld
2 min. 30 sec. Allegretto.
10. T. NIGHT SPREADS. .....Sounds from England...Tobani
2 min. Allegretto.
11. D. DOG APPEARS. .....Valse Poupee.....Poldini
1 min. 45 sec. Tempo di Valse.
12. T. JULES PICARDI. .....Canzonetta. .....D Ambrosio
2 min. 30 sec. Allegretto Moderato.
13. T. HOPE GIVES WAY.....Berceuse. .....Idjinsky
1 min. 45 sec. Andante.
14. D. STRAUSS PLAYS. .....Havanola. .....Frey
1 min. Moderato (Jazz Number).
15. T. ABE STROHMAN. .....Air de Ballet.....Borch
1 min. 30 sec. Allegretto.
16. D. ARIEL ENTERS OFFICE.....THEME
2 min. 30 sec.
17. T. I'LL PLACE YOU.....Romance. .....Friml
1 min. 15 sec. Andante.
18. T. STROHMAN'S PROTEGE. .....Estellita. .....Herbert
2 min. 30 sec. Tempo di Valse.
19. T. TWO LOVE BIRDS.....Canzonetta. .....Hollander
1 min. 30 sec. Allegretto Scherzando.
20. D. ARIEL AT FOOTLIGHTS.....Vision of Salome. .....Joyce
2 min. 15 sec. Tempo di Valse.
21. D. ARIEL MEETS FRANKLIN.....THEME
1 min. 30 sec.
22. D. GUESTS SIT AT TABLE.....When You Come Back...Cohan
2 min. 30 sec. Allegro.
23. T. THE NERVOUS STRAIN.....Valse Triste.....Sibelius
2 min. Lento.
24. T. UNCONSCIOUSLY. .....Egyptian Ballet.....Luigini
3 min. 15 sec. Allegro (First Movement).
25. T. FORGIVE ME. .....THEME
1 min. 30 sec.
26. T. I HAVE. .....Egyptian Ballet.....Luigini
2 min. 15 sec. Andante (Cello Solo, 4th M.).
27. T. MORNING. .....THEME
1 min. 45 sec.
28. T. YOU WIN. .....Erotik. .....Greig
2 min. 30 sec. Lento.
29. D. FRANKLIN OPENS DOOR.....Adagio Pathetique.....Godard
1 min. 45 sec. Adagio.
30. T. ALL RIGHT.....Barcarolle. .....Offenbach
1 min. 30 sec. Andantine.
31. D. FORD STUCK IN MUD.....Get Out and Get Under..Abrams
1 min. 30 sec. Allegro.
32. D. FLASH BACK—ARIEL AND.....THEME
CHARACTER. .....Dramatic.
ATMOSPHERE. .....Scotch and Oriental.
MECHANICAL EFFECTS.....Water wheel, auto.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....None.

"The Marriage Ring"

Released by Paramount—Five Reels.

Prepared by Harley Hamilton.

THEME—None.
1. AT SCREENING. .....Waltz Dream.....O. Strauss
1 min. 30 sec. Waltz.
2. T. HUGE MARTENS LESS A.....Earl King. .....Schubert
3 min. 45 sec. Vivace.
3. T. YOU MONSTER. .....Misterioso No. 2.....Minot
1 min. 30 sec. Moderato.
4. T. IT'S A SUGAR PLANTER.....Dramatic Andante.....Berge
3 min. 45 sec. Molto.
5. T. THE WEB. .....Coppelia Ballet.....Delibes
1 min. 45 sec. Waltz.
6. T. IT'S AN OLD FASHIONED.....Home, Sweet Home.....Paine
1 min. 45 sec. Andante.
7. T. IT'S NOTHING BUT.....Melody in F.....Rubenstein
1 min. 45 sec. Moderato.
8. T. I EXPECT TO COME TO.....Misterioso No. 1.....Langey
4 min. 30 sec. Moderato.
9. T. DRIVEN BY COURAGE OF.....Agitato No. 2.....Andino
2 min. 30 sec. Agitato.
10. D. SCENE ON BOARD STEAMER...Midnight. .....McQuarre
2 min. 30 sec. Allegretto.
11. T. RODNEY HEATH OF THE.....Nocturne Op. 9.....Chopin
1 min. 30 sec. Andante.
12. T. AS THE SHADOWS MOVE.....Aloha Oe.....Hawaiian
2 min. 45 sec. Moderato.
13. T. THE MAN IN THE HUT.....Flying Dutchman Overture,
4 min. Allegro. Wagner
14. T. YOU MUST MAKE YOUR.....Fingal's Cave.....Mendelssohn
4 min. Allegro.
15. T. DEAR OLD WADE I DIDN'T.....Melody in F.....Rubenstein
3 min. 45 sec. Moderato.
16. T. DETERMINED TO STAKE ALL...Dialogue. .....Meyer-Helmund
2 min. Andante.
17. T. IN THE LIGHT OF THE MOON..Aloha Oe.....Hawaiian Mel.
3 min. Moderato.
18 T. YOU MUST NOT KEEP OUR.....Cavatina. .....Raff
4 min. Larghetto.
19. T. YOU THOUGHT YOU KILLED....Melodie in D Flat.....Huerter
2 min. 45 sec. Andante.
20. T. I'LL GO WITH YOU.....The Swan.....Saint Saens
2 min. Andante.
21. D. OPENING OF SCENE IN.....Flying Dutchman.....Wagner
4 min. Allegro.
22. T. I WILL KILL MYSELF.....March of Bacchus (Sylva),
1 min. 30 sec. Moderato. Delibes
23. D. HAWAIIAN GIRLS DANCING....Hoochy Cootchy Dance.
2 min. Allegro.
24. T. AS COMES A NEW DAY..... Hurry No. 1.....Lake
2 min. 30 sec. Galop.
25. T. WE'LL GIVE YOUR LOVER.....Fingal's Cave.....Mendelssohn
3 min. 45 sec. Allegro Vivace.
26. T. MR. LODNEY HE RIDE OFF.....Agitato No. 1.....Langey
2 min. Allegro.
27. D. HEATH FINDS ANNE.....Aloha Oe.....Hawaiian
3 min. 15 sec. Moderato.
CHARACTER. .....Comedy-drama.
ATMOSPHERE. .....Hawaiian.
MECHANICAL EFFECTS.....Steamboat whistle.
SPECIAL EFFECTS.....Arrange for an Oriental Dance to interpolate a dance in this picture.
DIRECT CUES.....None.
REMARKS. .....Get more Hawaiian music than is suggested. Do not use Hootchy Cootchy if you are playing in a decent theatre.

"A Pair of Cupids"

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Kathleen. .....Valse Lento. .....Berg
1. AT SCREENING. .....Spider and the Fly....Armand
2 min. Allegretto Intermezzo.
2. T. MISS VIRGINIA PARK WHO....THEME
2 min.
3. T. THE DIGNIFIED AND.....Indifference .....Rolfe
2 min. 45 sec. Characteristic Morceau.
4. D. WHEN VIRGINIA KISSES.....Love's Conflict.....Moses
2 min. Characteristic Moderato.
5. T. IF YOU WRECK MERRICK.....THEME
2 min. 45 sec.
6. T. MRS. BRIDGET McGROGHAN....Cupid and Butterfly..D'Albert
3 min. 45 sec. Intermezzo Grazioso.
7. T. MICHAEL McGROGHAN.....Selection of Nursery Rhymes.
3 min.
8. T. WRAP UP THE TWINS.....Selections of Lively Irish Airs.
2 min. 45 sec.
9. T. THE PASSING HOURS BRING...THEME
2 min. 45 sec.
10. T. IT'S IN THERE.....Hunkatin .....Levy
3 min. 45 sec. Half Tone One-Step.
11. T. YOU HOLD JOHN HENRY.....In Poppyland.....Albers
2 min. 30 sec. Moderato Grazioso.
12. T. TAKE FIDO AWAY.....Alita .....Losey
3 min. 45 sec. Morceau Gavotte.
13. D. WHEN BABIES ARE PUT IN....Rustling Leaves.....Kohler
2 min. Characteristic.
14. D. WHEN VIRGINIA SEES.....THEME
2 min. 45 sec.
15. D. PETER AND VIRGINIA.....La Colombe.....Gounod
3 min. 15 sec. Allegretto Intermezzo.
16. T. DURING THE MONTHS THAT...THEME
3 min. 45 sec.
17. T. I AM GOING OVER TO.....Turbulence .....Borch
3 min. 30 sec. Mezzo Allegro.
18. T. I KNEW MY LITTLE.....Impish Elves.....Borch
2 min. 45 sec. Intermezzo Allegretto.
19. D. WHEN MAID AND BUTLER.....Perpetual Motion.....Borch
1 min. 30 sec. Mezzo Allegro.
20. T. GIVE HIM WHAT YOU.....Capricious Annette.....Borch
2 min. 30 sec. Moderato Caprice.
21. D. PETER ENTERS GANG'S.....Hurry No. 33.....Minot
2 min.
23. D. MRS McGROGHAN SEES.....THEME
2 min.
CHARACTER. .....Comedy Drama.
ATMOSPHERE. .....Neutral.
MECHANICAL EFFECTS.....Dog Barks, Telephone bell, Auto, Baby.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....None.

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—George W. Beynon in "Moving Picture World," July 6th.

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"Playthings"

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Love is Best of All	Tempo di Valse	Herbert
1. AT SCREENING	Al Fresco	Herbert
2 min. 30 sec.	Allegro.	
2. T. JERRY O'BRIEN	Mrs. Casey	Hoschna
1 min. 30 sec.	Allegretto.	
3. T. JOHN HAWARD	THEME	
2 min. 45 sec.		
4. D. MARGIE IN CAFE	Fancy Free	Frimi
1 min. 15 sec.	Fox Trot.	
5 T. A LETTER TO HIS SISTER	THEME	
1 min. 15 sec.		
6. D. MARGIE ENTERS ROOM	Passepied	Delibes
1 min. 15 sec.	Allegro.	
7. D. FIGURE AT WINDOW	I Love You Truly	Bond
2 min.	Moderato.	
8. D. GORDON LEAVES ROOM	Un Peu D'Amour	Silesu
1 min. 30 sec.	Moderato.	
9. A DAY CAME	Dance of Debutantes	Langey
1 min. 30 sec.	Allegretto Scherzando.	
10. T. I WANTED TO TELL YOU	THEME	
2 min. 45 sec.		
11. D. GORDON ENTERS ROOM	Erotik	Grieg
2 min. 30 sec.	Lento.	
12. T. THE LITTLE SHRIMP	Babillage	Gillet
1 min. 30 sec.	Allegro.	
13. T. IN THE CITY	Fantastique.	Eville
1 min. 30 sec.	Tempo di Valse.	
14. T. DOING HIS BIT	Song Without Words	Rebkov
1 min. 45 sec.	Andantino.	
15. T. DEPARTURE	THEME	
1 min. 30 sec.		
16. T. GWENDOLYN	Butterfly	Denomore
1 min. 15 sec.	Allegretto Scherzando.	
17. T. AN UNEXPECTED CALLER	Eyes of Irish Blue	Herbert
1 min. 30 sec.	Moderato.	
18. D. JACK AT DOOR	THEME	
2 min. 15 sec.		
19. D. INTERIOR	Dreams.	Bartlett
2 min.	Andante.	
20. D. CARD GAME	River Shannon	Ball
2 min. 15 sec.	Moderato.	
21. D. GORDON APPEARS IN AUTO	Dramatic Tension	Berge
3 min.	Andante.	
22. T. YOU RAT	Furioso No. 2	Langey
2 min. 30 sec.	Allegro.	
23. T. AND THEN CAME THE LAW	Barcarolle.	Tschaikowsky
3 min. 15 sec.	Andante.	
24. D. OFFICER LEAVES	THEME	
1 min. 15 sec.		
CHARACTER.	Drama.	
ATMOSPHERE.	Neutral.	
MECHANICAL EFFECTS.	None.	
SPECIAL EFFECTS.	None.	
DIRECT CUES.	None.	
REMARKS.	None.	

"The Scandal Mongers"

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Will You Remember	Valse Lento	Romberg
1. AT SCREENING	Babillage	Gillet
3 min.	Allegro.	
2. T. THE PEOPLE	Le Retour	Bizet
2 min. 15 sec.	Allegro.	
3. T. LIKE MOST WIVES	Destiny	Baynes
1 min. 30 sec.	Tempo di Valse.	
4. T. FOR LUCK	Al Fresco	Herbert
3 min. 30 sec.	Allegro.	
5. D. OFFICE	Pas de Deux	Rubner
2 min. 45 sec.	Allegretto Scherzando.	
6. D. MRS. WRIGHT AT TABLE	Chanson Bohemienne	Boldi
1 min. 30 sec.	Valse Lento.	
7. D. MRS. WRIGHT ENTERS AUTO	Butterfly.	Densmore
2 min. 30 sec.	Allegro.	
8. D. WRIGHT ENTERS APARTMENT.	Serenade	Frommel
1 min. 45 sec.	Andantino.	
9. T. A NEWS ITEM	Badinage	Herbert
3 min. 30 sec.	Allegro Scherzando rubato.	
10. T. BY THE TIME	Air de Ballet	Herbert
2 min. 30 sec.	Allegretto.	
11. T. TIME BRINGS RECOMPENSE	Slumber Boat	Gaynor
1 min. 30 sec.	Lullaby.	
12. T. GOING TO MISS ME?	Amerinda	Smith
1 min. 30 sec.	Allegretto.	
13. T. FATE BROUGHT	Forget Me Not	McKee
1 min. 45 sec.	Tempo di Valse.	
14. D. MRS. WRIGHT LEAVES TROLLEY	THEME	
2 min.		
15. 2. SEVERAL DAYS LATER	Serenade	Cesek
2 min. 15 sec.	Allegretto.	
16. D. INSERT TELEGRAM	Andante Dramatico	Borch
2 min. 15 sec.	Andante.	
17. T. YOU'RE NOT GOING TO	Dramatic Finale	Smith
1 min. 45 sec.	Agitato.	
18. T. THAT NIGHT	Oriental Nights	Grant
2 min.	Valse Lento.	
19. D. MR. WRIGHT AT WINDOW	Serenade	Ern
2 min.	Allegretto.	
20. D. HUSBAND ON STEPS	Prelude	Damorsch
2 min. 30 sec.	Andante.	
21. D. DAISY ENTERS HOUSE	Furioso No. 11	Kleifert
2 min. 30 sec.	Vivo.	
22. T. BY NOON	Triste	Tschaikowsky
2 min.	Triste.	
23. T. YOUR NEIGHBOR	Babillage	Borch
1 min. 30 sec.	Allegretto.	
24. T. AS WE LEAVE YOU	THEME	
1 min. 45 sec.		
CHARACTER.	Melodramatic.	
ATMOSPHERE.	Neutral.	
MECHANICAL EFFECTS.	Auto, Train and Telephone	
SPECIAL EFFECTS.	None.	
DIRECT CUES.	None.	
REMARKS.	Be careful lest you burlesque this feature	

"The Source"

Released by Paramount—Five Reels.

Prepared by Louis F. Gottschalk.

THEME—Love's Melody	Andante Con Espress	Hurst
1. AT SCREENING	Springtime (Omit Introd),	
1 min. 30 sec.	Valse Lente.	Drumm
2. T. WALLACE REID AS VAN T	Idilio	Lack
3 min. 30 sec.	Allegretto Grazioso.	
3. T. THE DESTINATION OF THE	Souvenir	Drdla
3 min.	Tranquillo.	
4. T. I BEG YOUR PARDON	THEME	
1 min. 15 sec.		
5. T. THE "PUST OFFIS" OF THE	Rendez-vous	Aletter
3 min.	Tempo di Gavotte.	
6. T. A TONIC FOR VAN TWILLER	Springtime	Drumm
2 min. 15 sec.	Valse Lente.	
7. T. BEING WHIRLED INTO A	THEME	
5 min. 15 sec.		
8. T. SUMPIN' MIGHTY AWFUL	Babillage	Gillet
1 min. 15 sec.	Allegretto.	
9. T. AT THE OFFICE OF THE	Canzonetta	Nicode
2 min. 30 sec.	Andantino.	
10. T. IT'S SORT OF PATRIOTIC	Astarte	Mildenberg
2 min. 15 sec.	Andantino.	
11. T. BIG JOHN BEAUMONT PAYS	Caprice	Pryor
4 min. 15 sec.	Allegretto.	
12. T. LET'S BURN DOWN THE	Il Guarany (at allegro vivo),	
4 min. 15 sec.	Allegro Vivo.	Gomez
13. T. THAT NIGHT A CONFERENCE	Canzonetta	Nicode
1 min. 15 sec.	Andantino.	
14. T. AN INDIAN SUMMER	THEME	
1 min. 45 sec.		
15. T. IN CARRYING OUT THE	In the Village	Godard
2 min. 30 sec.	Allegro Vivace.	
16. T. I LOST FIVE DOLLARS	Springtime (Omit Introd),	
2 min. 15 sec.	Valse Lente.	Drumm
17. T. HALMQUIT OF THE POWER	Astarte	Mildenberg
1 min. 30 sec.	Andantino.	
18. T. YOUNG FELLOW, BIG JOHN	Gondoliera	Moszkowsky
4 min. 15 sec.	Allegretto.	
19. D. VAN TWILLER SEATED ON	Serenade	Frommel
2 min. 45 sec.	Moderato.	
20. T. SVEA, GIRL I'VE GOT TO	Meditation (Thais)	Massanet
2 min. 15 sec.	Religioso.	
21. D. MOUNTAIN GIRL ENTERS	Springtime (Omit Introd),	
2 min. 45 sec.	Valse Lente.	Drumm
22. T. AT LAST THE MELTING	Idilio	Lack
3 min. 15 sec.	Allegretto Grazioso.	
23. T. THEY'RE PLANTING	Tarentella	Bohm
3 min. 45 sec.	Allegro Assai.	
24. T. THE DRIVE IS ON	Festival March (Omit Introd),	
2 min. 45 sec.	Maestoso.	Borch
25. T. REWARD COMES TO THE	Springtime (Omit Introd),	
2 min.	Valse Lente.	Drum
26. D. INSERT OF BANK CHECK	THEME	
1 min. 45 sec.		
CHARACTER.	Drama.	
ATMOSPHERE.	Pastoral largely.	
MECHANICAL EFFECTS.	Many. Follow Picture.	
SPECIAL EFFECTS.	None.	
DIRECT CUES.	None.	
REMARKS.	The Theme should be chosen for the manly qualities of the hero.	

Given a problem, don't shirk it or leave it for the other fellow. Solve it yourself, and, in the solution of it, you will raise the standard of your art.

• • •

Don't break off your music abruptly. It hurts the ear of the audience.

• • •

The success of your work depends upon the friendly and co-operative spirit exhibited in your orchestra.

Leaders' Service Bureau

Questions Answered—Suggestions Offered

Q. I own a very old violin, bearing this name and date: "Antonius Stradivarius Cremonensis, Faciebat Anno 1713." I am anxious to sell it and would appreciate any advice as to its history, its value and also any suggestions as to whom to offer it for sale.

A. The instrument you have in your possession doubtless is a very valuable one, its actual worth depending upon the authenticity of the make and the state of preservation. Stradivari dropped the Amati model in 1690 and used one of his own. This model he adhered to for several years and followed it quite closely for the entire period of his lifetime. In 1700, he entered into what is generally called the "Golden Period," so named because for over twenty years thereafter he produced a great many splendid instruments. You will notice that your violin comes within this period, and was made when Stradivari was nearly seventy years of age. Most authorities claim that he reached the zenith of his ability in 1720, but he continued to put out violins up to the year of his death, which occured in 1737. Beginning in the near future, we will publish a series of articles in this department giving the history of musical instruments. We can then go into the matter more fully. Rudolph Wurlitzer of Cincinnati, Ohio, is an acknowledged authority on violins. He can give you an expert opinion as to the value of the instrument you mention. When you write him, give description of the instrument in full. Variations in color, measurement, etc., very materially affect the value of the violin.

* * *

Q. Do you consider the harp a woman's instrument exclusively? Would it be possible for a man harpist to have an equal chance in his professional career? Will you give me the names and addresses of several harp teachers who live in or near New York City?

A. Replying to the last part of your question first, had you inclosed your address, we would gladly have mailed you a list of several excellent teachers of the instrument. Later in the season, there will doubtless be found in our advertising columns the necessary information. As to the sex of a harpist, there seems no good reason why a man should not be as successful as a woman. True, it has been looked on as a woman's instrument and quoted as such. But there have been many celebrated harpists of the male sex. We wish you success.

* * *

Q. I have been told that an opera called "Il Barbiere di Siviglia" was written many years before the one composed by Rossini. Can you throw any light on the subject?

A. About the year 1780, Palsiello, a favorite of his time did compose an opera with the above name. His work was so popular that when the opera by Rossini appeared, the Romans bitterly resented what they termed a borrowing of the title of an older master and Rossini was branded as an upstart. But the public soon saw the merit in the new opera and "Il Barbiere di Siviglia" has celebrated its centennial and is still enthusiastically received.

* * *

Q. I see in the papers that the Paris Symphony Orchestra is coming to America this fall. Will you kindly give me some information on the subject.

A. The Paris Symphony Orchestra, under the auspices of the French government, has arranged a number of concerts to be given in leading American cities this autumn and early winter. The number of performances will be limited to fifty, as the whole eighty-six members of the organization are professors in the National Conservatory in Paris, and must return to France by January 1. The French Association for Musical Art of New York will supervise the tour, the details of which were arranged by the French High Commissioner, assisted by the United States government. The first performance will be given in the Metropolitan Opera House, New York City, early in October. The entire profits derived from the tour will be devoted to war relief purposes.

* * *

Q. I am playing a No. 40 American Photoplayer Orchestral Organ. I am writing to enlist your aid in procuring music for this instrument which will "fit the picture." During the winter, we have an orchestra, but in the summertime the music is left to the organ and your humble servant. Can you give me the names and addresses of companies where

HONOR ROLL

Forget-Me-Not Waltz

By

FRANK W. McKEE

Published by G. Schirmer, Inc.

New York

Those who have enjoyed the **Cecile Waltzes** of this Waltz King, will be glad to know of his new number. It contains a beautiful main theme with melody and contrast in the second part, while piquancy and daintiness is the outstanding feature of the last movement. You will need this for your library.

I can procure rolls suitable for my work? If you would devote a little space to an article on the subject, I feel sure organists all over the country will be deeply grateful.

A. The article for which you have asked will be possible, a bit later, we hope. In the meantime, we trust these addresses will bring you what you need and help you out of the present difficulties: Universal Music Co., Aeolian Co., Auto Playing Co., American Piano Co., all of New York City, and the Vocalstyle Music Co., of Cincinnati.

* * *

Q. I am a good organist and pianist and can read music readily. I want to learn to play for pictures. I understand there is a school where that art is taught. Will you kindly direct me to a good school for moving picture organists? How long must one attend and what is the expense?

A. As you know, the length of time required to learn any subject depends largely upon the ability and application of the student. There is only one school for picture playing of which we know. It is situated in Los Angeles and is a professional school for picture playing. We suggest that you write to Mr. Johnston at the above address for necessary information.

Q. Will you kindly tell me where I can get "Vanity Fair," by Clutsam?

A. The song you desire can be procured from the publishers, Chappel & Co., 41 East Thirty-fourth street, New York City.

* * *

Q. A friend tells me that he read in a musical maagazine some time ago that Sousa has never conducted the band which goes under his name, but has always received a royalty from the man who does the conducting. I am sure my friend is mistaken. Will you set me right on the subject?

A. Your friend is most certainly mistaken. No reputable magazine would publish a statement so obviously false. Mr. Sousa always conducts his band. The great success that the band has attained in the favor of the public has been due in a very large sense to the ability and personality of Mr. Sousa. His enthusiasm and understanding with the men under his baton has been a source of delight to every musician who has ever heard his band. Sousa is loved by all patriotic Americans who understand and appreciate what he is doing for his country.

* * *

Q. In community singing, should the entire time be given to chorus work, or should solos, instrumental and vocal, be introduced?

A. Solos are absolutely out of place in community singing. The entire time should be devoted to chorus work. The object is to bring every person who has a voice into the work. It is very interesting to watch the rapidly growing interest in this work throughout the country. It has brought together the people in the small towns in a manner very gratifying, because it has caused a unity never before accomplished. And the work has just begun.

Index to Cue Sheets.

Picture.	Producer.	Page.
"Bound in Morocco".	Artcraft	1426
"Cruise of the Make Believes,"	Paramount	1426
"Her Country First,'	Paramount	1426
"Hun Within, The"...	Paramount	1426
"Riddle Gawne,".....	Artcraft	1428
"Love Swindle, The".	Universal	1428
"Maid o' the Storm, The"	Paralta	1430
"Marriage Ring, The'	Paramount	1430
"Pair of Cupids, A"...	Metro	1430
"Playthings,"	Universal	1432
"Scandal Mongers, The"	Universal	1432
"Source, The".....	Paramount	1432

Classified Advertisements.

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Manufacturers' Advance Notes

"Hun Within" Is First Paramount-Artcraft Special

THE first of the Paramount-Artcraft Special Productions to be released during the year 1918-19 by the Famous Players-Lasky Corporation has been announced for initial presentation on September 8. This production is "The Hun Within," in which Dorothy Gish, George Fawcett and a special star cast are featured. Chester Withey, who has been identified with many successful pictures, including the Paramount releases, "On the Quiet," with John Barrymore, and "In Pursuit of Polly," with Billie Burke, directed.

The story of "The Hun Within," which was written by Granville Warwick, reveals the machinations of German spies that work in this country, the big situation being an attempt to blow up the first American transport carrying troops to Europe. It presents in dramatic and spirited detail the problem of adjustment and conflict that the government has to deal with in this country, with the bulk of the people working to win the war and some few others endeavoring to hinder the workers.

Douglas MacLean is cast as a young American intelligence officer, with Dorothy Gish playing an American girl with whom he is in love. Charles Gerard has the part of the son of a loyal German-American, who prior to the war has been sent by his father to Germany for a course in chemistry and who returns at the outbreak of hostilities between this country and Germany and sets about to ruin as best he can the land of his own birth and his father's adoption. As Herman Wagner, the loyal German-American, George Fawcett is said to have admirably conceived the contrasting character of the young man's father. The elder Wagner is pictured as heartbroken by his son's perfidy.

Supporting the featured players is a strong cast, including Bert Sutch, Max Davidson, Lillian Clarke, Robert Anderson, Eric Von Stroheim, Adolph Lestina and Kate Bruce. The photography is the work of David Abels.

Lobby Display for Italian Picture.

For "Italy's Flaming Front," the new Official War Picture of the Italian Government, the First National Exhibitors' Circuit has provided a 22 by 28 card, blue and green on white, with catchy descriptive matter—convincing etchings calculated to stimulate the keen interest of the theatre "shopper" and replete with beautiful halftone cuts of stirring scenes.

"Crashing Through" Kept Up to Date.

Jewel Productions has inaugurated an original method of picture-making in its handling of the seven-reel attraction, "Crashing Through to Berlin." The picture is a complete review of the war from its beginning four years ago to the present time, and as time unfolds new events in the world history they are added to the screen spectacle.

Cameramen all over the world are working unceasingly on this film, even while it is being shown in the theatres. As rapidly as the late news pictures are received Jewel Productions makes a place for them in the final episodes of "Crashing Through to Berlin."

It is necessary, in some instances, to cut out some of the less important incidents of the picture to make room for the fresh material. The latter is dispatched without delay to all Jewel exchanges and the picture is the war history up to the last minute happening.

It has frequently happened that persons viewing the picture were able to recognize loved ones in the scenes.

Affiliated Closing Deal for Its Initial Release

EXECUTIVES of the Affiliated Distributors Corporation have been conferring daily during the past week preparatory to putting into physical operation the co-operative booking plan inaugurated by them. A deal involving the acquisition of a motion picture spectacle by Affiliated which will be used to actually launch the Affiliated project is now in process of consummation.

The production, which has been many months in the making and which is regarded as the motion picture plum of the year, is said to be one that most of the largest distributing and releasing companies has been bidding for with keen competition. The acquisition of this feature by the Affiliated should be indicative of the buying strength of the latter organization and also of their intentions to make good their promises to the exhibitors who have allied themselves on a co-operative basis with the Affiliated Distributors Corporation.

The coming week should mark the actual advent of the Affiliated in the field as a motion picture releasing organization. The national directors from the various Affiliated units who attended the conferences report that the deck is all clear for action.

"Untamed" and "The Mask" Lead Triangle Sept. 1

THE first Triangle production for the week of September 1 offers Roy Stewart in "Untamed." Kenneth B. Clark, who wrote the play and scenario, will be recalled as the author of "Until They Get Me," which was screened with Jack Curtis and Pauline Starke, and met with considerable success as a Broadway feature production.

A small but important member of Stewart's supporting cast, chosen by his director, Cliff Smith, is little May Giraci, whose screen name is Tina Rossi. In fact, the story of "Untamed" centers around the love of this little youngster for Roy Stewart and his new leading woman, Ethel Flemming.

Carmelita, the little Spanish orphan's attempts to enrich the happiness of her two friends, are said to furnish this picture with a sentimental appeal rich in human interest, and she is finally successful in bringing Ruth and Jim together to their mutual happiness through the aid of her pet calf, "Bonita," which Jim has fondly given to her in acknowledgment of his admiration for this sweet little lady.

Thomas N. Heffron directed "The Mask," Triangle's second release for the first week in September. The story and scenario were written by E. Magnus Ingleton.

"The Mask" is said to display to advantage the varied talents of Claire Anderson, Triangle, comedian, who is featured in this play with a cast including Rae Godfrey, Lillian West, John Guilbert and Juan Dela Cruz.

Jack Gilbert and Claire Anderson in "The Mask." Tina Rossi in "Untamed."

Roy Stewart in "Untamed."

"Mother, I Need You" Is the Initial Lloyd Carleton

IT is a far cry from the creation of the earth to 1918 and from the Garden of Eden to Los Angeles, but Lloyd Carleton Productions took both hurdles in one jump in "Mother, I Need You," which has just had its premiere at Los Angeles.

The picture is in six reels with a biblical prologue claimed by its producers to be one of the notable achievements of filmcraft, in that it shows the creation of the dry land from the face of the waters, the beginning of vegetation, the birth of man from the dust and of his consort Eve, the temptation and the expulsion from the garden. Then follows the modern story dealing with the heritage of Eve as exemplified in the life of a girl of the present day, whose mother is too absorbed in uplift work to hear the plaintive cry of the daughter at her side.

"Mother, I Need You" is the first offering of the Lloyd Carleton Productions and with such talent as Enid Markey, Edward Coxen, G. Raymond Nye, Clarissa Selwynne and Eugenie Besserer in the cast it is evident that the dramatics were in good hands.

Direction was looked after by Frank Beale, who originated the clever work of the prologue, and introduced the novelties in lighting.

Lloyd Carleton took such pains in editing that the release is quite a bit later than scheduled, but the results achieved are said to compensate.

The peculiar nature of "Mother, I Need You," together with its ambitious scope, caused the producers to consider an elaborate musical embellishment, and Louis F. Gottschalk was engaged to write original music and arrange the cues for organ and orchestra.

Ernest Shipman, of New York and Los Angeles, has contracted with Lloyd Carleton Productions to handle the state rights of "Mother, I Need You," and the encouragement already received by Mr. Shipman has made him enthusiastic about his new offering.

Mabel Normand
"In Peck's Bad Girl"—and a Barrel.

Essanay Reports Chaplin Comedy Doing Big Business

ESSANAY'S new Charlie Chaplin comedy, "Triple Trouble," is booking exceptionally strong, according to the reports of Essanay and the George Kleine releasing system. They also state that exhibitors running the picture are reporting that they are doing an exceptionally large business and pleasing their audiences thoroughly.

Many of the first-run houses which booked the picture for one week held it for a second week's run, so great was the interest of the public in the picture.

Essanay has had to make a number of new positive prints in order to take care of the increased bookings, these coming in faster even than was anticipated.

Essanay quotes a telegram from Sheehan & Lurie, proprietors of the Rialto theatre, San Francisco, as a sample of the way the picture has pleased both the exhibitors and patrons alike. The telegram is as follows:

"Charlie Chaplin in 'Triple Trouble' played to capacity from 10:30 in the morning until 11 at night on the opening day, Sunday, establishing a new record for us. Crowds trying to get in continue to increase steadily each day. Picture pleasing our audiences. Have decided to retain the picture for a second week."

"Laughing Billy Hyde" Coming Along.

Goldwyn is bending every energy at its Fort Lee studios to produce from Rex Beach's widely-read novel, "Laughing Bill Hyde," a motion picture commensurate in strength and interest with the original story. With Will Rogers, famous lariat-throwing wit of the Ziegfeld "Follies," in the name role and a cast of unusual distinction, including John Sainpolis, Anna Lehr and Mabel Ballin, work on the production is rapidly progressing under the direction of Hobart Henley.

Rex Beach delves into the psychology which keeps down the "under dog" in this story of the redemption by kindness he had no right to expect of a cast-off of society. It has been called "the story of the man who licked Fate." Laughing Bill Hyde does just that, but the impetus for the fight comes from without rather than from within. Bill doesn't even begin to fight until he is ashamed longer to lie flat on his back and let the world tumble over him.

Mutt and Jeff Get the Kaiser.

How many persons have expressed the wish to be the Kaiser's dentist? Mutt and Jeff have done much to satisfy this wish. The Fox Film Corporation announces that one of the coming Mutt and Jeff Animated Cartoons will show Bud Fisher's famous characters in "The Kaiser's New Dentist."

Knowing the Imperial family of Prussia has a penchant for American dentistry, Mutt and Jeff sneak into Berlin and open a painless extraction parlor. Mutt's idea is to corral the trade of the all-highest and his six squareheaded sons. He figures that by treating the sons nicely they will bring their father in. Mutt only wants the Kaiser in the chair once.

Eventually the Clown Prince calls as a patient. The prince shows Mutt the aching molar, and Mutt shows the prince the painless system. The system is a big hit with the prince. Mutt's ruse works, for the Kaiser shortly afterward also appears. When Jeff, who is Mutt's office assistant, sees the Kaiser he knocks him down, wraps him up in a bundle, and sets out for the American lines.

"Italian Battlefront" Booming.

Notable response is chronicled for "The Italian Battlefront" by General Film Company, which has the distribution of this Italian government fighting line production in important territory. The strong popularity this picture developed during its initial showing in New York is being reflected by extensive bookings by exhibitors who are impressed by its tried attraction power. The picture, which is a multiple-reel presentation of how Italy is actually fighting, is controlled by the Fort Pitt Theatre Company in this country. The General Film Exchanges through which it is being released are those in New York City, Philadelphia, Detroit, Washington, Denver, Atlanta and New Orleans.

General is supplying it to exhibitors in optional form—either as an eight-reel or ten-reel special attraction, or as a series of two-reel program units to be run on separate days.

Interest in "Bread" Growing.

Universal is focusing much of its energy these days on its Special Attractions. "Bread," the production featuring Mary MacLaren, has procured heavy booking and interest is reported to be growing fast in the films of that series scheduled to follow. The titles of the forthcoming Special Attractions convey a suggestion of good things. They are "Modern Love," set for release September 9; "Talk of the Town," September 23; "Vanity Pool," October 7; "Three Mounted Men," October 21; "Danger—Go Slow," November 4; "Kiss or Kill," November 18; "Till We Meet Again," December 2; "The Big Little Person," December 16, and "Boiling Over," December 30.

Nestor Makes "A Bum Bomb."

The Amalgamated Brotherhood of the Bomb Makers will find a whole lot of fault with the technique shown in "A Bum Bomb," the Nestor comedy film to be released September 9. This picture shows a lot of bungling from the expert assassin's point of view. The film was written and produced by John McDermott. It features George Beranger, Betty Schade and Albert McQuarrie.

"Far Flung Battle Line" Starts Pathe's September

PATHE announces a program of unusual interest for release the week beginning Sunday, September 1. The first of the series of two-reel pictures to be released under the general title, "The Far Flung Battle Line," will be released by the Pathe Exchanges, Sunday, and the title of the first production of the series is "Training of Britain's Land Cruisers." Great things are anticipated from the Official French and British war pictures series. In the first place, the scenes shown in this series are new and exclusive. The first of the series, "Training of Britain's Land Cruisers," presents that modern engine of destruction, the tank. Great Britain is responsible for the introduction of the armored caterpillar tank in the present war. This production, showing the most modern of these tanks, shows an entire "fleet" in action.

The third episode of the latest and what many consider the best of Pathe serials, "Hands Up," will be released. The title of the third episode is "The Phantom and the Girl," produced by Astra. The "Hands Up" serial is considered by exhibitors to be on a par with the other excellent serials produced by this company, and "The Phantom and the Girl" continues the thrilling episodes, the love interest and the pretentious and expensive scenic effects instituted in the preliminary episodes. Charming Ruth Roland is given many and varied opportunities for emotional and sensational work.

"Two Scrambled" is the title of the Harold Lloyd comedy to be released. Supported by Bebe Daniels and Harry Pollard, Harold Lloyd keeps the fun fast and furious from beginning to end.

The Post Travel Series No. 12 is entitled "After Twenty Years, Porto Rico," and presents interesting and odd scenes in this locality.

The Allies Official War Review No. 10 continues the presentation of exclusive and sensational pictures along the firing line of the Great War.

Prominent Citizens Praise Work of "Yellow Dog"

SPEAKING of the story that inspired the formation of Anti-Yellow Dog Clubs throughout the country, Albert Bigelow Paine, biographer of Mark Twain, says that Henry Irving Dodge's story has the force of a regiment of soldiers. In a letter addressed to the author of "The Yellow Dog" and founder of the nation-wide movement to suppress Yellow Dog-ism, Mr. Paine says:

Dear Mr. Dodge:—I want to thank you for having written "The Yellow Dog." It stirred me and brought the tears, too. It's perfectly great and will do a world of good. You are worth a regiment of soldiers. I hope your splendid truth will go marching on. Don't stop.

ALBERT BIGELOW PAINE.

The "win the war" value in this semi-humorous piece of fiction, that in no sense could be considered a "war" story, is also appraised highly by George Creel, chairman of the Committee on Public Information. In a letter addressed to Clinton T. Brainard, president of Harper & Brothers, publishers of the "Yellow Dog," Mr. Creel says:

My dear Mr. Brainard:—I had already read the story, "The Yellow Dog," by Henry Irving Dodge, and am in hearty agreement with you as to its inspirational value. It sounds a note of robust Americanism that is vitally needed at this time when destructive gossip and petty unfaith are so calculated to sap the foundation of courage. It is my hope that it can be read by every American citizen, particularly that type of person who puts the malicious satisfaction of rumor-mongering above the country's good.

GEORGE CREEL, Chairman.

The inspiration value that Mr. Creel speaks and the forcefulness mentioned by Alfred Bigelow Paine have had the effect of aiding in creating a degree of patriotic activity throughout the United States that is submerging every trace of German influence. The Jewel Productions, Inc., which is visualizing "The Yellow Dog," states that the number of Anti-Yellow Dog Clubs now in active operation has become so great that a special force is necessary to keep account of their number and locations and to take care of the tremendous volume of correspondence continually being exchanged between the branches and the national headquarters at New York City.

The membership in the various Anti-Yellow Dog Clubs throughout the country has grown to such an extent that the attempts to keep records of the individual members have been abandoned.

Publisher Asks Extension for Gerard's "Four Years"

THE action of publisher Hanson of the Birmingham, Alabama, Daily News, is said to be perhaps the first time in the history of motion pictures that a newspaper has regarded a production so worthy as to request an extended engagement on a picture.

"My Four Years in Germany" had been seen by thousands the previous week, but many had to be turned from capacity houses. The extraordinary request read as follows:

Mr. W. S. Mudd, Mudd-Colley Amusement Company, City.

My Dear Mr. Mudd—I want to congratulate you upon having brought to Birmingham what I believe to be one of the greatest productions ever seen in a local photoplay house in Ambassador Gerard's "My Four Years in Germany." In this connection it occurs to me that the week your announcements limit this engagement to is too short to permit all to see this splendid American propaganda who would like to do so if given the opportunity, and I am taking the liberty of suggesting that the engagement be extended if such an arrangement is possible.

I believe if you can accomplish this you will be rendering a real service to the people of Birmingham, and incidentally a patriotic service to the country.

Yours very truly,
The Birmingham News,
W. H. HANSON, publisher.

Manager Mudd wired the First National Exhibitors' Exchange and was successful in securing three more days.

Lillian Walker Pictures To Be Made on the Coast

LESTER PARK, president of the Lillian Walker Pictures Corporation, has completed a contract with Robert Brunton whereby the remaining seven of the series of eight Lillian Walker productions will be filmed in the Paralta Studios, in Los Angeles. Miss Walker, accompanied by Edward Dillon, her director, and the other members of her producing staff, will leave for the Coast next week to remain throughout the winter. Mr. Park will likewise go to Los Angeles to take personal charge of the productions.

During his absence from New York the affairs of the Lillian Walker Pictures Corporation will be handled by E. Lanning Masters, who has been closely associated with Mr. Park in his producing activities.

"Pictures cannot be made as effectively or as economically in the East as on the Coast," Mr. Park said. "A recent rainy day cost a producer whom I know $3,000. This is not an unusual experience. Somebody has to pay for such waste, and that is usually the producer.

"If the time ever does arrive when all the moving picture activities are centered on the Coast exhibitors are going to find a big difference in their film bills."

Rialto De Luxe Has Striking Trade Mark

RIALTO DE LUXE PRODUCTIONS is calling attention to the adoption of a novel trademark first used in its announcement in the Moving Picture World in a recent issue. The word "Rialto" appears in a striking display, the style of letter being Old Italian, which while artistic and distinctive, is also readable and striking in appearance. A background in gray and white shows a moonlight Venetian scene with the Bridge of the Rialto in silhouette. The literary flavor which clings to the word "Rialto" is thoroughly in keeping with the aims and ideals of the Rialto De Luxe Productions.

This firm of producers believe that what makes a successful play has the elements of a successful picture. An all-dialogue and no-action play rarely achieves the much to be desired distinction of a "run on Broadway." Those which do merit this good fortune are full of action, sparkling with bright lines and clever situations and complications, all so necessary to screen adaptation and to successful title-writing. Rialto officials are of the opinion that the "studio" picture is doomed. In fact they are so sure of it that they are heavily backing the production of pictures that are of the extremely opposite type.

With high class productions shown in theatres that rival and surpass the stage houses in class and comfort, the moving picture patron has become critical. The very plays that he or she has read about in current newspaper and magazine theatrical comment may never reach his town (especially is this true under the present abnormal railway conditions), yet it is this particular type of play that the best kind of moving picture patron most wishes to see.

Gail Kane Has Double Role.

Gail Kane will be supported by a distinguished cast in her new Mutual production from the novel of Mario Thompson Daviess, "The Daredevil."

The story is a thrilling bit of modern international fencing, in which the French patriot, the German spy and the American girl born in France manage to keep the pot boiling merrily.

Miss Kane hits the high spots in eight suits of male clothing before she surrenders and returns to petticoats. The star has a double role in a double sense. When she is in "pets" the men are crazy

Three Typical Scenes from Pathe's "Her Man."

May Allison in "The Return of May." Viola Dana's Latest Photograph. Bert Lytell in "Unexpected Places."
Stars and Scenes of Forthcoming Metro Productions.

over her. When she is in "pants," the girls rave over her.

Among the cast are Norman Trevor, Mildred Marsh, Duncan McRae, Roy Applegate, Henry Sedley, Walter Hyers, Walter Dowling and W. W. Crimans.

Big Promotion Plans for "Italy's Flaming Front"

PROMOTION plans quite as extensive in scope and novel in execution as any that have been undertaken in months signalized the release on August 26 of "Italy's Flaming Front" by the First National Exhibitors' Circuit.

Special attention has been given the matter of providing attractive and practical publicity aids to exhibitors booking the multiple-reel news drama, twenty-four "ready-to-print" stories; sixteen columns of prepared newspaper advertising, varying in size from one column three inches, to seven columns twenty-one inches in size; twelve coarse screen illustrations, in both cut and mat form; twenty photographic newspaper stills; one, three, six and twenty-four sheet posters in three colors, together with complete sets of window cards and lobby displays, giving the wideawake exhibitor just the kind of common-sense assistance he should find most valuable in putting over the production in a way to enforce general attention.

Prior to the publication of the material mentioned above the First National executives submitted the press campaign to a committee of well known film authorities. Signed statements indorsing the picture and testifying to the truth of all advertising claims made for it were secured from all these men, and are expected to be of considerable value in arousing widespread interest on the part of American and Canadian exhibitors.

"Italy's Flaming Front" first attracted the attention of Robert Lieber and E. H. Hulsey, president and director respectively of the First National Exhibitors' Circuit, during its release in weekly installments at the Rivoli theatre, New York.

So enthusiastic were Messrs. Lieber and Hulsey over the box-office possibilities of the film, if released in multiple-reel form as one big production, provided it were given adequate publicity promotion, that they were chiefly instrumental in bringing about its purchase from the Italo-North American Commercial Union at the meeting of the directors of the circuit which occurred shortly after.

Third Kenyon Is Selected.

Doris Kenyon's third production at the head of her own company, De Luxe Pictures, Inc., will be "Wild Honey," picturized by Louis Joseph Vance from the original story by Vingie E. Roe, which appeared early this summer in a magazine which reaches 1,500,000 homes each month.

Metro Announces Five Productions for September

FIVE great Metro productions headed by an equal number of favorite stars comprise this firm's contribution to screen attractions for the month of September. In addition to these two de luxe Screen Classics, Inc., superfeatures will probably be released. In Metro's All-Star Series the players represented in September releases will be Edith Storey, Ethel Barrymore, Emily Stevens, May Allison, and Bert Lytell, appearing in the order named. The features present stories delightfully varied in theme and treatment.

First on the list is "The Silent Woman," starring Edith Storey, to be released on Labor Day. "The Silent Woman" is a powerful, mysterious photodrama of the North woods, the scene being later moved to suburban New York. Miss Storey plays the part of Nan McDonald, who, as a clerk in a Hudson Bay trading post, is called "The angel of the lumberjacks." Lois Zellner is the author. Herbert Blache directed. The cast includes Frank Mills, Joseph Kilgour, Mrs. Mathilde Brundage, Baby Ivy Ward, Lilie Leslie, and T. Tamamoto.

"Our Mrs. McChesney," with Ethel Barrymore as star, is scheduled for general release September 9. This feature had its premiere and preview at the Strand theatre, where it delighted thousands. It is a picturization of Miss Barrymore's stage success made from the famous "Emma McChesney" stories by Edna Ferber, dramatized by Miss Ferber and George V. Hobart. Ralph W. Ince directed. In the cast are Lucille Lee Stewart, Wilfred Lytell, Huntley Gordon, John Daly Murphy, William H. St. James, Walter Percival, and Ricca Allen.

"Kildare of Storm," a screen romance of vitally dramatic features, comes next. Emily Stevens plays the star part in this picturization of Eleanor Mercein Kelly's brilliant novel. There is a Southern setting. Harry L. Franklin directed. The cast includes King Baggot, Crauford Kent, Florence Short, Edwards Davis, Helen Lindroth, and Maggie Breyer.

May Allison is the star of "The Return of Mary," her first picture completed since her arrival in the California studio. The picture will be released in the All-Star Series September 23. It is a swiftly moving dramatic romance with a railroad background. In the cast are Darrell Foss, Clarence Burton, Claire McDowell, Frank Brownlee, and Joseph Belmont.

A Bert Lytell feature, "Unexpected Places," completes Metro's list for September. It is from the pen of Lieutenant Frank R. Adams, and was originally published as a novelette. It was directed by E. Mason Hopper. Mr. Lytell's cast consists of Rhea Mitchell, Louis Morrison, Edythe Chapman, Rosemary Theby, Stanton Heck, Colin Kenney, John Burton, and Jay Dwiggins.

New Fox Pictures Interest Exhibitors.

The interest in the trade caused by the announcement by William Fox of his policy for 1918-19 has found its echo in a flood of bookings for the four big, timely pictures to be issued, for the new Victory brand of pictures, for the new Excel, and increased bookings for the Standard Pictures.

A statement by the corporation is to the effect that Fox exchanges have telegraphed reports of demand by exhibitors for "Why America Will Win," "The Prussian Cur," "Queen of the Sea," and the picture based on the life of the most beautiful woman in the world, "Why I Would Not Marry."

First Russell-American Ready.

The first of the William Russell productions to be marketed through sales representatives of the American Film Company and sold direct to the exhibitors is now ready for exhibition at the various Pathe exchanges throughout the country. It bears the title "Hobbs in a Hurry" and has to do with the sale of a mine in Arizona, and much of the action takes place aboard a private car of a New Yorker, attached to the rear of a limited train westbound from New York.

Winifred Westover enacts the leading feminine role and Hayward Mack is seen in a double role, appearing first as one twin brother and then as the other, while the minor parts are assigned to players particularly chosen for their roles.

Miss Clayton's First Set for September 8.

After an absence of several months from the screen, Ethel Clayton, now a Famous Players-Lasky star, will be welcomed by exhibitors and public when her first Paramount vehicle, "The Girl Who Came Back," is released September 8. The story is that of "Leah Kleshna," C. M. S. McClellan's popular emotional drama of several years ago.

Beulah Marie Dix wrote the scenario. Elliott Dexter is leading man and Theadore Roberts has a fine character part. James Neill, Charles West, Marcia Manon, Jack Bramhall and Jane Wolff make up the rest of the cast. Robert G. Vignola directed.

"The Bargain True" (Bluebird).

"The Bargain True" will be Bluebird's release for October 7. It features Ruth Clifford, with a supporting cast including Edward Hearn, Harry V. Meter, Elizabeth Janes and Janet Sully. The story, written by Nalbro Bartley, appeared in the Saturday Evening Post recently, and received high favor. Fred Myton wrote the scenario. Elsie Jane Wilson is the director.

Scene from "Angel Child" (Hodkinson).

"Money Isn't Everything" First Fisher Production

MARGARITA FISHER in a Fred Jackson Story—that is the announcement from American Film Company, Inc., as to the first of the new Fisher offerings to be sold direct to exhibitors by personal representatives of the American company stationed in each of the Pathe exchanges throughout the country.

"Money Isn't Everything" is the title of this first five-reel comedy-drama, which is an adaptation of Fred Jackson's novel, "Beauty to Let," which has been read by millions. Edward Sloman, responsible for many of the William Russell successes, directed it. In Miss Fisher's support will be found such popular players as Jack Mower, J. Morris Foster, Wedgewood Nowell and Kate Price, many of whom have personal followings of their own sufficient to pack any theatre at which the attraction is shown.

Comedy dramas are the order of the day just now when the world is demanding lighter thoughts as a relief from the grim news it faces daily in dispatches. "Money Isn't Everything" has to do with the forming of a "Beauty To Let Corporation," which has for its object the leasing of the services of Miss Margery Smith, a stunning beauty, who agrees to act as a companion to wealthy young bachelors at teas, dances, theatre parties, etc., upon the understanding that while out with one of the clients of the "Beauty To Let Corporation" she is to remain speechless. Almost any exhibitor can imagine for himself the fun possibilities that lie in such a situation and can visualize the big way in which this production will "go" at his house—can almost hear the laughter of his audiences.

"Secret Strings" Completed.

"Secret Strings," Olive Tell's first vehicle as an individual Metro star, has now been completed at the Metro studio under the direction of John Ince. "Secret Strings" is a romantic screen drama from the pen of the clever writer, Kate Jordan, originally published in Ainslee's Magazine, and June Mathis has picturized it. Miss Tell's introduction to Metro audiences came through her portrayal of the role of Alice Monroe, the American girl, in the Screen Classics, Inc., superfeature, "To Hell with the Kaiser." Her success was such that in "Secret Strings" she is a star in her own right.

Heavy Bookings Reported for the Success Series

THE Success Series of the Famous Players-Lasky Corporation is being heavily booked, according to Walter E. Greene, Managing Director in charge of Distribution, the demand for these reissues having already resulted in the placing of orders by the branch offices for additional copies.

While these extensive bookings are gratifying," says Mr. Greene, "they are not surprising when it is considered that the determination to launch this series was in acquiescence with the demands of exhibitors throughout the country who had not forgotten the success attained in showing these subjects in the past. For the coming year, beginning September 1, fifty-two subjects have been carefully selected from a list of nearly four hundred."

Frank Meyer, technical director of the Famous Players, declares that the reissues will prove a pleasant surprise to the exhibitors and the public. "The technical end of the industry has advanced tremendously since many of these pictures were made," says Mr. Meyer, "and the reconstruction and retitling of these productions and the addition of art titles and other little touches that mean so much to the modern picture have made a new dress for the Success Series that makes them compare favorable with our latest releases."

An entirely new department has been created for the reconstruction of the Success Series in charge of H. J. Streyckmans, under the personal supervision of Mr. Meyer. The first release is "The Eagle's Mate," in which Mary Pickford scored a great success, and this is followed by "Wildflower," the vehicle in which Marguerite Clark made her debut to the picture public.

Ashby of First National Pushing the "Crusaders"

FOR the Honor and Glory of Colorado, Utah, New Mexico and Southern Idaho is the compelling slogan adopted by J. H. Ashby, manager of the First National Exhibitors' Circuit at Denver, Colorado and Salt Lake City, in his intensive campaign to secure 100 per cent. bookings of "Pershing's Crusaders" for his territory.

When Manager Ashby learned that the United States Government, through the Division of Films, was going to present a handsome "Victory Screen Pledge" to every exhibitor throughout the country who booked "Pershing's Crusaders," he then and there vowed he would practically paper his territory with these pledges.

He quickly got in touch with his printer and two days later every exhibitor in the territory received two very striking circulars one of them in two colors on a long quarter-sheet. A halftone reproduction of the "Victory Screen Pledge" was cen-

Three Scenes from the American Film Production, "Money Isn't Everything," Starring Margarita Fisher.

"Queen of the Sea."

"Kultur."

"Why America Will Win."

Scenes from Three Notable Fox Pictures.

tered on one circular with some clear and concise descriptive matter, testifying to the drawing power of this first Government film feature, and the honor roll of those exhibitors who had already booked "Pershing's Crusaders" was also published.

Mr. Ashby urged that exhibitors get their contracts in before September 1, although the play dates could be arranged later. He also declared that this was a patriotic and loyal duty and was for the "honor and glory" of that particular territory. According to all reports these two novel and attractive circulars have brought forth impressive results.

"'Ception Shoals" in Work for Screen Classics, Inc.

"'CEPTION SHOALS," with Mme. Nazimova starring in the role she created on the New York dramatic stage, has been placed in production by Screen Classics, Inc., at the Metro studio under the direction of Albert Capellani. Mme. Nazimova appears in the opening scenes of the screen version in the character of Faith, the young mother of Eve, whose vitally dramatic experiences make up the major portion of the story.

Mme. Nazimova is confident that the picturization of "'Ception Shoals" will be even greater than the stage version. This special production de luxe will be issued as a Screen Classics, Inc.

Charles Bryant has the part of Captain Blake, the role in which he appeared in the stage production. Mr. Bryant has played opposite Mme. Nazimova in many pictures. Henry Harmon has been cast as the keeper of the lighthouse. Mr. Harmon played this role in the stage production in Mme. Nazimova's support. Hugh Jeffrey, a Metro favorite, plays the constable.

Henry Kolker, Mr. Capellani's principal aide, has gone, accompanied by Henri Menessier, art director for the Nazimova working force, to Gloucester and adjacent points in search of picturesque bits of coastline as a background for the vital fundamental story which "'Ception Shoals" provides.

Nestor Puts Over Highbrow Stuff.

Nestor's release for August 26 is a study in psychology, as well as solid laugh. The farce elements, built around one of the soberest problems of science—the twists of the subconscious mind—are here carried to a high altitude of fun. The story, entitled, "When Paris Saw Red," concerns the adventure of a clergyman who goes to a strange town and loses his mind. The town is Paris Green. In his mental lapse the clergyman, by a strange conditions that psychologists talk learnedly about, passes into the personality of the town's roughest character. The things he does in this state and what happens are worth the price of admission. Neal Hart and Janet Eastman portray the leading characters to perfection.

Vitagraph Sets September 16 for Two-Reel Comedies

VITAGRAPH'S new series of two-reel feature comedies, the first of which will be released on September 16, will bear the brand name of "Big V Special Comedies," to distinguish them from the single reel "Big V." Three of the comedies already have been completed, and are now being printed for shipment to the company's distributing branches, where they will soon be available for screening to exhibitors.

The company will continue to release one-reel Big V comedies until the last week in September, and one of these, "Mutts and Motors," featuring Lawrence Semon, was featured on the program of the Rialto. In addition to playing the leading role in the picture Mr. Semon also wrote and directed it.

Vitagraph promises to give out a release list of the first group of two reel "Big V Special" comedies within a short time, but it is known that two of them, "Misfits and Matrimony" and "Roffs and Riots," in both of which Earle Montgomery and Joe Rock are featured, have been finished, together with another bearing the title of 'Danger and Dynamite." Lawrence Semon has completed "Huns and Hyphens" and is nearing completion of another and a thriller which has for its locale the colorful night life section of San Francisco.

The Big V's are declared by Vitagraph to have proved the most popular comedy subjects they have released, because they are suited to every class of theatre. Not the least important part of Vitagraph's comedy plans is the weekly release. Exhibitors are assured a release each week in the year, on the same basis as the five-reel feature or the company's serial product. The fact that four two-reelers are already prepared for shipment indicates that the company will maintain a production schedule which guarantees exhibitors they will get their Big V Special comedies each week on time.

World Pictures Has Many Negatives Ahead

IF World Pictures closes its Fort Lee studio at the present moment it would still be able to release a new picture every week until the first of next April. The World has 27 completed negatives made from novels and original scripts, in its vaults. It also has the raw film stock and chemicals with which to make prints of these negatives. In other words, if the government should close up the making of new pictures for six months or even a year, World exhibitors need have no fear of being forced to use reissues now and then in order to fill out—they would still be getting their weekly releases of original subjects from the World.

At the present time World production is going forward as rapidly as it has been going during the entire summer. By the time that snow begins to fly at Fort Lee the World will have a sufficient stock of completed negatives on hand to permit closing the studio for the entire winter. But the World also has a sufficient supply of coal on hand to keep the studio going all winter if it desires.

Enid Markey, Leading Woman in "Mollie, I Need You" (Corona).

Fox Announces Eleven Productions for September

AS an indication of the magnitude of its plans for the coming season the Fox Film Corporation announces that it will release eleven big productions in September. This number includes three big, timely pictures which will be available for booking on an independent basis September 1; three Standard pictures, two Victory pictures and three Excel pictures. This number does not include the regular weekly Mutt and Jeff Animated Cartoons or the Fox-Lehrman Sunshine Comedy releases.

The three big, timely pictures which will be available for bookings September 1 on an independent basis are: "The Prussian Cur," R. A. Walsh's drama of the invisible embassy, and the enemies at home which have been working to hamstring America in the prosecution of the war; "Why America Will Win," a production based on the life of General John J. Pershing, commander of the American Expeditionary Force; "Queen of the Sea," which will show Annette Kellerman as the star in a great submarine phantasy.

The Standard Pictures which are scheduled for release in September are: William Farnum in "Riders of the Purple Sage," which was made from the book of the same name by Zane Grey; Theda Bara in "When a Woman Sins," a story of the regeneration of a modern vampire, and "The Caillaux Case," a stupendous drama which reveals in intimate detail the international scandal that rocked two continents.

Two Victory pictures are scheduled for release in September. They are Tom Mix in "Mr. Logan, U. S. A.," and Gladys Brockwell in "Kultur." The Mix picture was written and directed by Lynn Reynolds, and shows Tom Mix in the role of an American Secret Service agent who uncovers a plot to cripple a mine which is needed by the Government in the prosecution of the war. "Kultur" is a tremendous drama which reveals the hidden story of the beginnings of the Great War. Gladys Brockwell portrays the role of a favorite of the late Emperor Franz Josef, and it is shown that her private affairs formed an important factor in the start of the war.

Peggy Hyland in "Bonnie Annie Laurie," Virginia Pearson in "The Queen of Hearts," and Jane and Katherine Lee in "Swat the Spy" are the Excel picture releases scheduled for next month.

Every one of these pictures is either based on a story which should prove a box-office sensation or has been made by a star of marked drawing power.

Pathe Reports "Hands Up" Doing Large Business

CONTRACTS already closed on "Hands Up," the new Pathe serial, represent a larger business than has ever been done before on a Pathe serial up to the time of release. This fact is evidenced by a statement given out by Paul Brunet, Vice-President and General Manager of Pathe Exchange, this week.

"Figures talk," said Mr. Brunet. "We see in this most gratifying business ample evidence that not only do exhibitors appreciate the tremendous effort we have made to make 'Hands Up' a serial of true feature quality, but also the national advertising we are doing to help them sell the serial to the public. July was the biggest month in our history, despite the hot weather. August has already beaten our July record. 'Hands Up' has materially aided in putting August ahead of July."

Every Pathe branch office has done its share in making the enviable record which "Hands Up" has already made. The Atlanta office has, among others, sent in bookings from Birmingham showing that four houses in that city, among them the Odeon, will run the serial for two days or more a week.

Dallas reports that the Queen and Wigwam, of San Antonio, will each show the serial for three days a week. This office also is proud of the bookings in Houston, Fort Worth and Dallas.

Boston has many three-day bookings. Pittsburgh boasts of many two and three-day bookings also.

Cincinnati has closed the Apollo, of Dayton, for three days, the C. & M. in West Virginia for five days, and many others.

All the other Pathe offices have sent in long lists of houses which will participate in the benefits accruing from Pathe's national advertising campaign.

Director Apfel's Way of Explaining Things.

Montagu Love and Barbara Castleton started a love scene for Director Apfel, but the facial expressions were not up to the standard, so they are marched in front of a big looking glass that is handy and are coached by the director and shown exactly how they will look. Can anyone think of a better way to get the idea across to the leads?

Scene from "Taking the Count" (Mutual).

Geraldine Farrar Returns from Trip to Wildest West

THE ENTIRE production of "The Hell Cat" completed in Wyoming, Geraldine Farrar and her company of twenty are back in New York after five weeks away from civilization. Far from fatigued by what she declares to be the most strenuous undertaking in her entire career, and the long railway journey, the star is eager to begin her third Goldwyn picture at the studios in Fort Lee.

Her last day at Valley Ranch, Wyo., she will never forget for many reasons, some of which are pointed out in our Chicago letter in this issue.

The party arrived in Cody late in the evening of the stay and found a reception in prospect arranged by the Sammy Girls of Cody, an auxiliary of the Red Cross, in honor of Miss Farrar. But first the star kept a promise made to herself and drove out to Sulphur Springs, five miles from Cody, for a bath in the curative waters. Then she hurried back to the hotel and appeared for a short time at the reception, giving the Sammy Girls a substantial check to further their good work. After that Miss Farrar tore herself away from the shower of flowers which greeted her gift and prepared for the next morning's leavetaking.

At the station a crowd awaited the Goldwyn players, and once again Miss Farrar was deluged with flowers. Each of the cowboys assisting in "The Hell Cat" brought her an individual offering—mounted elks' teeth, beaded moccasins and a magnificent buffalo rug, presented by Jimmy Tuff. Finally the star boarded a private car reserved for the party.

Kenyon Picture Booked by Loew.

"The Street of Seven Stars," the first picture produced by Doris Kenyon at the head of her own company, De Luxe Pictures, Inc., has been booked by the William L. Sherry Service for the entire circuit of Marcus Loew theatres. The booking consists of fifty-five days, all of which will be played in the Loew theatres during the week of August 25.

This big booking in New York is in line with the cordial reception accorded "The Street of Seven Stars" in Chicago, where the picture is booked to play the Ascher Brothers-Lubliner & Trinz circuit of theatres. Week runs of the picture have also been booked in the principal houses in Boston, San Francisco and Los Angeles.

More Educationals for West.

The Educational Films Corporation's outdoor and travel pictures are having a great vogue on the Pacific Coast, where bookings have increased 200 per cent. within the last four months. As an instance of the eagerness for the product is this wire just received by E. W. Hammons, vice-president and general man-

Two Scenes from "On the Quiet" (Famous Players-Lasky).

ager, from E. J. Myrick, of the Liberty Theatre, Portland:

"Please advise us when Seattle Consolidated Office will receive the first reel of your 'Mexico Today' series. We wish to know several weeks in advance, as we intend to put on extra and advance publicity in connection with this series. Just finished running 'Ridge Roamers' and 'The World of Dreams.' Both of these are positively the most wonderful pictures I have ever seen."

The Educational is now serving San Francisco, Seattle and Los Angeles exchanges, but will have to put on more prints to meet the demand for this outdoor series.

"Heir of the Broken O" Is a New Wolfville

FOLLOWING "The Wooing of Riley" as the Wolfville Tale for the first part of September, another production of an Alfred Henry Lewis short story will be "The Heir of the Broken O." The Wolfville Tales are released by General Film Company on the Broadway Star Features program, each new Lewis subject alternating with a new O. Henry story.

So far there are a dozen of the Wolfville tales of cowboy life released or scheduled up to October 1, identifying this high-class type of Western comedy drama thoroughly before the public. Featured players now working in the releases include Patricia Palmer, Carol Holloway, Bob Burns, George Holt, Kate Price, Otto Lederer, William Lester, and other well known West Coast players.

In the Wolfville Tales the plots revolve about the local celebrities made famous in the Lewis books dealing with the picturesque settlement known as Wolfville. The town is said to be a portrait of Tucson in its earlier days, and many of its types founded upon real characters, all of them extremely red-blooded.

Fall and Winter Vitagraphs in East and West

PRODUCTIONS which will be released during the fall and winter on the Vitagraph Blue Ribbon program are now under way at both the eastern and western studios of the company. Everyone of the featured stars is engaged in the making of five-reel subjects and some of them have almost completed their tasks.

At the Western studio Earle Williams is in the midst of a five-reel subject bearing the title of "My Country First." This is a strong, timely story, written by Bess Meredyth and being produced under the direction of James Young.

Bessie Love, who will also produce at the Western studio for an indefinite period, started work on "Sue," her first Blue Ribbon feature, which is scheduled to introduce her to Vitagraph's followers the first week in November. This picture is being made from the stage play of the same name in which Annie Russell gained fame two decades ago. It was originally adapted from Bret Harte's story, "The Judgment of Bolinas Plains." David Smith, who directed Nell Shipman and Alfred Whitman in "Barea, the Son of Kazan," will direct Miss Love.

At the company's Eastern studio Alice Joyce began work in a play adapted from "Cap'n Abe, Storekeeper," a romance by James Cooper. It is a seacoast story, with many opportunities for fine exterior scenes, and these will be made on the coast of Maine, the original setting of the story. Tom Terriss is directing Miss Joyce in this, and following its completion will start work on "The Notorious Miss Plummer," a story by Marc Edmund Jones. In this latter picture Miss Joyce will wear many stunning gowns.

Harry T. Morey, supported by Betty Blythe and Jean Paige, is now engaged in the making of "Hoarded Assets," a story which ran in Scribner's. He is under the direction of Paul Scardon, who just recently completed "The King of Diamonds," with Mr. Morey as the star, supported by Miss Blythe and Miss Paige. Another story already selected for Mr. Morey bears the tentative title of "Dan La Roche." It is an original creation of Lawrence McCloskey, whose "Golden Goal," in which Mr. Morey recently was released, has found so much favor in the theatres of the country.

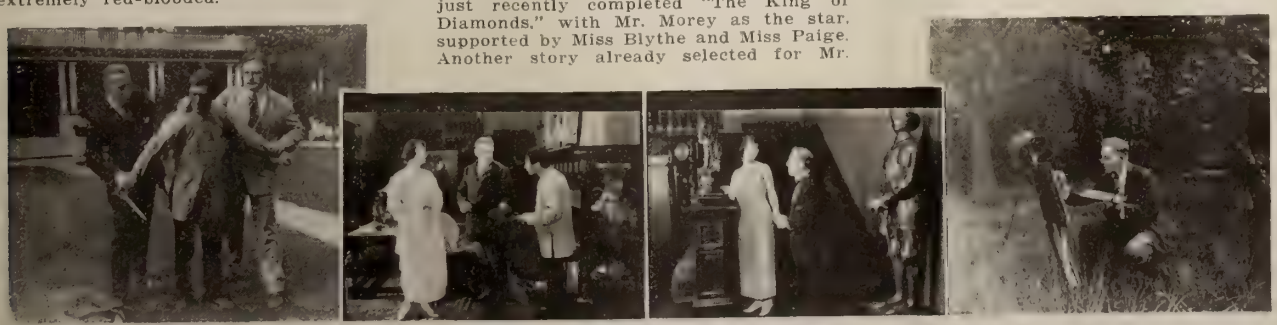
Corinne Griffith, under direction of Henry-Houry, began scenes for "Miss Ambition," an original play by Rex Taylor, and will follow this, in all probability, with an adaptation of H. W. J. Dam's play, "Diamond Deane." Miss Griffith, in her new play will be supported by Florence Deshon, Denton Vane and others who were seen with her in "Love Watches," and who also are soon to be seen with her in "The Clutch of Circumstance."

The next picture to be undertaken by little Gladys Leslie, Vitagraph's sunshine girl, probably will be called "The Jam Girl." It is by Frances Starrett.

In connection with its statement of producing activities, Vitagraph announces that a large number of play subjects are now under consideration for all of its stars and that material is already under negotiation sufficient to provide all of them with vehicles for a year to come.

Post Travel Shows West Indies.

With the same first class photography, the next (fourteenth) issue of the Post Travel Series released each week by Pathe, entitled "Georgetown-British West Indies," shows rare and interesting views of that insular possession founded by the Dutch in the early years of the sixteenth century. The selection of interest points was made with great care, and views heretofore unseen by the American people will be afforded them for the first time. The ancient and now obsolete system of irrigation is particularly amusing when compared to our more modern ones.



Scenes from Vitagraph's "The Green God," Starring Harry Morey, Supported by Betty Blythe.

Scene from "Our Mrs. McChesney" (Metro).

"Road Through the Dark" Is Next C. K. Y. Picture

PRODUCTIONS plans for Clara Kimball Young's forthcoming Select pictures have been slightly changed in regard to the order in which pictures of Miss Young's new Select Star Series will be produced. "Cheating Cheaters," a photoplay version of the noted stage success which was announced as the production to follow "The Savage Woman," Miss Young's current picture, will not be the next attraction in which this star will be seen. Miss Young will make first "The Road Through the Dark," a picture based on the short story of the same name which appeared in the Metropolitan Magazine for March, this year. The author of this story is Maude Radford Warren, whose work is characterized by virility and strength.

"Cheating Cheaters" has not been abandoned by Miss Young, as the play has been definitely purchased by her and at an unusually high figure. In all probabilities "Cheating Cheaters" will follow the filming of "The Road Through the Dark." Both of these productions will be made in the West, at the Sunset studio, Los Angeles. The Sunset, which is D. W. Griffith's old studio, has been leased by Miss Young for several of her forthcoming Select productions.

In "The Road Through the Dark" Clara Kimball Young will have a new leading man in Jack Holt, who has done excellent work on the screen in a number of recent productions. Mr. Holt has appeared before in support of Miss Young, having portrayed the role of Maurice Stair in the recent Select picture, "The Claw."

A Tale of a Bee and a Tail.

Henry Lehrman, who makes Sunshine Comedies for William Fox, has long been an exponent of the use of animals in film comedies, but in one of his most recent comedies, which he has just completed at the Fox studios at Hollywood, he surpasses himself. Not only does he employ a dog, a cat, kittens and a mouse, but he also uses a bee—a real, live bumblebee, with a sting.

The bee stings the tail of a mouse, and said tail swells so rapidly and to such an extent that the mouse is carried aloft by its balloon-like tail. There, through circumstances that the press agent does not make clear, the bee reunites a couple of lovers who have become estranged.

Regular Mix Punch in Fox's "Mr. Logan, U. S. A."

TOM MIX, in "Mr. Logan, U. S. A.," which is described as a play in which grim duty outweighs the call of love, is announced by the Fox Film Corporation as the first picture to be released under the new William Fox Victory Pictures brand.

It is expected that "Mr. Logan, U. S. A.," will be acclaimed by exhibitors as the most thrilling picture that Mix has made. Tom Mix has always been noted as being able to put a punch in an ordinary scene, but in "Mr. Logan, U. S. A.," he has numerous scenes of power.

The story is of an agent of the United States Secret Service who has been sent by the Government to uncover the work of enemy agitators in the mining fields of the West. The scene of their operations is centered on a tungsten mine that is furnishing important supplies to war industries.

The Fox corporation declares that in "Mr. Logan, U. S. A.," it is particularly fortunate in being able to inaugurate the new Victory Pictures with the best example of those Western plays for which Mix is noted.

The cast includes Kathleen Connors, Dick Lareno, Charles LeMoyne, Jack Dill, Val Paul, Don Bailey, Jack Curtis and Maude Emory.

Official War Review Maintains High Standard

OFFICIAL War Review No. 9, presented by the Division of Films of the Committee on Public Information, and released by Pathe, lives up to the high standard of interest created by its predecessors. The scenes shown are about equally divided among Great Britain, France, Italy and the United States. All of them are described as being of more than ordinary interest.

Among them are some showing the throngs of British troops advancing to take their part in the latest big offensive which has already reclaimed so much of the soil of France. "Tommies" are depicted aiding the helpless refugees who must start life anew with little more than the clothes on their backs.

Interesting scenes are those which show the use to which the French are putting "the dogs of war." The intelligent and daring animals are pictured carrying messages and the like.

From France the War Review takes us to Italy, where we see the calibre and something of the number of men which that gallant kingdom is daily sending to the shell-torn North. If Italy's morale ever suffered at the time of the Austrian advance these men show nothing of it now. No commander could ask for better troops, and the camera catches something of the spirit of victory which animates each man.

America's army receives its due and fitting mention, with interesting scenes showing how our boys are taking "the water trail to France." Shipments of troops have been conducted so quietly and efficiently that no war subject is more discussed. These scenes cast much light on the subject and clearly depict how Democracy's army has gotten "over there."

Rialto's Third Picture Is "Upstairs and Down"

RIALTO DE LUXE PRODUCTIONS announces the purchase of a second Oliver Morosco Broadway stage success in its third picture, "Upstairs and Down," now in preparation. Miss Valentine will be the featured star. The play is by Frederic and Fanny Hatton and shows an amusing parallel between the love affairs of a wealthy family and their circle "upstairs," with those of their servants and their friends in their quarters "downstairs."

Rapidity of action and complicated situations offer a field for clever titles. The script calls for a strong supporting cast and an elaborate production throughout.

Permanent arrangements have been made for distribution through the George Kleine System in the United States and Canada, and for all foreign countries through the Piedmont Pictures Corporation.

British and Yank Officers Make "Common Cause"

COLONEL J. S. DENNIS, of the British-Canadian Recruiting Mission, second in command to General White; Lieutenant Gitz-Rice of the First Canadian Contingent, and Lieutenant Creswell, both on Colonel Dennis' staff; Lieutenant Arthur Gardener of the American Tank Corps; Major Julian Smith, and Lieutenants C. J. Lohmiller, G. P. Anthes, C. E. Briggs and Lieutenant Kenyon were among the visitors at the Blackton Productions, Inc., studios in Brooklyn recently.

Commodore J. Stuart Blackton was filming scenes of a big ball which takes place in the home of Mr. and Mrs. Orrin Palmer (Herbert Rawlinson and Sylvia Breamer) during the action of "The Common Cause," which the producer is recording for the screen under the auspices of the British-Canadian Recruiting Mission. The British and American officers, many of whom also appeared in incidents filmed last week in the big French village exterior constructed for the production, acted as guests at the ball. For the time they became motion picture players under Commodore Blackton's direction, "for the good of the cause," as Colonel Dennis expressed it.

"The Common Cause," which was adapted by Anthony P. Kelly from the play by J. Hartley Manners, Ian Hay (Major Beith) and Percival Knight, is to be Commodore Blackton's newest and biggest war feature, and is scheduled for early fall release by Vitagraph.

Herbert Rawlinson and Sylvia Breamer share feature honors in the leading roles. Other players are Huntley Gordon, Mlle. Macel, Philip Van Lorn and Lieutenant Grossmith. Charles Stuart and Violet Blackton, the producer's children, are also cast in featured roles, while Louis Dunn is the principal "heavy."

Gail Kane's "Love's Law" Is Released September 1

GAIL KANE'S "Love's Law" will be released by the Mutual Film Corporation Sept. 1. This is the first of the Gail Kane Productions specials. Miss Kane interprets a role which gives her an opportunity to demonstrate her wide range of talents. She carries the scenes in which she is placed amid poverty and want with the same grace and ease that she does the lavish settings.

Courtenay Foote is Miss Kane's leading man in this production. Mr. Foote formerly played with Sir Beerbohm Tree, and since he entered pictures some years ago has gained popularity.

Others in the cast are Reed Hamilton, who made his reputation in "The Danites"; Frederick Jones, who assumed an important role in "The Great Divide"; Mathilda Baring, who played in "The Prince Chap," and Barbara Hare, in "East Lynne."

Especial attention was given to the titling of the production.

Report Chinese Comedian Making Good.

General Film Company announces that the Charlie Fang comedies being distributed for the Scrantonia Film Company have met instantaneous demand for novelty. The idea of a Chinese comedian has proved attractive to showmen in search of new program material, the General reports, and bookings for the initial releases promise a great deal of favor for Fang.

"Parson Pepp," the first release, presents the Chinese player as the valet of a forceful missionary who attempts to revolutionize the morals of a mining camp with his fists and his Bible.

"Fang's Fate and Fortune," the second release, is marked by refreshing comedy touches.

"A Japanese Nightingale" (Pathe).

On September 22 Pathe will release the first of the Extra Selected Star photoplays —"A Japanese Nightingale," with Fannie Ward as the star. It was produced by the Astra company at its West Coast studios, with George Fitzmaurice as the director. William Young wrote the play. Pathe believes the combination of Miss Ward, Mr. Fitzmaurice and such a well known play cannot fail to be of the greatest interest to every exhibitor. Those who have seen the picture state that it is a most beautiful and sumptuously produced feature. Remembering the success of "Innocent" and "The Yellow Ticket," the pictures in which Miss Ward has previously starred for Pathe, it is thought "A Japanese Nightingale" will do much better than either, since it is the type of story and production that is bound to be popular in every house.

The novel by Onoto Watana had a wide vogue several years ago, passing through a number of editions. The locale of the story is Japan, and the same thing holds true of the picture. Director Fitzmaurice has been most happy in his selection of backgrounds and sets.

Seven Productions in Work for Fox.

SEVEN productions are now in work for the Fox Film Corporation. Two of these are being made in the West and the five others in the East. In the West William Farnum is in his second week on "The Man of Power," the picture which Frank Lloyd has written and is directing.

Tom Mix is on his third week in the filming of "The Two-Gun Man," a picturization of the famous novel of the same name by Charles Alden Seltzer. The director is Lynn Reynolds.

In the East George Walsh is working under the direction of his brother, R. A. Walsh, on a rapid-fire comedy, "How Do You Get That Way?"

Peggy Hyland, supported by a large cast, has been out on location working on "Marriages Are Made."

Richard Stanton and Kenean Buel, Fox directors, each has a large production in train, Mr. Buel being busy working on the first Evelyn Nesbit picture. Arvid E. Gillstrom, who has just joined the Fox force of directors, is in the third week of the picture which Jane and Katherine Lee are filming, "Swat the Spy," and Virginia Pearson has finished work on "The Queen of Hearts."

Reid Portrays Lumberjack.

Wallace Reid portrays the come-back of a "bum" in the Green Mountain lumber country in "The Source," his Paramount picture released September 1. The story is said to be of the strong, swifty moving kind that gives Reid plenty of chance to portray both rapid-fire action and character development. His admirers will no doubt welcome the chance to see him in the character of Van Twiller Yard, for "The Source" is a famous story. Clarence Budington Kelland, its author, has given us a story of splendid courage, typically American in its settings and development. Monte M. Katterjohn scenarioized the book. A strong supporting cast includes Ann Little, Theodore Roberts, Raymond Hatton, James Cruze, Noah Beery, Nina Byron, Charles West, G. Butler Clonbough and Charles Ogle. George Melford directed and Paul Perry was cameraman.

"Taking the Count" (Strand-Mutual).

Elinor Field, in the character of Elinor Brown in the next Strand-Mutual comedy release, "Taking the Count," carries out that military slogan, "Treat 'Em Rough," adopted by the Tank Corps.

Under protest Elinor becomes engaged to a Count DeFosso, but not for long. An overturned canoe, a runaway automobile and many other apparently unavoidable accidents convince the count that he would make a better soldier than a husband.

Miss Field handles her part in her inimitable fashion, interjecting her quaint mannerisms and charming personality in a way that heightens the comedy of this offering. While this picture is in one reel, it contains enough material and laugh "punches" for a subject of greater length. It will be released on September 3.

O. Henry Players Popular.

The current series of O. Henry pictures have presented some especial favorites in the leading roles. Agnes Ayres and Edward Earle, favorites with the public as feature stars, take the hero and heroine parts, and have blended so perfectly with the O. Henry atmosphere as to win credit equal to their best multiple-reel work. Miss Ayres has been in a considerable number of O. Henry productions during the last year, while Mr. Earle began to take part in them a little more recently, each being cast whenever the style of the story warranted. These productions are being directed by Kenneth Webb.

The latest O. Henry release is "Transients in Arcadia" with a New York setting.

Glaum Play a Story of Today.

In "A Law Unto Herself," a Paralta play, Louise Glaum plays the role of a French girl forced into a marriage with a Prussian. They spend their honeymoon in Germany, where she learns that the German wife is entirely subservient to her husband's will.

"It is hard to be the wife of a German," the wife of her husband's cousin tells her, and she determines to be a law unto herself and defy her husband's Prussian will.

Her strong defiance of his wishes and his secret preparations for the day when Germany shall invade France make "A Law Unto Herself," a powerful drama treating a subject of world-wide interest today. It is being distributed by the W. W. Hodkinson Corporation.

Exhibitors See and Like Two Hayakawa Pictures

PACIFIC Coast exhibitors are manifesting a personal interest in the release at an early date of the new productions which Sessue Hayakawa, the well known silent drama exponent, is to be starred.

Last week three exhibitors from San Francisco and one each from San Diego and Tucson visited the Hayakawa studio and saw "His Birthright" and "The Temple of Dusk," the first and second of the new pictures, run in the projection theatre.

Two exhibitors from Portland and three from Seattle were the guests of the star, who after entertaining them at luncheon took them to the theatre to view the first two pictures and also several of the big scenes of the production upon which at present he is engaged.

All of the showmen were enthusiastic over the new pictures.

Animated Gets Three Records.

The Animated Weekly, released this week by Universal, includes scenes snapped at athletic and sporting events when three world's records were broken. It shows Ralph de Palma burning up the track at Sheepshead Bay when he set a record of 111 miles an hour recently in the International Sweepstakes. Harold Kruger, of Honolulu, is filmed in the performance of swimming with the backward stroke, in which he broke the old record at Belmar, N. J. Claire Gilligan is setting a new record in the 880-yard swim for women. Other pictures in the series show New York's first women police; the setting of unusual fly traps in Los Angeles; dusky warriors from Tahiti, Society Islands, off to fight in France, and scenes of ski jumping.

Good Support for Madge Kennedy.

A cast of prominent screen players supports Madge Kennedy in her Goldwyn picture, "The Kingdom of Youth," by Charles A. Logue, this star's first production of Goldwyn's second year output. Tom Moore is Madge Kennedy's leading man. He duplicates in "The Kingdom of Youth" his performance with the same star in "The Danger Game."

Marie de Wolfe, prominently identified with many high-class stage productions and equally well known for her work before the camera, makes her first appearance in Goldwyn pictures. Another important part is in the capable hands of Lee Baker. Jennie Dickerson, remembered by New York's first-nighters for her characterizations in big stage productions, has the role of Aunt Sophronia.

Vitagraph Serial Half Finished.

"The Iron Test," the new Vitagraph serial being directed by Paul Hurst and which will feature Antonio Moreno and Carol Holloway, is more than half completed. This company works at least from two to three nights every week, as there is so much of the story that it is to be told in the vicinity of the circus-flares. Director Hurst has taken his company to Balboa Beach, where three or four days' work is the program. Tony Moreno, Carol Holloway and other principals in the cast comprise Mr. Hurst's party.

Two New Farnum Players.

Two more players have been added to the cast supporting William Farnum in 'The Man of Power," the drama written by Frank Lloyd, which Mr. Farnum has just begun at Hollywood, Cal. Louise Lovely will play the part of Helen Garfield, the oil king's daughter, and Leatrice Joy will portray the role of Florence, Farnum's fiancee, in the first part of the drama.

State Rights Department

Conducted by C. S. SEWELL

Tourneur Secures Film Rights to "My Lady's Garter"

MAURICE TOURNEUR PRODUCTIONS announces the purchase of the photoplay rights to the late Jacques Futrelle's famous novel, "My Lady's Garter." In a magazine in which it appeared as a serial it was very popular, and when published in book form later ran through many editions.

The story is said to have many unusual twists in construction, which will afford Mr. Tourneur many opportunities to work out surprises and novel effects. An unusual cast is promised for this production, which will be distributed in the open market, as all the offerings of the Maurice Tourneur Productions are being placed through Hiller & Wilk, Inc. A very large price is said to have been paid for the rights to the novel. The scarcity of high-grade material is so evident and pressing that producers are competing against each other, with the result that material like "My Lady's Garter" brings prices that are ten-fold greater than they were two years ago. I am very glad that such is the case, because it will encourage authors and dramatists of the first rank to give serious consideration to the needs of the screen."

Gaumont Shows Survivors of Torpedoed Troopship

GAUMONT GRAPHIC NO. 21, released August 16, is said to be unusually interesting. It shows the pictures of the torpedoed troopship "President Lincoln" and many views of the officers and crew of that steamer, and the 800 survivors rescued by our destroyers.

Two important foreign missions which have recently arrived in the United States are shown—the Czecho-Solvak Military Mission, accompanied by Prof. Masaryk, Commander-in-Chief of the Czecho-Slovak Army, and the Italian journalists who have come to this country on an official mission, and who were introduced to the President by George Creel, chairman of the Committee on Public Information.

The War Department has transferred the Aerial Mail Service to the Post Office Department. The transfer is shown in this number of the Graphic, with photographs of the first superintendent of the Aerial Mail Division of the Post Office Department, and the first civilian carriers of the sky.

Among the other subjects in this issue are beautifully photographed scenes showing how society women are saving the berry crop where no other labor was available, the 700 "students" who are taking swimming lessons as a part of the school course in a California city, and the beautiful Greek Harvest Festival presented in Gloucester, Mass., for the benefit of wounded soldiers and children and orphans of soldiers.

"Still Alarm" in Pictures Duplicating Stage Success

THAT famous old melodrama, "The Still Alarm," which for many years gladdened the hearts of patrons of the popular priced theatres, is said to be duplicating its success as a motion picture of red blood and virility. In the week of August 8 the cinematized version played to a capacity week at the Strand Theatre, Newark, N. J. Reports also indicate great success over the Keith, Proctor, Moss and Loew time.

"The Still Alarm" is one of the banner features of the Pioneer Film Corporation, and is said to offer a series of thrills that evoke genuine enthusiasm.

Greiver Names Exchanges Distributing Ford Weekly

THE Greiver Distributing Corporation, who are handling the national distribution of the "Ford Weekly," reports the following exchanges who have signed for their respective territories.

Beehive Exchange, 729 Seventh avenue, New York, for New York and Northern New Jersey. R. D. Marson Attraction Co., 26 Piedmont street, Boston, for New England States. Masterpiece Film Attractions, 1235 Vine street, Philadelphia, for Eastern Pennsylvania, Southern New Jersey, and Wilmington, Delaware. Super-Film Attractions, 1209 East street, Washington, D. C., for Maryland, District of Columbia, Virginia, North Carolina, Delaware, except Wilmington. Quality Film Corporation, 414 Ferry street, Pittsburgh, Western Pennsylvania and West Virginia.

Andrew C. Wnyder, formerly general manager of the Dra-Ko Film Company, Inc., is looking after the interests of the Greiver Distributing Corporation's New York office.

Arrow Classifies Films Based on Booking Value

IN ORDER to impress upon the independent buyer the booking values of the attractions which they are handling the Arrow Film Corporation has devised a table setting forth the class in which each production listed should be played, based on estimated booking values, the idea being that the buyer can then take the estimate of the Arrow, compare it with his own, and then arrive at a basis upon which the production is offered.

The Arrow has based this classification on the individual merits which must enter into a production:

Strength of story, popularity of star, direction, acting, photography, scenic setting and interior setting, editing, lighting effects, titling, art direction.

A percentage has been alloted to each and an average struck as to what the production should bring per day for the first two months. The following are the classifications:

AA, to be played on percentage; A†, $100 a day or over; A, $100 a day; B†, $75 a day or over, but less than $100; B, $75 a day; C†, $50 a day or over, but less than $75; C, $50 a day; D†, $35 a day or over, but less than $50; D, $35 a day; E†, between $25 and $35 a day; E, $25 a day; F†, between $15 and $25 a day; F, $15 a day; G, less than $15 a day.

Preparations Forwarded for Anna Case Picture

ASSOCIATED with Julius Steger, director general of International Film Service Incorporated, in the production of the first production starring Anna Case, which is being made at the Norma Talmadge studio on Forty-eighth street, New York, is Junius Earl Henderson and Edward Morissey. It is also announced that the cast will include a number of prominent players, the second female role being intrusted to Mabel Julienne Scott, who since her success in "The Barrier" has appeared in prominent roles in a number of screen successes.

Marcus Loew Deals With Producers' Distributing Co.

AMONG the well known theatre owners who have taken advantage of the Producers' Distributing Corporation franchise for twelve special productions during the coming year is Marcus Loew The Loew application was among the firs. to be filed. The first offering under this new play is now ready for the screen and will be released at an early date. Meanwhile Mr. Hall is considering the relative merits of several other features with a view to announcing as his second picture an extra attraction to show the ability of the Producers' Distributing Corporation to live up to the ambitious program planned for the coming season.

Magnet Exchange Moves.

Due to rapidly increasing business, in spite of the hot weather and the disadvantages of their old location, Jules Burnstein, manager, announces that on and after August 28 the Magnet Film Exchange will be located in suite 810-800, at 729 Seventh avenue, New York, and a hearty invitation is extended to all to visit the new quarters.

The organization is now handling the northern New Jersey as well as New York rights to W. H. Productions Company's offerings and is preparing for a big campaign when "Mickey" is released.

Excellent Support Works in New Petrova Feature

AMONG the prominent players appearing in support of Madame Petrova in "The Panther Woman" is Tefft Johnson, well known for his work both as an actor and a director. Mr. Johnson only appears in a few scenes where he has the role of the Governor of New York at a political banquet. Other actors of note in this production include Vernon Steel, Frederick Truesdale, Rockcliffe Fellowes, Norma Seifert, Gene Burnell, Violet Reid, Mathilde Baring, James Fury, together with Captain Harry Lambart, who in addition to being a player has also directed several productions.

Tourneur Selects Melodrama for Psychological Reasons

WHY did I select a big melodrama for my first independent production?" says Maurice Tourneur in discussing "Sporting Life," which will be released early in September. "Because every psychological reason points to a demand for melodrama.

"The war has changed the course of our lives. It is uppermost in everybody's thoughts. We are speedily learning the lessons of supreme sacrifice, of adventure, of throwing our very lives in the balance for a principle.

"So America has come to demand certain things in its amusement. Its entertainment must first of all be optimistic; second, quick moving, or audiences will forget the stage or screen in thinking of the problems of life; third, it must be full of action, because our life today is brimful of action. Melodrama is the one thing to fill these psychological needs. I feel that a fourth great psychological demand is coming—for romance. We aren't quite ready for it yet. The excitement of our entry into the Flanders battle line is still keying us to a high tensity. The day of the introspective, analytical drama is passed for the time being. We will want romance—sheer, old fashioned romance—and lots of it."

Mr. Tourneur is a student of psychology. His library includes practically every work on the subject. He was also once a pupil of the sculptor, Rodin, and studied under the famous French artist, De Chavannes, and he was associated on the stage with Antoine, one of the most artistic of French producers, and with Madame Rejane, the famous French actress.

Mr. Morris Pouzzner is now in charge of New Haven office of the American Feature Film Company of New England, and George Charron, formerly of the Boston office of Foursquare, has also become associated with this company, and is now traveling out of New Haven.

Keen Interest Shown in "The Hand of Vengeance"

THE large number of inquiries being received by the Gaumont Company from exhibitors throughout the country indicate the interest that has been aroused by the announcement of their new serial "The Hand of Vengeance." "What Kind of a story is it?" "What makes it different?" "What is the Hand of Vengeance?" are a few of the questions asked.

The title refers not only to the hero, but to what he accomplishes. Defrauded of his fortune and left dying on the desert, the hero returns, and impatient of legal delays uses ingenious methods to recover his stolen fortune. A famous crime investigator tries to capture him, and then begins many battle of wits. After recovering his own fortune, he becomes the avenger of the wrongs of others.

Its "difference" lies in the fact that it does not rely on fights, wild beasts, or unreal improbable situations to make it interesting. The story is said to be intensely human, and situations real and clean, and the suspence is said to pile up to a smashing climax, with something doing in every foot, and plenty of thrills.

The serial is being sold on state right basis, and half of the territory has been disposed of.

Arrow Film Corporation announces that information previously furnished and published in our issue of August 17 to the effect that "The Sunset Princess" had been sold to the Quality Film Corporation, Atlanta, for the Southern states, is incorrect, and that rights to this production have been secured by the Sipe Film Corporation, 66 Walton street, Atlanta, for Georgia, Florida, Alabama, Tennessee and South Carolina.

Frank Hall Announces Evelyn Nesbit Feature

AS the first offering of his newly formed company, the Producers' Distributing Corporation, Frank Hall announces Evelyn Nesbit in "Her Mistake," which will be released under the plan outlined in a previous issue, that is, of furnishing exhibitors with twelve special productions a year at the fixed prices of ten, twenty and thirty dollars a day, no matter how successful from a box-office standpoint the productions may prove to be. Another feature of this plan is that while the franchise holders sign for all twelve pictures, they have the privilege of canceling the contract with a two-picture notice.

In speaking of the first production, Frank Hall says, "If I can give my fellow exhibitors a thousand dollar a week picture every month for thirty dollars a day, all the better. I have made a careful study of conditions during the past year with this move in mind. Confining my efforts to the buying and booking of special productions through my different companies in the past, I know I can supply the theatres with the best extra attractions the market affords, at a thirty dollar top price and with no strings tied to the proposition. It stands to reason that every production will not be of Evelyn Nesbit box office value. Some may fall below it and some may even surpass it. But don't forget that it is to my interest and the interest of everyone concerned that the Producers' Distributing Corporation supply the very biggest attractions the market affords.

The new company is now fully organized and a large sales force under the supervision of Lynn S. Card is operating from the third floor of the Leavitt Building, and are closing a number of contracts with exhibitors for twelve months' output.

Dr. Shellenberger Speaks of the State Right Market

ACCORDING to Dr. W. E. Schallenberger of Arrow Film Corporation the state rights market seems to have taken on added energy within the past sixty days. The reason for this is evident in the fact that motion picture theatre proprietors have been advised of program offerings to be made for the 1918-1919 season, and have formulated their policy so as to leave open a substantial amount of time for independent attractions and, furthermore, experience seems to have taught them that short-length productions can be procured from state rights exchanges, of equal merit and sometimes superior merit to the short-length attractions offered by program houses.

"I have always endeavored to keep a finger on the pulse of the market's demands, and my most optimistic expectations are more than realized. The various reissues we have been offering are being rapidly disposed of and we are now preparing a series of other reissues, being the pick of over 200 negatives of one and two reels.

"These, together with the larger independent and special attractions which are being offered by the Arrow Film Corporation should place an independent exchange in a position of being able to supply theatres with a substantial amount of their photoplays.

Timely Cartoons Are Shown in Ford Weekly

A LARGE number of reels of the Ford Educational Weekly have been donated to the Committee of Public Information for propaganda work in foreign countries. Each reel contains a timely and appropriate cartoon with reference to the world war. The Greiver Distributing Corporation, 51 East 42d street, New York, is arranging for distribution through independent exchanges. The Weekly is furnished gratis, the exhibitor paying express charges to and from exchanges.

In another article in this issue, The Griever Distributing Corporation announces a list of several state rights exchanges through which plans have been made for distribution of the "Ford Weekly."

"Sins of the Kaiser" Will Soon Be Ready for Market

FRANK G. HALL is enthusiastic about a coming Producers' Distributing Corporation feature entitled "Sins of the Kaiser." After a private showing of the picture, which has now reached the cutting and titling stages of production, Mr. Hall predicted that it would prove one of the biggest money makers of any picture dealing with the secret activities of the Kaiser and his conscienceless agents.

"'Sins of the Kaiser' is a splendid title and it fits the subject like a glove," said Mr. Hall. "That is the style of pictures we want; big subjects with powerful stories and an advertising angle that will allow the exhibitor to stir up his neighborhood."

Whether "Sins of the Kaiser" will be the second or third Producers' Distributing Corporation release will be decided in a few days.

Ince Film Attractions for Associated Pictures, Inc.

RALPH INCE, who by special arrangement is directing two pictures for Metro Pictures Corporation, is now well under way with the second production, and it is announced that work will soon be commenced on the first "Ralph Ince Film Attraction," which he will make for Associated Pictures, Inc.

It is announced that an important switch has been made in the selection of a subject for this picture, and it is said that there is a great surprise in store for exhibitors and motion picture patrons when the idea embodied in this production is made known.

"Mickey" Placed for the Antipodes.

W. H. Productions Company announce the sale of rights to Australia and New Zealand for "Carmen of the Klondike" and "Mickey" to Australasian Films, Ltd. Mr. Johnson, president of Australasian Films, Ltd., who had reviewed "Mickey" several months before, is planning to co-operate with the publicity campaign inaugurated by the W. H. Productions Co. in this country.

Mr. Johnson stated that their publicity will be carried on in Australia along similar lines to those used by W. H. Productions in this country. He foresees a success for the production there as big as it is developing here.

Gerard Feature for South America.

Early in the week starting August 26, Heller & Wilke closed a deal for presentations of Gerard's "My Four Years in Germany" in South America. The complete details are not at hand, but it is known that the great propaganda feature distributed in this country by the First National Exhibitors' Circuit will be shown in Argentine, Chili, Peru, Uraguay and Paraguay.

Trade News Brevities

OPERATORS GET BIG WAGE INCREASE

San Francisco Projectionists Now Earn $42 Weekly as Compared with $35 Formerly—Working Hours Unchanged

By T. A. Church, 1507 North Street, Berkeley, Cal.

THE moving picture operators' union of San Francisco recently made a request for higher wages and for a change in working conditions, and this has been acted upon by a committee of exhibitors affiliated with the United Motion Picture Industry of Northern California. After due consideration it was decided to grant the increase in wages asked but to make no changes in hours. The new scale for operators is $42 a week, as compared with the former scale of $35, but eight hours will constitute a day's work, as in the past. The general expression of opinion on the part of exhibitors was that the present is no time for a reduction in hours, available man-power being at a low ebb as it is.

New Shipping Regulations Explained.

Members of the United Motion Picture Industry of northern California met on August 14 to hear H. B. Eyde, inspector in the Bureau of Explosives, explain the new regulations relating to the shipment of moving picture films. Preparations are being made to conform with these, and no difficulty is anticipated in meeting the new requirements.

Heavy Export Business Being Done.

Heavy shipments of film are being made through this port to the Orient and to South American countries, this being on the increase, in spite of many restrictions. Since all film shipped out of this country must be examined by Federal officials screening facilities of local reviewing rooms are strained at times and some additional projection equipment is being installed especially to handle this work.

Cohen Making Long Coast Trip.

M. J. Cohen, for the past year in charge of the local office of the George Kleine System, has left on a trip to Oregon and Washington, and at Seattle will confer with W. J. Drummond, manager of that branch, who has returned from a trip to Montana. Returning to San Francisco for a week's stay he will go down the Coast to Los Angeles to confer with Manager E. H. Silcox in regard to future releases, returning by the Valley route.

Pershing Film Gets Big Publicity.

Through the efforts of the publicity committee of the film division of the California State Council of Defense "Pershing's Crusaders" has received an immense amount of publicity of a highly attractive nature, and records for attendance are being made in almost every theatre where it is being shown. It recently opened for a return engagement at the Alhambra theatre in this city, and an added attraction was the personal appearance of George W. Coover, a California boy, who, for twenty-three months was a prisoner in a German camp, finally making his escape after many attempts. United Railway cars all bore window cards, and a car with twenty-four sheet posters was also used on the downtown lines. Army and navy bands donated their services, and even the post office department assisted, postmen distributing dodgers on their routes. The picture was shown for four days at the Liberty theatre, San Jose, added attractions being records of Pershing's voice and the appearance of Festyn Davis, leader of singing at Camp Fremont, who led the great audiences in the singing of war songs. At the T. & D. theatre, Stockton, all former records for attendance were broken at a four-days' showing, industrial concerns engaged on Government work permitting their employees to parade with their bands. W. G. Holcombe has been placed in charge of the booking of all war films in the office of the All Star Features Distributors, Inc.

War Films Go to State Library.

Sol L. Lesser, chairman of the California Division, United States Official War Films, which has been made a part of the State Council of Defense, advises that arrangements have been completed whereby one copy of each war film issued by the National Division of Films will be filed at the library at Sacramento upon completion of its initial showing in the theatres throughout the State. The films will then be available for public showing by patriotic and educational bodies at the cost of transportation, upon an arrangement similar to that employed in the issuing of books from the library. This will make a practically free distribution for non-commercial purposes.

Magner on Eastern Trip.

Nat A. Magner, head of the recently organized Liberty Film exchange, is making a business trip to New York and other eastern points. A. F. Hermann, formerly with the George Kleine System, but who has been with the new film exchange since it opened, in the capacity of manager, is caring for business as usual during the absence of Mr. Magner.

Consolidated to Move.

The Consolidated Film Corporation, 116 Golden Gate avenue, is preparing to move at an early date to 90 Golden Gate avenue, in the splendid fireproof structure in which the Triangle Distributing Corporation, the Sunset Film Corporation and the Breck Photoplay Supply Company have quarters.

Griffith Picture Starts Ninth Week.

The great Griffith productions, "Hearts of the World," has entered upon its ninth week at the Alcazar theatre, and the end of the engagement is not in sight. For a time it seemed likely that the showing would have to be brought to a close at the end of the eighth week, owing to a booking at Portland, Ore., but an extra print was secured in record time and the local run will be continued indefinitely. This production has also been shown for three weeks at the Orpheum theatre, Oakland, establishing a record for that city.

Manager Lewis Home Again.

Myron J. Lewis, manager of the local office of the Famous Players-Lasky Corp., has returned from a two-months' stay at Los Angeles. The former manager of the southern branch is now on his way to France and Mr. Lewis has installed in his place Harry Ballance, for two years with Metro.

San Francisco Briefs.

The first presentation in this city of the food conservation film, "The Public Be Damned," was made recently at the Wigwam theatre.

San Francisco film men are taking an active interest in the welfare of the lads in training at Mare Island, and much of the film being shown in the theatres is being furnished by local exchanges without cost. The accompanying photograph is that of a party that has been on a hunt for suitable subjects.

Group of San Francisco Film Men Looking for Suitable Subjects to Show the Boys in Training at Mare Island.

From left to right they are: Louis R. Reichert, Metro branch manager; G. C. Blumenthal, Metro salesman; Meyer J. Cohen, branch manager of the George Kleine System; Captain C. McLott, amusement officer in charge of the Post Exchange Marine Barracks, Mare Island, and Newton Levi, manager of the Mutual office.

Seattle News Letter

By S. J. Anderson, East Seattle, Wash.

"Finger of Justice" Breaks Records.

"THE FINGER OF JUSTICE" has broken records for length of run in Seattle as a regular-priced attraction. It had a real run of four weeks at the Rex theatre which ended as successfully as it began, i. e., with not a seat in the house vacant. There are now three prints of "The Finger of Justice" in the northwest territory, which are booked up tight until October, and Miss Sanderson, who is handling the picture, has wired to Los Angeles for another.

Princess Darkfeather to Make Tour.

The Princess Mona Darkfeather, heroine of many photoplays, is to make a tour of motion picture theatres through the Pacific Northwest shortly. Princess Darkfeather, with her husband, Frank Montgomery, is making Seattle her headquarters at present. Bruce Chester, of the Schlaifer Attractions Company, is arranging her bookings throughout the territory.

Winstock Receives Appointment.

Melvin G. Winstock, manager of L. J. Schlaifer's Attractions, has been appointed by the Government Commander of the Seattle precinct in division seven of the Council of Patriotic Service, with two captains under him and jurisdiction over 500 lieutenants. This gives Mr. Winstock the responsiblity for all home work required by the national government of the citizens in that precinct. The work has been commended by President Wilson.

Kennedy Arranges Window Display.

A fine window display of Paramount-Artcraft stars has been arranged by A. J. Kennedy, advertising man at the local office of that concern, in the window of Piper and Taft, the leading sporting goods store of the town.

Exchange Notes.

Harry Lustig, Metro special representative, has returned to his Seattle headquarters after several days spent in New York. En route to Seattle Mr. Lustig spent some time at various offices under his supervision.

W. S. Brewster, who handles his own films and the old Sherman and Elliott pictures of this territory, including "The Birth of a Nation," expects to leave for Idaho soon, where he will remain for some time, attending to bookings.

W. H. Rankin, salesman for Greater Features and W. H. Brewster's Attractions, has left a training camp in California.

Ed. I. Hudson, Select salesman, has just returned from a trip into southern Oregon, which is known among Seattle exchange men as a very poor territory. Mr. Hudson says that if business is supposed to be dull there now he'd hate to have the burden of booking it when business is good.

Marion Kohn, president of the Northwestern Consolidated Film Corporation, is spending a few days in Seattle, consulting with his local manager.

H. G. Rosebaum, Paramount-Artcraft's Northwest manager, returned this week from a visit to Spokane.

W. H. Drummond, Northwest Kleine manager, is in the Montana territory.

J. Harrington, well known in film circles of the Northwest, is taking charge of the booking department at the Seattle Fox office.

Tacoma's beautiful new photoplay palace, the Rialto, will be opened on August 31 with "Hearts of the World."

Exhibitor Personals.

Mrs. William Malone, manager of the Charleston theatre, Charleston, was in Seattle recently and bought a new Powers 6A from the H. A. Johnson Company.

W. H. Conners and Mrs. Coners of the Folly theatre, Stanwood, paid a visit to film row this week.

J. W. Allander, J. W. Allander, Inc., operating the Lyric and the Majestic, Spokane, was another visitor who is not often seen on Seattle's film row.

TWO LABOR DAY OPENINGS IN DETROIT

The Lincoln Square and the Regent Begin Operation Then—The Former Will Change Four Times Weekly

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

THE new Lincoln Square Theatre, Fort and Military, Detroit, will open for business Labor Day. Manager Jack Mowat has definitely set on the policy of four changes weekly. The theatre will seat nearly 2,000—all seats on one floor. It is one of the largest and prettiest theatres in Detroit, being constructed throughout of the very best materials and equipped throughout with the best that money can buy. The stage is the third largest in the country and can handle any kind of a legitimate production. The stage has a 45 foot opening and is 108 feet wide and 55 deep. The theatre will be equipped with two Simplex machines and a Twin-47 Hertner transverter. The lessee of the Lincoln Square Theatre is James Steele, division manager for the Famous Players-Lasky Company. Jack Mowat, house manager, was for many months in charge of the Maxine and was also for several years manager of the Empire Theatre for A. J. Gilligham.

The Regent Theatre will positively reopen Labor Day with its new policy of first-run pictures, each picture to stay at least for one week. Tom Faland, manager of the Orpheum, will do all of the booking for the Regent. It will have Henry Santrey as vocal entertainer and his salary is said to be around $200 per week. There will be a fifty-piece orchestra—selections on the big Kimball organ—besides the best pictures and other entertainment.

Educational's President in Detroit.

Charles Dean, president of the Educational Distributing Corporation, was in Detroit last Friday conferring with Harry Abbott, the local manager. Mr. Dean incidentally is making a trip throughout the country to open branch offices. "We have discovered a tremendous field for interesting short subjects—a demand that is becoming greater and greater," he said. "We decided that we would establish our own selling offices in order that our subjects could be properly presented to the exhibitors. Many exhibitors do not realize that educational subjects do not necessarily mean that we are trying to school the public—but we do know that the public is interested in the things that happen all over the world and we are spending a great deal of money to secure that kind of pictures."

Madison to Show Bruce Scenics.

Thomas D. Moule, of the Madison Theatre, Detroit, has signed for fifty-two of the Bruce Scenics through the educational Distributing Corporation. This means the Madison will play a Bruce Scenic every week.

Matthews Takes a Vacation.

Jack Matthews, who formerly operated the Jewell Theatre, Detroit, is now in Pasadena, Cal., where he is enjoying a good rest. His address is 195 W. Marengo avenue. He will be glad to hear from his Detroit friends.

Stars To Be Seen at Kunsky Houses.

The John H. Kunsky Enterprises, operating ten Detroit theatres of which three are first-run houses playing pictures at least one full week, have decided on the division of stars for their three theatres as follows, subject, of course, to change: At the Madison Theatre will be shown Wallace Reid, Norma Talmadge, Anita Stewart, Charlie Chaplin, Elsie Ferguson, Harold Lockwood and Dorothy Gish. At the Washington will be shown William Farnum, Dorothy Dalton, Marguerite Clark and many big specials. At the Adams will be shown Constance Talmadge, Douglas Fairbanks, and a number of indefinite runs on Queen of the Sea, Salome, etc.

Operators Get 15 Per Cent. Increase.

The Detroit Motion Picture Operators Union has been granted its increase of about 17 per cent., the new wage scale being effective September 1. The schedule went through with very few adjustments.

Now the union musicians are demanding an increase in their new wage scale, calling for an advance of about $7 per week per man. This is being vigorously opposed by the exhibitors, who say they will run the organ rather than submit to such an increase. The increase hits particularly hard the big first-run houses employing large orchestras.

Michigan Brevities.

George Ranshaw, assistant manager of the Fox exchange, Detroit, will leave September 10 for the Great Lakes Naval Training Station, having enlisted several months ago.

C. H. Powell, former Fox salesman in Detroit and who is now operating the Liberty Theatre in Sebewaing, Mich., was in town recently.

The Opera House at Hudson is being remodeled and improved and will reopen August 31 with "The Whip." The theatre will be known as the Bijou and will be managed by Harold P. Weiss.

Cliff Stewart, of Brighton, will shortly open a new theatre to be called the Rialto.

Joseph Kaliski, of the Fox, Detroit, forces, has closed a big contract with Gus Greening, of the Miles Theatre, which calls for 26 Fox Standards and Specials in that playhouse for the coming season.

The Victor Film Company of Detroit, Sam Ludwig, proprietor, has purchased the Michigan rights to "The Frozen Warning."

M. W. McGee, of the Majestic Theatre, Detroit, will book the theatre absolutely on the open market for next season and reopens August 25.

G. Cliffe Reid, for several months in charge of the office of the Parex Film Corporation, Detroit, has resigned to assume a managerial position with the Fox Film Corporation.

R. Von Der Golts, with the Detroit Universal exchange in Michigan western territory, has been transferred to Toledo, where he will have full charge of that section of the Universal business.

Nat Lefkowitz, formerly with the Pathe and Standard exchanges, who resigned recently to await draft call, has had his call postponed, and until wanted will be with the Select as special representative out of Detroit, Cleveland and Cincinnati.

Eddie Fontaine, formerly Pathe manager, is now working for Paramount in Detroit.

Dave Blythe, formerly of the Drury Lane Theatre, is with Fox doing sales work in Detroit.

Washington Theatre Notes.

Waitsburg, Wash.—The Empire Theatre has been taken by E. C. Smith, who owns the Liberty and American theatres in Dayton.

Raymond, Wash.—A new motion picture theatre is to be opened in the Stenzel Building. The seating capacity will be about 1,000.

Chehalis, Wash.—T. K. Metz has opened the new Liberty Theatre in this town.

Sweet Grass, Mont.—A new $5,000 theatre is being erected here by Jerry Miller.

Graybull, Wyo.—Percy Edwards has sold the motion picture house in this town to George McKay. Mr. Edwards will retain his theatres in Basin, Worland and Thermopolis.

Shelby, Mont.—Fire in the Liberty Theatre recently did damage to the extent of $500, which was mostly covered by insurance.

DROUGHT LESSENS NUMBER OF THEATRES

Out of 569 Houses in Texas Running Full Time Six Months Ago 299 Are Now Operating on Schedule

By Phil E. Fox, Times-Herald, Dallas, Texas.

CONTINUED drought conditions still are making business extremely bad in Western Texas and unless rain comes soon the eastern section of the state will begin to suffer. Cotton is burned brown and in western sections cattle are being sent to the market by the thousand at bargain prices because of lack of range.

Just how the drought has affected the moving picture business in Texas is demonstrated by the fact that 82 theatres in the Dallas territory have closed their doors during the past six months. Most of these are west of Dallas.

Of these 82 theatres which closed, six of them were in towns having other theatres as opposition. Seventy-six of them were in towns which boasted only one picture show.

Sixty-eight theatres in Dallas territory are now running only two days a week. Sixty-five are running three days a week, 23 are running four days a week, 31 are running one day a week, one is running five days a week, and 20 are running seven days a week; 299 are running six days a week.

Summing up the situation it is seen that where 569 Texas theatres were running full time six months ago, there are now only 299 operating on regular schedule.

Motion picture men attribute most of this situation to drought conditions and are sure that business will build up again in the near future. Naturally some of the shows closed through mismanagement or business reverses from other causes and of course new theatres took the place of some of the closings. Exhibitors, except in the western part of the state, are unusually optimistic over the business outlook for the winter season.

Southern Exhibitors Neglect Business.

"Motion picture exhibitors in the smaller towns of Texas, Oklahoma and Arkansas are too prone to regard theatre business merely as a side line and are consequently missing the chance to make good money," says J. B. Dugger of the Dallas Vitagraph.

"We have exhibitors on our books who depend on barber shops, butcher shops, undertaking establishments, pool halls and garages to make their living, and regard the moving picture theatre as a side line. These exhibitors if they took their coats off and worked ten hours a day in the interest of their shows would score successes which would make them abandon their other enterprises for picture exhibition alone. There are hundreds of good chances in Texas towns for live exhibitors, but the man who is content to let things drift along and make no effort to please the public is merely making a few pennies where he ought to get ten-dollar bills."

Lufkin Company Gets Charter.

The State Department has granted a charter to the Lufkin Amusement Company of Lufkin with a capital stock of $4,500. Incorporators are E. L. Kurth, J. H. Kurth, Jr., and W. C. Binion.

Saloons Converted Into Theatres.

The long spacious quarters formerly occupied by Texas saloons are proving ideal for remodeling into motion picture theatres now that the Lone Star State has gone dry.

Many thirst emporiums have been converted recently into places of popular amusement. The latest is J. P. Pittman's Liberty Theatre at Port Arthur which takes the premises formerly occupied by the Manhattan bar on Proctor street. An artistic front is being built and the theatre when reconstructed will seat 600.

Majestic Theatre Opens.

The new Majestic Theatre at Tulsa, Oklahoma, with a seating capacity of 1,000 and which cost $128,000, opened for business in August. It is one of the most magnificent motion picture houses in the South.

The Majestic put "Pershing's Crusaders" over big as one of the opening attractions. Airplanes flew over the city dropping pamphlets announcing that "Pershing's Crusaders" were there. A big float with a miniature trench system showing American soldiers going over the top paraded the streets of the business districts, creating much comment. Adjoining the Majestic Theatre a war museum was opened showing German helmets, machine guns and other trophies of battle. The management had to turn 'em away.

Town of 6,000 Has Three Houses.

Goose Creek, Texas, which was bald prairie not many months ago, now has a population of 6,000 and three moving picture theatres. The reason is oil. Oil development at Goose Creek has produced the greatest field in this section of the country. Everyone there is making money and spending it, too.

Charles Trifon of the Cozy Theatre at Goose Creek reported business as being exceptional when he visited Dallas during mid-August. He booked some General features. The Dixie and Goose Creek theatres located there are also doing well.

Staged Contest for Red Cross Benefit.

The East Dallas Yellow Dog Club, an organization of youngsters who work against German propaganda, staged a swat the Kaiser contest for the benefit of the Red Cross recently. Douglas Hawley of First National provided them with one-sheets of the Kaiser, which were used as advertisements for "To Hell with the Kaiser." All comers were allowed to chuck rocks at Wilhelm, the hurling price being donated to the local Red Cross chapter.

Soldiers Arrive; Business Booms.

Houston with its twenty-six theatres is rejoicing in the fact that thousands of soldiers are again stationed there for training. For a while the moving picture show houses felt the effects of a troopless town. The boys in kahki are jamming the motion picture houses now, however, J. A. Lewis of the Gem, who was in Dallas late in August, declares that business was never better.

Wildman Wins Lieutenant's Commission.

Truly B. Wildman, for years with Fox in Dallas, appeared on film row recently in kahki with a silver bar on each shoulder. Lieutenant Wildman won his commission at the officers' training camp in Kentucky.

Wallen and Boyce Enter the Service.

Homer Wallen, assistant manager of the Unique Theatre, and Rube Boyce, manager of the Garden Theatre, both of El Paso, paid a visit to the United States Navy recruiting station during the middle of August. As a result they are now at San Diego, Cal., wearing the uniform of Uncle Sam.

Short Items from Dallas.

"Smiling" Jimmy Kelly of General is now in his new offices at 1924-26 Commerce street. The General Company occupies a couple of two story office buildings. Mr. Kelly reports a big rush of bookings for "Our Bridge of Ships" and the official Red Cross war pictures showing the American troops parading in Paris July 4.

The Jefferson Theatre, Dallas, opened for the winter season late in August with "Triple Trouble" as the film feature added to vaudeville.

E. H. Hulsey of Dallas, prominent Texas exhibitor and film man, with his wife and baby, has gone to Colorado Springs, Colo., to spend a few weeks.

Texas Briefs.

Joe Gilligan, one of the best known film men in Texas, is back with Goldwyn as special representative. He left the game for a while to enter the automobile business.

Hulsey's Hippodrome Theatre in Dallas is still going strong. "The Geezer of Berlin" has been booked for a late August feature, to be followed by "Italy's Flaming Front."

L. B. Remy of Goldwyn, who has just returned from a trip through Oklahoma and Arkansas, reports that the motion picture business is booming in those two states with the exception of parts of southern Oklahoma, where the drought has made itself felt. Good crops and the development of the oil industry are the causes of exceptionally good times.

John Saeg of the Grand Theatre, Ennis, has been seriously ill. He was able to visit Dallas during mid-August for the first time in many weeks.

Miss Elizabeth Johnson of Houston has leased the Beckham Opera House at Greenville, Texas. She will stage high class feature films there commencing early in September.

Leopoldo M. Valdez, of the Royal Opera House, Laredo, is back home after visiting motion picture studios in New York and Chicago. He has booked many big features for the Royal during the coming season.

Herschel Thomas' Strand Theatre at Orange, Texas, opened August 28 with Rex Beach's "Heart of the Sunset." This theatre cost $70,000.

J. A. Holton of Port Arthur is remodeling his Peoples Theatre to make it accommodate 1,500 people. Shipbuilding and oil industries are making business boom there.

A. F. Chavey has bought the Hippodrome theatre at Wolfe City from Floyd Ferguson. Mr. Chavey was in Dallas looking over the big stuff late in July.

T. S. McTier, general superintendent of the General, arrived in Dallas, Monday, July 29. He will spend three weeks here visiting with Jimmy Kelly.

The Jefferson theatre, Dallas, has closed for repairs and will reopen late in August with moving pictures and vaudeville. The building is being improved and remodeled.

Texas Exhibitors Who Visited Dallas.

The following Texas exhibitors visited Dallas film row during mid-August: Joe Clements of the Jefferson Amusement Co., controlling five theatres at Beaumont; Max Levine of the Ideal, Corsicana; W. L. Sonneman of the Nickel and Rex of Waco; Bob Edmunds of the Cozy, Quitman; W. L. Ferguson of the Deport, Deport; F. A. Alexander of the Elks, Marshall; J. W. Ballinger of the Alvarado, Alvarado; C. W. Reynolds of the Lyric, Van Alstyne; F. R. Newman of the Crystal, Greenville; Billy Batsell of the King, Sherman; P. C. Levy, Strand, Fort Worth.

Trade Notes from Rochester

By L. B. Skeffington, 61 Main St., East Rochester, N. Y.

"Fit to Fight," an official United States Government film, was exhibited in this city last week at the Gordon Theatre to local drafted men. The film shows how the Government makes the men "fit to fight" and keeps them so. The management of the Gordon donated the theatre and the drafted men were admitted free.

Manager McVoy of the Morgan Theatre, in Auburn, has just put over a good contest in connection with his theatre and in an effort to find out who are the most popular girls in the city. He ran the contest in conjunction with one of the local newspapers and as a result the Morgan received all kinds of advertising and incidentally increased business during an otherwise dull period of the year.

Serve abroad or serve at home. Buy War Savings Stamps.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Maryland.

Mrs. Depkin, Jr., Injured.

MRS. BERNARD DEPKIN, Jr., wife of the supervising manager of the Parkway Theatre Company interests, of Baltimore, was severely injured when she and their little son were thrown from Mr. Depkin's automobile on Sunday, August 18. The child escaped without injury, but Mrs. Depkin's nose was broken and her face and head were cut. Mr. Depkin, who was driving the machine at the time, escaped without injury, but the machine was destroyed.

The accident happened while they were driving west on Edmondson avenue, according to Mr. Depkin, in front of the Western Cemetery. Suddenly another machine said to have been driven by Joseph Kopple came out of the cemetery gate and struck Mr. Depkin's car.

Sees Husband on Screen.

So clear and distinct were the war pictures showing the American troops in France, which are being distributed by Pathe, that when Mrs. John R. Haswell, Jr., wife of Captain Haswell, of Baltimore, saw him in the pictures which were being shown at the New theatre, 210 West Lexington street, during the week of August 12, she immediately recognized him. Mrs. Haswell and Captain Haswell's mother, went to the office of the Pathe Exchange, 210 North Calvert street, where they saw Nat Glasser the manager. They asked if it would be possible for them to get a piece of the film showing Captain Haswell. With his usual courtesy Mr. Glasser located the desired part of the film and had a few inches cut out, after obtaining permission from the company to do so.

Crippled Children at Ford's.

Through the courtesy of Charles E. Ford, manager of Ford's Opera House, the annual moving picture treat was given thirty crippled children from the Kernan Hospital on Tuesday afternoon, August 20. Several special subjects for children were shown in addition to the Howe travel pictures.

Strange Ordered to Aviation School.

Annapolis, Md. Orders to report for instruction in the United States School of Aviation at Princeton were recently received by Robert E. Strange, of this city, son of Mayor James F. Strange, who is part owner, with his brother, of the Colonial theatre, here. Young Strange was ordered to report on Saturday, August 17. After preliminary training at Princeton, it is thought probable he will be ordered to the aviation camp at Mineola, N. Y.

Receives Word of Son's Arrival Abroad.

Joseph Rabinovich, manager of the Comedy theatre, 412 East Baltimore street, has recently received word that his son Lieut. Frederick Rabinovich, 21 years old, a member of the 312th Field Artillery, has arrived in France. He is a bandmaster. Samuel Rabinovich, another son, who is a graduate of the Peabody Conservatory of Music, is now playing in the orchestra at Crandell's theatre, Ninth and E streets, Washington, D. C.

O'Donnell Returns from New York Trip.

D. F. O'Donnell, formerly manager of the Pathe Exchange in Washington, D. C., and who for some months has been associated with the United Picture Theatres, Inc., as their representative for Maryland, Virginia, North and South Carolina and part of the West Virginia territory, has just returned from a trip to New York. He says he is looking for two good men.

Luxuries as usual means a victorious Germany. Save and buy War Savings Stamps.

BUILDS AN AIRDOME FOR ITS EMPLOYES

Peet Brothers Company of Kansas City Erects Outdoor Theatre on Its Grounds—Plans Closed Structure

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

THE Peet Brothers Manufacturing Company, of Kansas City, has recently added some features to its very complete plant. In the first place the organization provides for a welfare board headed by Mrs. Mayfield and an assistant and composed of a committee of the girls themselves. Aside from the many features which the board takes up in connection with bettering working conditions for the employees, Mrs. Mayfield takes up the problem of providing proper amusement and recreation for the people outside working hours. The company maintains a park around the plant with tennis courts and other means of recreation and several weeks ago added an open air moving picture theatre to the list. The airdome was built about an outdoor stage which was already on the grounds and seats 750. Shows are given Tuesday and Friday nights and employees admitted for five cents and outsiders for ten. Out of these charges comes a one cent war tax and the cost of upkeep. Mrs. Mayfield has charge of the booking and finds that the picture show just about pays for itself. The program consists mainly of features and news weeklies with a few comedies. Before the pictures start, or from eight to nine, a dance is held on the canvas spread tennis courts with music by a seven piece orchestra. The orchestra also provides the music for the picture show. The experiment has met with such success this summer that Mrs. Mayfield is endeavoring to arrange for an indoor theatre this winter.

Chautauquas Use Motion Pictures.

A great many chautauquas have been adopting the use of motion pictures as part of the entertainment offered. The immense amount of valuable entertaining and educational material which can be secured from a variety of films makes them an important asset to the well-balanced chautauqua program. The Metro Pictures Corporation has booked a complete run of eight days to the chautauqua at Gallatin, Mo., and also to Maysville, Mo.

Edwards Succeeds Sirwell at General.

C. S. Edwards has been appointed Mr. Sirwell's successor of the General Film Company and took charge August 12. Mr. Edwards is well known to all exhibitors throughout the middle west, and is a pioneer in the industry, having been one of the stockholders in the old Yale Film Exchange as far back as 1905. Later when that was taken over by the General, he was manager of that office in Kansas City until June 1914, resigning at that time to become district manager of the Pathe Exchange, Inc. Mr. Edwards remained with Pathe until 1918, when he resigned to become division manager of the United Picture Theatres of America.

Isis Theatre Opened.

The Isis theatre, Thirty-first and Troost, will open Wednesday, August 21, with the Select release, Norma Talmadge in "De Luxe Annie," in its first suburban showing. O. A. Bandy, manager, was formerly city salesman for Pathe, and for a number of years connected with prominent theatres in the South.

Heavy Booking on Hayakawa Pictures.

Manager I. F. Mantzke, of the Mutual Film Corporation, Kansas City, reports that they have booked solid for four months the Sessue Hayakawa productions. "His Birthright," the first of the series, opens at the Doric, one of Kansas City's leading downtown theatres, for one week beginning September 1.

Shannon with Hodkinson Corporation.

J. C. Shannon, of San Antonio, Tex., has taken charge of the W. W. Hodkinson Corporation interests in this territory. Mr. Shannon will make his headquarters in the office of the General Film Company, 921 Walnut street.

Sirwell to Push Hodkinson Pictures.

G. R. Sirwell, who recently resigned as manager of the General Film Company, has accepted a position as representative for the W. W. Hodkinson Corporation and will be located either at Los Angeles, Cal., or Albany, N. Y. Mr. Sirwell will leave Kansas City in a few days to take his new position.

Goldwyn Exchange Notes.

Richard Robertson, manager of the Kansas City office of the Goldwyn Pictures Corporation, has been ill for the past ten days, narrowly escaping typhoid fever.

Frank Gehring, special representative in the Nebraska territory for Goldwyn, was in the Kansas City office last week with some nice contracts.

A new salesman has been added to the Goldwyn exchange here in the person of Victor Ransom. Mr. Ransom, who will cover the Iowa territory, has had a number of years sales experience, though not in moving picture lines, and his first week on the road has resulted in a number of good bookings on the star series.

Ryan Leaves for Camp Mills.

Sergeant Major Phil L. Ryan, formerly manager of the Kansas City Standard exchange, has left for Camp Mills, N. Y., and will shortly be on his way to France. J. P. Ryan, his father, of Mason City, Ia., was in Kansas City recently.

With the Exhibitors.

Norton, Kans.—C. A. Hamilton has purchased the Cozy theatre from Mr. Brown.

Marietta, Kans.—J. C. Renfro has sold the Airdome and Liberty theatre to R. C. Carson of Gainesville, Kans., who has taken charge. Mr. Carson also owns and operates a theatre at Gainesville.

Pratt, Kans.—C. F. Bayes has sold the Elite theatre to L. W. Fulton. Mr. Bayes is proprietor of a theatre at Newton, Kans., and plans to move there.

Topeka, Kans.—The Isis theatre will be reopened by G. H. Hooper who has taken a lease on the house.

Coffeyville, Kans.—The Taskett theatre is nearing completion and will be opened early this fall.

St. Louis, Mo.—Charles A. Ritman will erect a new $10,000 theatre at 1518 Cora street. The structure will be one story high and 115x125.

Columbus, N. Mex.—Plans are under way to consolidate and buy a number of lots on Broadway near the center of the city and erect a $10,000 moving picture theatre. Plans for the building are already completed and as soon as the purchase of a site is made construction will commence.

Junction City, Kan.—Architect Turnbull has started work on the plans and specifications for the remodeling of the Cozy theatre. The entire front part of the building will be torn down and a modern playhouse front with offices will be built.

Eskridge, Kan.—T. H. Cousins has sold his interest in the picture show to F. A. Newcomb.

Oklahoma City, Okla.—R. B. Bingham, 305-7 East Second street, is erecting a brick show house to cost $5,000.

Santa Fe, N. Mex.—The Paris theatre, owned by Nathan Salmon, has been leased to Charles C. Closson. James Provas, former manager, left after closing the house. During the brief period of closing the building was repaired and redecorated.

Blanchard, Okla.—The Jewel theatre has been opened and new equipment installed.

OWNERS MAY RUN THEIR OWN MACHINES

Supreme Court of Minnesota Rules That Theatre Proprietors May Operate Projectors Without Interference

By William Edward Mulligan, 3636 Second Avenue, South, Minneapolis, Minn.

THEATRE owners who so desire may operate their own projection machines without interference from unions, according to a ruling made by the Supreme Court of Minnesota last week. It is further held that "picketing and bannering" are permissible only if done by lawful means to accomplish a lawful purpose. The decisions were given in the case of E. H. Roreback, proprietor of the New National Theatre in Minneapolis. The case grew out of a dispute between Roreback and the operators' union because Roreback discharged the operator during a dull season.

May Enter Exhibiting Business Here.

Strength was lent to the rumor that the field of competition in Minneapolis exhibiting circles is to be enlarged by outside interests when A. W. Goff, asstant general manager of Vitagraph, and H. D. Naugle, western division manager, visited the city last week and conferred with Manager E. S. Holmes on the local situation. It is understood on reliable authority that they discussed plans for entering the exhibiting business themselves by leasing or even building new theatres. Mr. Goff and Mr. Naugle have been making a tour throughout the Northwest. Moving picture men here are of the opinion that their trip was of the utmost significance. Already Vitagraph has leased theatres in New York, Chicago and Denver, and enlargement along these lines is anticipated in the Twin Cities.

Vitagraph Plan Successful.

The new Vitagraph plan, which permits of the booking of 52 features for 52 weeks, with each star rotating at intervals of six weeks, and under which release dates of each star's production are guaranteed for one year in advance, is an unqualified success in the Northwest, according to Manager E. S. Holmes of the Minneapolis Vitagraph Exchange, who reports that new contracts are coming in at a highly satisfactory rate. "Prospects for the fall business were never better than they are at present," he said. "I have increased my staff of salesmen from six to nine and divided the territory in the expectation of doing a booming business."

Shirley Predicts New Sensation.

S. H. Shirley, of Kansas City, division manager of Metro, spent several days in Minneapolis with Manager A. H. Fisher, laying plans for future Metro activities in the Northwest. He left for Omaha, Neb., Monday, August 19, to superintend the moving of the Des Moines (Ia.) exchange to the Nebraska city. While here he commented on the wonderful success of "To Hell with the Kaiser" and predicted an even more phenomenal career for "Eye for Eye" now being produced with Nazimova as the star.

Paramount-Artcraft Manager Weds.

The force at the Paramount-Artcraft exchange in Minneapolis have not yet recovered from their surprise at learning that Manager C. L. Peavey, 44 years old, and generally believed to be a confirmed bachelor, had quietly married Mrs. Louise Holmes on Friday, August 16. Mr. Peavey has been in charge of the Paramount-Artcraft office here since January, 1916. He had his first film experience in the Pittsburgh Paramount office. The Paramount-Artcraft office here is giving all its employes two weeks vacation with full pay this summer. The Minneapolis quarters of the exchange on the seventh floor of the Produce Exchange building have recently been enlarged by the addition of 5,000 extra feet of space. A fine layout of new racks has been installed, twelve typewriters and other equipment added, making the exchange one of the best equipped in the country.

Cubberley Returns from Trip.

J. F. Cubberley, assistant manager of Vitagraph, returned recently from a week's trip through North and South Dakota, in which states he closed with the Princess and Jewel at Sioux Falls, Dale and Metropolitan at Mitchell, Florence at Elk Point, Lyric and Rialto at Aberdeen, Bijou at Pierre and Brown at Wahpeton for next year's contracts.

Garrick to Show "The Great Love."

Griffith's picture, "The Great Love," will be shown for a week at the Garrick in Minneapolis, beginning August 25, with a full orchestra of twenty-five musicians. Eight men have been added to the orchestra for the presentation of this screen spectacle, the first rehearsal for which was held at the Garrick last week. Commencing September 1, "For Husbands Only" will be shown for a week at the Garrick.

Griffith Film on Indefinite Run.

David W. Griffith's "Hearts of the World" will be given its introduction to the Northwest August 25, when it will open up with an indefinite run at the Shubert in Minneapolis.

Branham Runs Two Features.

In addition to his regular duties as manager of the Minneapolis Strand, Charles Branham is now also running the Lyric since the resignation of James Keough, who has gone to Chicago to join Lublinger & Prinz.

Lederman Visits Minneapolis.

Dan B. Lederman, manager of the Des Moines branch of the Universal Film Company for several years and recently appointed special representative of Universal, spent ten days in Minneapolis, after which he left on a tour of western points before returning to New York.

Exhibitors Interested in Plan.

H. J. Bailey, manager of the Minneapolis branch office of Hodkinson Service, announces that exhibitors are showing a keen interest in the Hodkinson copartnership plans, with which they have been made fully acquainted. In the three weeks that he has been in charge of the Minneapolis branch office he states that he has been unexpectedly successful in placing a large number of his products in many suburban Minneapolis theatres.

Near Top in Race for World Trophy.

The Northwest is nearing the top in the contest for the trophy offered by the Moving Picture World for the First National Exhibitors' Circuit branch office closing the greatest number of "Pershing" contracts in proportion to the number of theatres in the territory of the exchange. With 1,164 theatres in the Minneapolis territory as compared with 322 theatres in Washington, D. C., it is believed that Manager E. R. Pearson of the Minneapolis branch will have to secure contracts from about one-half of his exhibitors in order to win. He is confident that the northwest exhibitors will bring the trophy to Minneapolis. Because all contracts must be in the New York office by September 1 Manager Pearson is urging every exhibitor who intends to play "Pershing's Crusaders" to send in their applications at once.

Johnston Gets Watch from Petrova.

A beautiful wrist watch recently received from Madame Olga Petrova is a cherished gift which John L. Johnston of the Universal Film Corporation will carry with him to the trenches. And whenever he shaves or writes he will think of the boys at the Universal office in Minneapolis, for they have presented him with a razor and fountain pen as a token of their esteem. Johnny leaves for Camp Grant, Rockford, Ill., August 28.

Manager Hays a Benedict.

Theodore L. Hays, manager of the New Garrick Theatre, St. Paul, was married recently to Miss Eva K. Sullivan. After a brief wedding trip they will reside at the Aberdeen Hotel, St. Paul.

Elliot to Join Army.

Frank York Elliott, office manager of the Elliott Film Corporation of Minneapolis, expects to leave for camp before September 1.

Minneapolis Exchange Briefs.

Hal Dickenson, previously with Pathe, has gone to the Minneapolis Universal road staff.

Frank Woskie, formerly with Select, is now with the Minneapolis Universal Exchange as salesman.

Charles McVicker, who for the past six months has been with Los Angeles office of Paramount-Artcraft, has returned to his former post as salesman at the Minneapolis A. P. Exchange.

Kentucky News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Camp Offers Theatre Opportunities.

THE Government has let contracts for the new artillery cantonment at Stithton, Ky., which will extend over to West Point, and work has started. This camp will cost close to $15,000,000 and will accommodate nearly 55,000 soldiers. As neither Stithton nor West Point has theatres or amusements indications are that there will be room for some fairly big theatres, as Louisville is the nearest city of any size, and it is thirty miles from the camp. Camp Taylor now has over 50,000 men on hand, many sleeping in tents, and when the new camp is in operation there will be more than 100,000 men quartered within thirty-five miles of the city. The new camp will be known as Camp Knox, being named after General Henry Knox, artillery commander under George Washington in the revolutionary war, who later became Secretary of State and Commander in Chief.

More Suits Filed Against Pastime.

Winchester, Ky.—Suits are still being filed against the owners and operators of the Pastime theatre, in connection with the catastrophe last spring when the wall of an adjoining building crashed to the roof of the theatre, causing thirteen persons to be killed and many injured. Col. Frisbie has just filed two suits of $25,000 each for the loss of his twin sons, and Ellis Noel, a suit for the same amount for the loss of his son, Houston Noel. The City of Winchester, Mrs. C. R. West, Mrs. J. T. Luman, Vic Bloomfield, Arthur Bloomfield, and Fonda Minor are named defendants. Mrs. West owned the building in which the theatre was operated, Mrs. Luman the building from which the wall fell, and the Bloomfields and Mr. Minor represented the operating company. The city is named defendant for not having the wall torn down after a fire in the adjoining building, and for failure to close the theatre when it was known the wall was waving.

Sinclair Granted a New Trial.

Georgetown, Ky.—Llewellyn F. Sinclair, representing the Georgetown Amusement Company, went before Judge Joe R. Lancaster a few days ago, and asked for a new trial of the case of the city against the company for operating the theatre on Sunday. A verdict was brought in by a jury a few days ago, in which the company was held guilty of the charge. In his petition for a new trial, Mr. Sinclair held that the case was decided through prejudice and that wrong instruetions were

given the jury. Judge Lancaster has granted a new trial, but hasn't set the date as yet.

Rebuilt Princess Opens September.

Hopkinsville, Ky.—Tony Sudekum, of the Crescent Amusement Company, Nashville, was recently in Hopkinsville, where he inspected the rebuilding of the Princess theatre, which was destroyed by fire some months ago. The building is well along, and contracts have been placed for most of the equipment, including two new machines, new chairs, indirect lighting fixtures, a handsome marquise, etc. The building will be completed about September 10, and will be much handsomer than it was before the fire.

Kentucky Brevities.

Louisville, Ky.—At Evarts, Ky, a new amusement company, to operate as the Evarts Amusement Company, and run a picture theatre, has been incorporated by W. S. Wood, Mrs. W. S. Wood and Eva Reed.

Louisville, Ky.—Dr. W. T. Hays and Charles Butterfield, of Providence, Ky., have purchased the theatre at Clay, Ky., which has been closed for some time, making the purchase from T. W. Johnson, Mr. Butterfield is a mining engineer and is located at Clay.

Springfield, Ky.—The owners of the Walnut theatre, at Springfield, Ky., recently arranged for Miss Edith Rubel, of Lebanon, to deliver an address in the theatre on her experiences in Berlin

Louisville, Ky.—Manager Harry Lindenberger, of the Majestic theatre, is in receipt of an appreciative letter from Mme. Olga Patrova, in connection with the nice reception given the actress during her recent visit in Louisville, where she raised $48,000 for war stamps.

Cleveland News Letter

By M. A. Melaney, 607 Belmont Building, Cleveland, Ohio.

Lusk to Distribute Liberty Loan Films.

W. E. LUSK, manager of the Cleveland office of the First National Exhibitors' Circuit, has been appointed film director for this territory, to handle the distribution of all film pertaining to the fourth Liberty Loan.

The whole country has been apportioned into districts for publicity purposes. M. H. Loundon is publicity director for the district, which includes Cleveland. Loundon recently arranged with Mr. Lusk to see that every motion picture theatre in Ohio, western Pennsylvania, western West Virginia and northern Kentucky will run all of the one-reelers, slides and trailers in connection with the next Liberty Loan. Mr. Lusk was also very active during the third Liberty Loan campaign. He is giving his time to this work without compensation.

Morris Called to the Colors.

Raymond Morris, head booker at the Famous Players Film Service, has received word to report to one of Uncle Sam's deputies next Monday. Morris has a good job and was recently married, but he says he's anxious to prove that he can wield something else besides a pen.

Metro Exchange Has Prominent Visitors

Metro exchange entertained several prominent visitors this week. W. C. Bachmeyer, district manager, arrived in the city Saturday, and on Monday he was joined by Harry Cohen, one of the directors of the Metro Film Corporation. Cohen is making a tour of the leading exchanges so as to take back with him a picture of local conditions in the various parts of the country.

Metro's "Kaiser" Goes Big at Strand.

The Strand theatre, Youngstown, played "To Hell with the Kaiser" with such sensational success that Manager Charles Denzinger has written in to Metro's manager, C. E. Almy, asking him to reserve his first open booking date for a return engagement.

FILMS FUNERAL OF BRITISH AVIATOR

Cincinnatians Make Photographic Record of Military Obsequies Given Captain James Fitz Morris, a British Ace

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

MOVING pictures of one of the most impressive Cincinnati events since the beginning of the war have been sent to England, to serve as evidence of the fraternal feeling of this country toward the British and British soldiers. The pictures were made at the military funeral accorded the late Captain James Fitz Morris, M. C., of the Royal Flying Corps, a British ace who came to Cincinnati with other English and American aviators, to start on a 3,000 mile journey covering a number of cities. Captain Fitz Morris was killed when his machine fell out of control at the Western Hills Country Club, just as he was starting to circle over the city, and on the following Saturday his body was borne through the streets on a caisson with full military honors. The pictures were also shown in Cincinnati theatres.

McMahan & Jackson File Suit.

McMahan & Jackson of Cincinnati have just filed suit in Louisville, Ky., against the Walnut Street Amusement Company, for damages of $51,000, which they declare are due them on account of the failure of the company to comply with a lease of the Walnut Street theatre, said to have been made to McMahan & Jackson at $12,000 a year for seven years and $13,000 for three years. The firm organized the Consolidated Theatre Company, with a capital stock of $25,000, to handle the Walnut, but the theatre was never turned over to them, and the damage suit referred to has resulted. The lease was signed Sept. 1, 1917, according to the petition, and the Consolidated Theatre Company was incorporated on September 20, immediately thereafter, indicating the belief of McMahan & Jackson that the deal was in satisfactory shape.

Gap Between Seasons Bridged by Films.

Following a custom which is significant of the vast progress which moving pictures have made in the esteem of the "legitimate" theatre during the past few years, the closing of the summer season of pictures at both the Grand and the Lyric, and the opening of the regular season at those two houses, will be bridged by picture offerings of unusual interest. At the Lyric, as the case has been for several seasons, Lyman J. Howe will hold forth with his moving-picture travel festival, which always meets with large patronage; while the Grand has arranged, it is understood, for an attraction of large caliber, in the new Griffith production, "Hearts of the World."

Star Runs "Triple Trouble" a Week.

The much-discussed Essanay Chaplin film, "Triple Trouble," had its first exhibition in Cincinnati for a week at the Star theatre, on Fountain Square, and apparently met with the full approval of the public, judging by the large houses which were handled by the management, and their laughter and applause.

Shuberts Abandon Theatre Plan.

Well-developed plans for the construction of a big theatre on the site of the old Y. M. C. A. building at Seventh and Walnut streets, to be controlled by the Shuberts, have fallen through, as the plan did not meet with the approval of the company. After hearing a full report on the local situation from a representative, the Shuberts decided that with the Palace nearing completion, Cincinnati has enough theatres in the downtown section, and that another would not be a safe venture, at least at the present time. The location was probably against the plan, as Seventh and Walnut is a trifle out of the beaten path for theatrical purposes.

Metro's "Kaiser" Gets a Pro-German.

The Screen Classics' production of "To Hell With the Kaiser," distributed by the Metro organization, added one more to the long list of warmly patriotic pictures which have featured the summer season at the Grand, and in some respects appeared to reach a climax. At any rate, it achieved the distinction which a previous patriotic picture at the Grand also had, of causing the arrest of a pro-German. A woman at one of the exhibitions took special pains to indicate her disapproval of American soldiers and sentiments in it, and to applaud the Crown Prince, German soldiers at the goose-step, and similar German features. Indignant patrons forced her to leave the house, followed her and had her arrested.

Newsy Items From Iowa

By J. L. Shipley, 615 Locust Street, Des Moines, Ia.

A. H. BLANK has returned from a week spent in the installation of a distribution arrangement in Kansas City and the opening of the main office of his film enterprises in Omaha. Mr. Blank personally closed some big contracts on the trip.

Dave Black, formerly roadman for World and lately in the sales department of Triangle in Omaha, has been engaged as Iowa salesman for the Blank interests in Nebraska.

Dan Ledermann, assistant general manager of Universal, spent several days with Manager M. J. Frisch of the local Universal office. Mr. Ledermann was formerly branch manager here. He is making a tour of the Universal exchanges installing new efficiency systems and assisting in sales promotion.

Harry Hiersteiner, formerly roadman for Mutual in Iowa, will handle the John R. Freuler American pictures that will be released through Pathe in this territory.

Harry Hyman, roadman for Metro, has been acting as manager during Manager Skirboll's trip east to attend the Mutual annual convention.

So successful has the community singing idea been with Garden Theatre patrons here that Manager Dan Burgum of the Garden will continue the plan indefinitely. Prof. Harry Murrison, who is in charge, is using Billy Sunday tactics and his plan works fine.

Ericson & Son, managers of the Empress in Cedar Falls, have taken over the Cotton in that city also. The latter will play big features and road attractions.

Manager M. J. Frisch of Universal made a successful trip through southeastern Iowa last week, bringing home a nice bunch of contracts.

A. H. Blank has signed up the greater part of the Paramount output for his Garden and Palace theatres here. Fatty Arbuckle comedies will be shown at the latter house first run and the longer features divided between the two houses in conjunction with Select, Jewel and the attractions of the First National Exhibitors' Circuit, of which Mr. Blank is Iowa member.

Harry Watts, former manager of the Palace Theatre here, is now at Camp Dodge wearing the khaki.

W. F. Coleman, assistant manager of Paramount, made a flying trip to one of the small towns about Des Moines during the week. He reports that contracts for the year's output are coming in rapidly.

Manager Holah, of the A. H. Blank Picture Enterprises, has moved to Omaha and is now handling the distribution of the Blank films from that point, subbranches being maintained in Des Moines and Kansas.

BUDGET OF CANADIAN NEWS BREVITIES

Clara Kimball Young Visits Winnipeg—Empire Theatre, Saskatoon, Improved—Gladish Becomes Photoplay Editor

By W. M. Gladish, 33 Wineva Avenue, Toronto.

Select's Star Visits Winnipeg.

THE City of Winnipeg was recently honored by a brief visit by Clara Kimball Young, the Select star, who, with a party, had been spending a week at Lake Louise in the Canadian Rockies. Miss Young was on her way to New York City to arrange for a change of residence to Pasadena, Cal., she said. She was accompanied by her manager, Harry Garson, and Mr. and Mrs. W. H. Rudolph. Mr. Rudolph is her publicity man. Miss Young declared that she was captivated by Canadian scenery.

Patrons to Pay the War Tax.

The several exhibitors in the Beaches District of Toronto have decided to raise their prices by charging the one cent war tax to the patrons instead of footing the Government charge themselves. To date they had charged an even fifteen cents for admission to evening performances. Now it is 15c. and one cent war tax extra, please.

Bell Rejected for Overseas Service.

Manager C. Bell of the Connaught Theatre, Montreal, has been rejected for service with the Canadian overseas force and will, accordingly, remain as manager of the Connaught.

Gibson Now with the Independent.

S. G. Gibson, of Montreal, formerly with the General, Famous Players and Metro exchanges, has become Ontario representative of the Independent Film Supply Company of Montreal and Toronto.

Brownridge to Make Canadian Pictures.

George Brownridge, formerly with Superfeatures, Limited, Toronto, has returned to his pet plan of producing moving pictures in Canada. He has formed a partnership with Charles Berman and has made a start at the studio in Trenton, Ontario. He insists that the production of dramatic releases in Canada can be made a successful undertaking.

Price Becomes Manager for Regal.

Harry Price left Toronto on August 15 to become the Winnipeg branch manager of Regal Films, Limited, Canadian distributors of World, Metro, Screen Classics, Triangle and other brands. Mr. Price is well known in the Canadian West.

Making Big Changes in the Empire.

Extensive changes are being made in the Empire Theatre, Saskatoon, Sask., the cost of which will mount to $25,000. A lot east of the present structure has been purchased and a special entrance is to be erected on this property. The addition will also accommodate the box office, cloak rooms and three new exits.

A new building is also being erected on the rear of the property for the housing of the heating plant, which will also be new. A new and covered exit for the top balcony is also being made. In addition to all this, the whole interior of the auditorium is being redecorated.

The Empire Theatre is owned by the Colonial Investment Company and the lessors are Sidney Johns, Barney Groves and J. M. Walker. James Cassidy, of Saskatoon, has charge of the alterations and additions. The theatre will not reopen until September 16.

Garner Leaves the Picture Business.

Charles A. Garner, former manager of the Mutual and Kleine branch offices in Toronto, has returned to Toronto after spending some months on his preserves near Cleveland. With the garnering of his Victory Crop, Garner returned to civilization but in another role. He is now representing the National Rubber Heel Company, of Canada, Limited, Toronto.

Miville Manages New Allen Theatre.

Ben Cronk, of Toronto, manager of the Allen Theatre and supervisor of the Allen theatres in other Canadian cities, has announced that Al. J. Miville, assistant manager of the Allen Theatre, Toronto, has been appointed manager of the new Allen Theatre at Westmount, Quebec, which opens in September with "Hearts of the World." Mr. Miville was formerly associated with various exchanges in Chicago and Milwaukee and is also a Canadian veteran of the Great War.

Has First Run of "Kaiser" Film.

The Lyceum Theatre, Winnipeg, Manitoba, has secured the first run of "To Hell with the Kaiser" for Western Canada. It will be shown for at least one week, starting about September 16. The first showing in Eastern Canada will be at the Regent Theatre, Toronto, during the Canadian National Exhibition in that city, starting August 26.

Allen Resumes Normal Prices.

After four big weeks with "Hearts of the World" at $1.50 prices, the Allen Theatre, Toronto, resumed its normal policy on Saturday, August 24, with the presentation of Douglas Fairbanks in "Bound in Morocco," a Judge Brown story, news weekly and a Burton Holmes Travelogue. Regular admission prices were resumed as follows: Matinees, general admission, 15c.; reserved boxes, 25c.; evenings, 25c. and 35c. with reserved boxes, 50c. Manager Cronk also returned to his old plan of making programme changes on Saturdays instead of Mondays, the general rule elsewhere. The attraction during the week of September 2 was "The Hun Within."

Rex Theatre Shows "Damaged Goods."

The Rex Theatre, Winnipeg, Manitoba, presented "Damaged Goods" during the three days of August 19, 20 and 21 under special conditions. The Manitoba Board of Censors passed the picture for presentation to segregated crowds only, and children under eighteen years of age were refused admission at all times. The theatre arranged a schedule of presentations for men and women only, men being admitted on Monday afternoon, Tuesday night and Wednesday afternoon. The feature was shown continuously from 10 a. m. to 11 p. m. on each of the three days. A general admission of fifteen cents was charged.

Grand Rebooks Gerard's Picture.

On account of the great success of "My Four Years in Germany" at the Grand Theatre, Calgary, Alberta, during the week of August 12, the theatre arranged a second run of the feature for the three days of August 22, 23 and 24 at special prices ranging up to 75c. Two performances were given daily and seats were reserved.

Gladish Becomes Photoplay Editor.

Announcement has been made by the Toronto Daily News of the appointment of W. M. Gladish as photoplay editor of the paper. This development is in line with the policy of the Daily News to devote considerable attention to the moving picture field and the newspaper has rapidly advanced to the position of being one of the leading publications of Canada in so far as its moving picture department is concerned. Some time ago the Daily News invented an advertising directory that now occupies almost a whole page of the Saturday dramatic section. This was followed up by the establishment of a daily directory under the caption of "Today at the Movies." This feature now occupies almost a column of the paper each day. Then, to make the paper still more solid with exhibitors, moving picture fans and others, the decision was reached to publish a distinct moving picture news section each day with a special spread on Saturday. Mr. Gladish, of Toronto, was the man chosen to handle this news feature.

Toronto's Coliseum Has Big Week.

Although it was midsummer the Coliseum Theatre, Queen street east and Leuty avenue, Toronto, enjoyed one of the greatest weeks in the history of the theatre from July 29 to August 3. This happened, too, in the face of a slight increase in admission prices. Shows were changed three times during the week.

Manager Stonge packed 'em in twice each evening during the week, and also on Saturday afternoon for a special matinee. The advance in admission price consisted of asking the patrons to pay their own war tax of one cent. Heretofore the war tax had been included in the fifteen-cent admission price, but now it is 15 cents and one cent extra for the tax.

The Coliseum is one of the oldest suburban houses in Toronto, and was recently taken over by Modern Theatres, Limited, when Fred Stonge was placed in charge. An unusual feature in connection with the record business which the house is now enjoying is that it is competing with a large summer amusement park only a few feet away, where outdoor moving pictures are presented without charge. A number of changes are to be made in the Coliseum before the start of the fall season.

Will Distribute Government Films.

The Canadian Government has arranged for the distribution of conservation propaganda pictures in Western Canada. Isadore Allen, of Calgary, Alberta, has been named as the official distributor of government films for Manitoba, Saskatchewan, Alberta, and British Columbia. Arrangements are being made for the release of a special 1,000-foot picture at least once every four weeks. Three prints of each picture will be placed in the hands of Mr. Allen, and with these copies it is expected th t every theatre in the four provinces will secure a booking. The titles of the various films have not yet been announced.

Regal Gets More of First National.

Regal Films, Limited, the big Canadian film renting company, has arranged for the distribution in Eastern Canada only of twelve or more special productions of the First National Exhibitors' Circuit in connection with the release of many other pictures during the coming year.

Regal has also arranged for the Canadian booking rights during the coming year of the Screen Classics, one of which will be released every two weeks. These will be handled at all six offices of the company from St. John to Vancouver.

J. O'Donnell Managing Theatre.

Joseph O'Donnell, well known throughout Ontario as a field salesman for the former Kleine office in Toronto, is putting his theatre ideas into practice. He has taken over the management of the Temple Theatre, 1032 Queen street west, Toronto.

Keeps Tab on Condition of Film.

Manager Fred Pursel, of the Lyceum Theatre, Simcoe, Ontario, has a film report system which helps both himself and the exchanges from which he books his various pictures. This consists of a tabulated form on which all details regarding the physical condition of the reels can be quickly noted and read. He makes out this form in duplicate, retaining one copy and sending the duplicate to the exchange. In this way he protects himself and at the same time he lets the exchange know about the current defects in a film.

The tabulated headings refer to misframes, scratches, loose patches, breaks, torn sprocket holes, oil, dirt, and whether a film was wound ready for use or not when received.

Washington Trade Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Gold Stars in Grandall's Service Flag.

WHEN the Grandall Amusement Company raises its service flag two bright gold stars will stand out prominently in the center. In the recent casualty lists there appeared the name of Fred Fagan, who was employed by the company in the operating department of the Avenue Grand theatre. Mr. Fagan was a member of the District of Columbia militia organization that saw duty on the Mexican border and he went over to France with the Rainbow Division. The other boy was Carl Moyer, who lost his life while on duty at a munitions plant in Eastern Pennsylvania. He also had been employed in the booth of the Avenue Grand.

Triangle Corporation Notes.

The service flag of the Triangle Distributing Corporation here has two stars representing high flyers, for two of its former employes are in the air service. An outstanding feature is that succeeding cashiers have all found their way into the army. It started when E. G. West was commissioned a first lieutenant of Company A, of the 302d Stevedore Regiment. When he resigned his position with the film company, Lea Richmond was sent here from the New York office as his successor. Mr. Richmond is now at the air Service training school at Cornell University. The third cashier to go was Harry Lund, who was sent from the home office to succeed Mr. Richmond. He has just returned to his home in Brooklyn, New York City, preparatory to joining the colors on August 26.

E. R. Carr, who for some time was with the Paramount Pictures Corporation, leaving to join Triangle and becoming manager of the St. Louis branch, is at Cambridge, Mass., undergoing instruction as a Marine Corps aviator. Upon his return to Washington when transferred from St. Louis, he became sales manager for this territory.

Richard W. Wallace, the exchange's shipping clerk, joined the infantry and was sent from Camp Oglethorpe to "Somewhere in France."

The girl in the list is Miss Bertha Carrico, who was one of the film inspectors. She is in the Navy, serving as yeowoman.

Camp Notes.

Emmett Jasper, who is well known to the film industry locally, having held employment at a number of the exchanges, including General, Vitagraph and Universal, is receiving the congratulations of his friends on having been sent to the Officers' Training Camp at Camp Lee, near Petersburg, Va. Mr. Jasper had the honor to be one of the four men selected from among nearly two hundred men who had been undergoing instruction at the Bliss Electrical School, in the classes for enlisted men of the Army. Mr. Jasper was at one time manager of the Welcome theatre, in Southwest Washington.

At Camp Lee is another friend of the film trade in the person of Rudolph Berger, former manager of the Philadelphia K-E-S-E exchange and prior to that time, of the Washington exchange. He was inducted into the service some few weeks ago and is now at the Virginia cantonment.

All Around the Town.

Arthur Robb, manager of the Knickerbocker theatre, has returned from his vacation, which included the usual "looking them over on Broadway." Accompanied by Mrs. Robb he visited many of the theatres in the Big Town gathering ideas to be put into effect at the Metropolitan when it is opened, of which he is to be manager.

"Doc" Herbst has just put the Circle theatre, on Pennsylvania Avenue, into good running form for the fall. The auditorium has been entirely reseated and paint and soap and water have been used to good advantage inside and out.

WEEK'S NEWS FROM THE BISON CITY

R. C. Fox Is Made Manager of Famous Players-Lasky Exchange in Buffalo—Labor Day Openings

By Joseph A. McGuire, 216 Carolina Street, Buffalo, N. Y.

Fox Manager of Famous Exchange.

R. C. FOX has been appointed manager of the Buffalo exchange of the Famous Players-Lasky Corporation. A picture of Mr. Fox appears herewith. He came from Minneapolis, where he was manager of the Artcraft Picture Corporation for one year. He also was sales manager of the Paramount Picture Corporation in that city for seven months.

"It is my sincere desire," said Mr. Fox to a representative of the Moving Picture World, "to give my fullest co-operation to the exhibitors of Paramount and Artcraft pictures and to attain their highest expectation through the box office. My policy is fairness to all, as along these lines only can I attain my highest ambitions.

"The first run of our 1918-19 contracts were successfully closed with Shea's Hippodrome and the Palace Theatre, Buffalo," continued Mr. Fox.

Mr. Fox has appointed three new representatives, each responsible for a given

R. C. Fox

zone. J. Thomas Ward has zone No. 3, and has his permanent headquarters in Utica. M. W. Kempner has zone No. 1, with headquarters in Buffalo. Nate Dolson is in charge of zone No. 2, with headquarters in Syracuse.

"We were successful," said Mr. Fox, "in making the week of September 1 national Paramount and Artcraft week in Buffalo, Rochester, Syracuse and Utica, with thirty exhibitors, running a full week of Paramount and Artcraft pictures. Full-page advertisements booming this campaign have been run in the leading newspapers of these cities."

Cobb Returns to New York.

C. Lang Cobb, special representative of the Famous Players-Lasky Corporation, who was in charge of the company's Buffalo exchange for fourteen weeks, has returned to New York City.

Carr and Becker Return from Trip.

Henry Carr, manager of Shea's Theatre, Buffalo, and Al Becker, of the Becker Film and Supply Company, of this city, have returned from a motor trip to New York. Their program included a delightful outing at Manhattan Beach, where they visited the summer home of Michael Shea, owner of Shea's vaudeville theatre and Shea's Hippodrome, Buffalo.

Books the Official Red Cross Film.

L. D. Wolfe, manager of the General, Buffalo, announces that Shea's Hippodrome, Buffalo, and the Temple Theatre, Syracuse, have booked the official Red Cross picture showing the Fourth of July parade in Paris. He says the reel has been contracted for by all the Keith houses throughout the country. The General, Buffalo, is also having a lively business, booking "Our Boys at Camp Dix." This is a five-reel series, showing a 1,000-foot episode a week.

Many Theatres to Open Labor Day.

Labor Day will be the date for the opening of several Buffalo moving picture theatres which were closed during the summer. The houses have been repainted, redecorated and recarpeted and otherwise put in a spic and span condition. A drop in temperature near the end of August helped business at the theatres that remained open all the time or part of each week during the summer.

Dayton News Letter

By Paul J. Gray, Dayton Theatre Building, Dayton, Ohio.

Uses Open Booking Policy with Success.

SINCE opening, the Dayton theatre, at Dayton, has booked films entirely on the open market, and to say that the policy was successful would be putting the fact lightly. Many big features have been played at the Dayton, and even bigger ones are promised for the future. So stated Mark Gates, managing director, who will use within the next two months such features as "Tarzan of the Apes," "Cleopatra," "Les Miserables," "Hearts of the World," and many other prominent pieces. The music at the Dayton has contributed largely to the success of the productions shown. Hewit H. Thomas, the musical director, was formerly assistant conductor at the Circle theatre, Indianapolis.

Chillicothe To Have Another Theatre.

Chillicothe, Ohio, has at last a theatre wherein her numerous visitors can be entertained with no chance of being forced to wait in line any length of time for a seat. The situation in Chillicothe was very acute at one time, and the writer remembers a visit paid to that city in April this year when the film houses (all three of them) could not begin to take care of the business that came their way. The Majestic and Royal theatres there are under the management of the Meyers Bros., who are at present remodeling the Majestic, presumably to fight the new Sherman theatre, which is being built there by mostly Dayton capital. The Majestic is a legitimate house and plays vaudeville, while the Royal is a film house.

The two other theatres are controlled by C. A. Smith. These are the Star and the Queen. With the coming of another house in Chillicothe things will be different, as this house is to also play two acts of vaudeville with the films. J. Elmer Redelle, who is to manage the Sherman, is a frequent visitor in Dayton, and when here last made the announcement of the vaudeville time secured. Mr. Redelle formerly managed the Dayton Baseball Club and, after leaving here, managed the Fairbanks theatre at Springfield, Ohio, for Gus Sun, while at that theatre he received the offer to manage the Chillicothe, Ohio.

ACTIVITIES OF PHILADELPHIA FILM MEN

Metro and Peerless Exchanges to Move— Son of Exhibitor Holtz Killed in Action

By F. V. Armato, 144 North Salford Stre et, Philadelphia, Pa.

Community Bureau Will Receive Prints.

THOMAS D. BURHANS, Philadelphia manager of the Community Motion Picture Bureau, announces that they will shortly secure their own prints to supply the increasing demand for bookings to military camps, naval bases, forts and shipbuilding centers. J. Byrnes, formerly of the Paramount & Artcraft Exchange, has recently joined this organization as the supervisor of films. A great part of their work has also been in behalf of the Y. M. C. A. and the National War Work Council.

Green & Altman's Houses Overhauled.

Messrs. Green and Altman, managing directors of the Park, Jefferson, Susquehanna, Norris, Aurera and Cambria theatres, announce that all of their houses have received a general overhauling during the past summer and the new season will be greeted with the reopening of their Park theatre on August 30 which has been closed for extensive alteration.

Federal Commission Starts Proceedings.

The Federal Trade Commission started proceedings Monday, August 19, against the Stanley Booking Corporation of Philadelphia for alleged unfair methods in competing against independent exhibitors and exchanges. The hearing was held before Special Examiner W. T. Roberts, George McCorkle and R. R. Kane, attorneys of Washington. The first witness called was Edward J. O'Keefe and Herbert J. Elliot of Atlantic City.

Sablosky and McGuirk Increase Activities.

Sablosky and McGuirk, prominent moving picture and vaudeville promoters of Philadelphia, have taken over the Orient theatre in this city, located at Sixty-third and Woodland Avenue, the Fifty-Eighth Street Theatre at Fifty-eighth and Woodland Avenue, and the Paschall at Seventy-first and Woodland Avenue.

Three Exchanges Under One Roof.

The Goldwyn, Metro and Peerless exchanges will all be housed under one roof, at Thirteenth and Vine streets, in order to facilitate the handling of so many popular features at a greater advantage. The removal of the Metro and the Peerless from their present quarters is expected to take place about September 1. Ben Schindler, formerly of the Ridge Avenue theatre, is now managing the Leader theatre at Forty-first and Lancaster avenue.

Holtz's Son Killed in Action.

Clifton Heights.—Robert Holtz, of the Palace theatre, here, received a telegram from the Over Seas force in France announcing that his son, Robert J., had been killed in action. The news was a sad blow to the father who has the great sympathy of all his fellow exhibitors at large. Robert Holtz, Jr., was a graduate of the Clifton Heights College and belonged to the Aviation Service in the United States Army.

Philadelphia Briefs.

Judge J. O'Donnell, president of the Exhibitors' League, has been spending the summer down in Atlantic City for the benefit of his health.

Robert Katz, of the Paramount and Artcraft, will shortly leave here to join Oscar Morgan at the Washington branch, where he will be in charge of the advertising department.

In a prize contest conducted by the Parex Film Corporation among its branch managers, the Philadelphia office under Mr. Wright's management, stands third among the contestants in amount of business done.

Employes of the shipping and inspection department of the various film exchanges journeyed to Spring Mount Sunday, August 10, and enjoyed the bathing boating and other pleasures for which this resort is known.

In the selection of the two Pennsylvania exhibitors, Judge J. O'Donnell and Charles H. Goodwin, to serve on the directorate of the National Association of the Motion Picture Industry, a signal honor has been conferred upon the Exhibitors' League of Pennsylvania.

The Stanley Company will hold an outing for its employes at Nashaminy Falls, on Sunday, August 25. The day will be given up to sports and outdoor games and a thoroughly enjoyable time is looked forward to.

Concerning Pennsylvania Exhibitors.

S. W. Yuengling, a promising exhibitor of Greencastle, Pa., has recently opened a theatre here, which he announces will be a top-notcher in this community.

Daily and Watson, of Waynesboro, have remodeled the "It" theatre and renamed it the Liberty.

Jacob Theis, of Wilkes-Barre, Pa., manager of the big Orpheum theatre, recently recovered from an attack of the grip.

J. F. Higgins, of Shamokin, Pa., has been compelled to close his older house which recently survived a fire with excessive damaging effects, and is now operating the New Majestic, his only remaining house.

News from Rochester

By L. B. Skeffington, 61 Main Street East, Rochester, N. Y.

Soldiers Thank Farren for Smokes.

Jack Farren, of the Victoria, has just received another batch of postal cards from men overseas, acknowledging receipt of smokes furnished through Jack's pet fund.

Family to Resume Showing Pictures.

After the conclusion of the summer season of musical comedyettes at the Family this week, that house will return to its regular policy of presenting photoplay features with vaudeville acts to round out the program. The house will be operated in conjunction with the Strand and the Rialto, both picture houses, and all under the general management of Albert A. Fennyvessey.

Huber May Enter Exhibiting End.

Erwin J. W. Huber, managing editor and treasurer of the Rochester Photoplay Publishing Company, publishers of The Pictureplay News, may become the operator of a string of theatres. Mr. Huber has secured options on several local houses situated in neighborhood sections and has been looking over some more. It is understood Mr. Huber represents a syndicate, of which he is the active member, and which plans to operate several picture theatres in this section of the state.

Stoffel to Enlarge the Grand.

Joe Stoffel, of the Grand Theatre, has announced that he is planning to make changes in that theatre which will permit of the seating of several hundred additional people. It is understood that another story will be added to the building, which will permit of the building of a spacious balcony.

Corinthian Will Not Show Pictures.

It has been definitely ascertained that the Corinthian Theatre will not go in for pictures this season. The Corinthian is a handsome, large theatre, erected about ten years ago, and up to the close of last season was the local home of Columbia burlesque. This season the burlesque attractions have been transferred to the Baker, which has been dark for several years. The latter has been remodeled and named the Gayety. It was understood that with the opening of the Gayety the Corinthian would go in for film specials, but it is now said that there are no plans whatever for the house and that the only present prospect is that the house will remain dark for at least a season.

Pathe to Release Two-Reel Drama.

In response to a demand, expressed at several of the Pathe offices by requests from exhibitors, Pathe will release the week of September 15 a two-reel drama with Helene Chadwick in the title role, under the name of "The Honest Thief."

"The Honest Thief" was produced by Astra under the direction of George B. Seitz, famous as Pearl White's serial director. That in itself insures that the picture has plenty of action, especially as Mr. Seitz is credited with the authorship of the story. Ed. Stanley plays the male lead.

The story is that of a girl, the cashier in a country bank, who disappears the night the bank is robbed. Naturally she is accused of the crime. The way in which her innocence is proved is by a chain of dramatic events.

"A Stitch in Time" (Fox).

The next picture which Peggy Hyland will make for the Fox Film Corporation will be "A Stitch in Time," taken from a magazine serial story written by Fred Jackson, the well known author and playwright. Miss Hyland is now at work under the direction of Carl Harbaugh on "Marriages Are Made," a romance with a patriotic flavor.

"A Stitch in Time" will be done by Miss Hyland under the direction of Harry Millarde. When it appeared in one of the recent numbers of a popular magazine, the story made a hit. An unusually large cast will support Miss Hyland and also will introduce several situations which have not yet been exploited in films.

Gloria Joy Hits High Mark.

General Film Company claims a new excellence mark for pictures featuring a child star in "Miss Mischief Maker," the third of the Oakdale productions just released. The work of Gloria Joy, the seven-year-old player, is considered especially appealing, while the story presents strength and attention value.

The lighter domestic touch has been cleverly brought out, the child and her support working at high speed. Supporting the little leading woman are Nell Saalman, Ruth Lackaye, Ethel Pepprell, Edward Jobson, Albert Rockett and Charles Dudley. The production was directed by Sherwood McDonald.

Fox Issues Herald on "Prussian Cur."

A powerful drawing of the Kaiser in one of his most sinister aspects, illustrates a herald which the Fox Film Corporation is issuing as an aid to exhibitors in advertising "The Prussian Cur."

The picture shows the Kaiser, chin in hand, his hob-nailed boots outstretched and a sword across his lap, sitting on a ruined cathedral, contemplating the waste which his armies have wrought. Behind the Kaiser is a giant American cannon cracker, painted in red and labelled "A. E. F.," for the American Expeditionary Force. The fuse of the cracker is burning, and it shows that within a very short time the Kaiser is going to be jolted out of his reverie.

Besides the billing, "The Prussian Cur," the herald contains space for the name of the theatre exhibiting the picture.

Critical Reviews and Comments

Concerning Current Productions

"THE PRUSSIAN CUR."

William Fox Creates an Effective Propaganda Melodrama Featuring a Confessed German Spy.

Reviewed by Walter K. Hill.

ANOTHER picture created to foment the proper determination in the hearts of the Allies to "Treat 'Em Rough" in the crucial test between democracy and military autocracy has come into the market. The projection-room showing in William Fox's headquarters disclosed a cleverly devised combination of melodrama, fiction and "shots" from news weeklies. The public, in its increasingly awakened frame of mind, is sure to receive this new work with enthusiastic acclaim, and the will to win the war will be fostered and strengthened in the heart of every lover of humanity who shall gaze upon the unfolding fiction.

R. A. Walsh created "The Prussian Cur" with two commendable results likely to attend—exhibitors who play it will be measurably enriched and the spirit of patriotism will be vastly enhanced. The early scenes are visioned with a mind to impress the purpose of "kultur" upon the multitude. The most unthinking person will sense with clearness and conviction the evil purposes of world dominion that has swayed the German militarist and the Kaiser in all the years of preparation for current events. As the picture gets under way the essential symptoms and results of kultur's outbreak are clearly defined. In swift moving and well connected episodes the spectator is carried along through an illuminating digest of the world-war to date.

That the picture may hold appeal to the public demand for a plot to weld the news weekly flashes and episodes of the director's fancy into a connected whole there is an inner story of "heart interest" to grant the appeal that "movie fans" exact from pictures. In this little story, within the main narrative, two New York boys serve the heroic purpose of frustrating Captain Horst von der Goltz, the confessed and proved German spy who is featured in the presentation. There is enough of this drama to provide suspense, while the other main features of the picture unfold in progress to an inspiring conclusion.

Exception will be taken by many citizens who would respect President Wilson's recently expressed desire that mob rule shall be squelched throughout the country, as one incident is vividly reflected on the screen. One of the Kaiser's agents has stopped in a western town to call upon a German-born American and enlist his aid in aeroplane sabotage. The American-German kicks the spy out-of-doors and has him arrested. While the spy languishes in the local jail pro-Germans in the town organize a rescue party, storm the bastile and batter down the iron doors.

Just here a band of horsemen, following a caption that refers to "loyal Americans," appears in cloaks and cowls—a regalia recalling the Ku-Klux Klan—and frustrate the "pro-Germans" in their attempt to liberate the spy. Surrounding the original mob the "loyal American" mob compels the pro-Germans to kiss the flag and we are left to believe that they are marched off to the same jail they had lately assaulted. Thus in an American city "loyal Americans" are pictured in disguise while pro-Germans work in the open, the exploiting of mob for mob being a direct incentive to flaunting President Wilson's expressed wishes.

This may not be generally accepted as a fault either by the producer, the exhibitor or the general public—an individual may not assume to express more than his own opinion. But it is certain that wrong impressions may be conveyed by these scenes, when mob rule is so easily substituted, in rare instances, for the will of the courts. In all of the other scenes the psychology of the picture more properly directs the will to win than in these scenes of rowdyism.

There are plenty of thrills to quicken the pulse of the sensationally inclined; the matter of writing the titles has passed through efficient hands; the purposes of the Allies in establishing the rule of democracy in defiance of the unspeakable Hun is clearly and logically expressed. "The Prussian Cur" should make a lot of money for all concerned, while it will surely give to those who see it a stronger grip on their individual determination to "Kan the Kaiser."

IN THIS ISSUE.

The Prussian Cur (Fox).
In Pursuit of Polly (Paramount).
The Clutch of Circumstance (Vitagraph).
Daughter Angele (Triangle).
Wild Life (Triangle).
His Wife's Friend (Mack Sennet).
Fame and Fortune (Fox).
Sauce for the Goose (Select).
The Girl Who Came Back (Paramount).
A Long Chance (Bluebird).
Hick Manhattan (Paramount-Flag).
Flower of the Dusk (Metro).
Boston Blackie's Little Pal (Metro).
Till I Come Back to You (Artcraft).
Wives of Men (Pioneer).
T'Other Dear Charmer (World).
Ford Weekly (Grevier).
The Hun Within (Artcraft).
A Japanese Nightingale (Pathe).
Come Watch With Me the Passing Night (Pathe).

"IN PURSUIT OF POLLY."

Paramount Presents Billie Burke in an Entertaining, Rapid Moving Comedy.

Reviewed by C. S. Sewell.

BILLIE BURKE'S latest Paramount production, "In Pursuit of Polly," is a thoroughly entertaining picture with an abundance of action and good clean comedy, and the suspense is well maintained. Miss Burke is admirably cast as Polly Marsden, a role well suited to her personality.

Polly injudiciously allows herself to become engaged to three suitors, and when they all appear together to claim her hand she is in a quandary. Chancing to see a sculpture of "The Race of Atalanta" she is inspired to decide her fate in the same manner, only making the race thoroughly up-to-date by using automobiles and motorboats.

With a fifteen minute handicap, she uses her wits to elude her pursuers. One employs strategy and has a detective agency to trail her; another is thrown off the track when Polly changes her wraps with her maid, the third has trouble with his racing car, exchanges it for a "flivver" which finally runs down hill and is lost in a lake. Nevertheless all three finally reach the inn in the hills where Polly has taken refuge; but in the meantime she has been assisted by a patriotic millionaire who is doing secret service work and is on the trail of a German spy who is expected to receive papers from a mysterious woman. Of course circumstantial evidence points to the fact that Polly is the mysterious woman. The spies are captured and she is arrested as an accomplice. Just then her father and the three suitors appear. Polly reminds them of her promise to marry the first man who captures her, and says that the secret service millionaire has fulfilled the requirements, and naturally, he is perfectly willing.

There are several clever twists, and good farce comedy scenes which hold the interest and add to the entertainment value furnished by a capable supporting cast consisting of Thomas Meighan as the secret service man. A. J. Herbert, William Davidson and Alfred Hickman as the disappointed suitors, Ben Deeley as the spy, and Frank Losee as Polly's father.

The production has been cleverly directed by Chester Withey. The photography is excellent, and both the interior and exterior views are fine. The picture should prove pleasing to almost any audience.

"DAUGHTER ANGELE"

Five-Reel Triangle-Kaybee Production Features Pauline Starke in Spy Story.

Reviewed by Robert C. McElravy.

THERE is something particularly timely about this number, since it concerns the capture and exposure of a spy on American shores who was caught signaling information to lurking U-boats. With the actual hostile submarines plying their nefarious business off our coasts this subject comes in for considerable realism. It gets something more than its due in fact, for the presentation breaks over into unconvincing melodrama at times. But it is all very entertaining, and holds the attention well.

The story was written by W. H. Stearns and directed by William Dowlan. Pauline Starke plays the girl heroine, Angele, her part being a quiet one until the final scenes, when she comes into more prominence. Walt Whitman has the role of Anthony Brenton, the girl's grandfather, Gene Burr appears as the traitor, Philo McCullough as the hero, and Lulu Warrenton as the scheming housekeeper. Minor roles are assumed by Myrtle Richell, Miles McCarthy, Mrs. Mackley and Harold Holland.

The story begins with an estrangement between Anthony Brenton and his daughter, Mary, the latter having married against his wishes. Mary's daughter, Angele, is smuggled into the house as a French orphan with the idea that her grandfather may some time acknowledge the relationship. The housekeeper, Mrs. Chumnige, knows the facts concerning Angele, and schemes to have her son, Frank, marry the girl. Frank is a traitor to his country, making it a practice to signal U-boats off shore. The hero appears, and Frank leads a band of night riders to capture and hang the hero and Anthony Brenton under pretense that they are the real spies. But this effort is outwitted by the girl.

The story is unnecessarily theatrical at times, but grips the attention through its up-to-the-minute subject matter.

"THE CLUTCH OF CIRCUMSTANCE"

Vitagraph Picture Featuring Corrine Griffith Is Carefully Produced.

Reviewed by Edward Weitzel.

HENRY HOURY, the director of the Vitagraph picture, "The Clutch of Circumstance," has supplemented the work of the author, Leighton Graves Osmun, by a careful and effective production. Very little of the material used in the story is even comparatively new and several of the situations are not at all convincing; but the plot gets an excellent start and the trials of the heroine are plentiful as to number and burdened with real sorrow.

Corinne Griffith, as Ruth Lawson, a young wife who is forced by her husband's illness to leave a quiet New England village and earn a living for them both in New York, brings a variety of good gifts to her task. She has youth, zeal, good looks and acting ability of pleasing quality. The scenes in the early part of the picture while not reflecting the exact New England atmosphere are often full of charm.

John Lawson, Ruth's husband, is an upright man, but narrow-minded, and the condition of his business compels him to devote the most of his time to it. The wife feels neglected but does not complain. When Lawson is badly injured in a runaway accident and becomes an invalid, Ruth starts for New York in search of work. She has the usual heartbreaking experience until she is brought to the notice of the leading producer of musical comedy on Broadway. Her natural talent for the stage so impresses him that he gives Ruth the star part in his new show.

The little country girl is a positive sensation, and the manager falls in love with her. He is inclined, at first, to take advantage of the position, and Ruth is willing to pay the price in order to raise money enough for an operation on her husband. The manager turns out to be a decent fellow, after all. Ruth gets the money honorably, discovers that her husband, after his recovery, believes the worst of her and intends to apply for a divorce. She goes back to her stage work with every prospect of becoming the wife of her manager in due course of time.

Robert Gaillard, David Herblin, Florence Deshon, Denton Vane and Esta Banks complete the cast.

"WILD LIFE"

Triangle Subject in Five Reels Presents Story of Stage Coach Days.

Reviewed by Robert C. McElravy.

WESTERN melodramas such as this dealing with familiar subject matter need the inspiration of a new idea or a great deal of action and suspense to lift them into prominence. This number, while entertaining in its way, strikes only an average gait, since it is not in any way particularly new and has no special excellence of presentation. Some of the incidents in themselves are good, such as the fall of the stage coach off the cliff, but most of them have been done many times before and with even more telling effect.

William Desmond is pleasing, as usual, in the role of the hero, Chick Ward, and Josie Sedgwick plays the girl, Helen Martin. Ed. Brady appears as the villain, and other parts are played by Dot Hagar, Orral Humphries, Graham Pettie, Eddie Peters, and Bill Patton. The story was written by M. V. Dearing, and directed by Henry Otto.

The heroine, Helen Martin, appears at a dance hall in Salinas, where she applies for work at the Blue Bell dance hall. She has been tricked by an employment agent into thinking that she can get a job as musician there. But the other girls laugh at her, with one exception, and tell her she is expected to entertain the rough men of the place. One girl befriends her, Mae Garcon. A great deal more might have been made out of this situation, it would seem.

Chick Ward, the hero, is a bad man under proper provocation, but well-meaning in his actions. The story brings out the manner in which he offends the girl and later wins her love. In the course of the story he is victimized by the villain, but gets retaliation in the end.

"HIS WIFE'S FRIEND"

A Whizzing Mack Sennett Farce Released by Paramount.

Reviewed by Louis Reeves Harrison.

THERE is only one word to fully describe this rapidly moving farce. It seems to fly through space like an airplane, rushing from one scene of acrobatic nonsense to another so fast that the eyes can scarcely follow it. Charles Murray is in the action most of the time, and the sparring exhibition he gives with big Wayland Trask is a revelation. There are whizzing manicurists, whizzing pretty girls, whizzing acrobats and whizzing automobiles in the chase. It is almost too fast for a spectator to laugh at one scene before he is whizzed into another. It is all performance and no play to speak of, merely a vehicle on which to hang comedy situations of the accented kind. It will get plenty of laughs, and that is all it is probably intended for.

"FAME AND FORTUNE"

Lynn Reynolds, Director, and Tom Mix, Star, Produce Corking Feature for William Fox.

Reviewed by Walter K. Hill.

EVERYBODY who attended the trade press showing at Fox's projection room seemed to be convinced that they had been viewing a real picture when Tom Mix and Kathleen Connors, his leading woman, had faded out in fond embrace at the conclusion of "Fame and Fortune." There should be a lot of nice notices for the Fox scrapbook as a result, and exhibitors may well be thereby influenced in any decision that may be pending.

In the opinion of the present typist, Lynn Reynolds, who directed "Fame and Fortune," is entitled to fully share with Tom Mix the honors that accrue from an excellent service to the picture business so well performed. It was Mr. Reynolds who directed so many of the most effective and thoroughly delightful productions that were shown when he produced under the Bluebird brand. In "Fame and Fortune" he has excelled himself in a different line of construction than the bent he followed with Bluebird.

Starting the action slowly to thoroughly "place" the characters, Mr. Reynolds has moved into increased speed in good time, ending the feature in a perfect whirl of action and excitement. The "fan" who likes thrills will find them here in plenty, and the "fan" who likes excellent dramatic construction with human beings performing sane actions will be delighted with this new Tom Mix production. Especially to the credit of Mr. Reynolds is the fact that he has taken the slightest sort of story-thread and woven it into an entertainment that is refreshing in its presentation, interesting in every scene, and wholesome and satisfying in its atmosphere.

There's real red blood in the veins of Tom Mix and his companions. Even the burly brute who "owns the town" is a double-fisted fighter who goes as hard as he can after what he wants in the way of power and pelf. Mix performs some daring "stunts" with amazing skill and lightning speed. His dive through a glass window followed by a vault over the veranda rail on to the back of his waiting horse is a staggering surprise. His fight with the bully is a wonder in the line of fistic combat—and his riding is a treat to the eye, as well as an inspiration to the imagination.

There's something the matter with the man, woman or child who will not be delighted with "Fame and Fortune," with Tom Mix, his pretty leading woman, and Lynn Reynolds' direction. Surely there's nothing the matter with the picture. It's a dandy.

"SAUCE FOR THE GOOSE"

Constance Talmadge Brightens Slow-Moving Select Comedy by Her Very Clever Acting.

Reviewed by Edward Weitzel.

DOMESTIC unhappiness is the theme of "Sauce for the Goose," a five-part Select picture featuring Constance Talmadge, and taken from a stage play by Geraldine Bonner and Hutcheson Boyd. Julia Crawford Ivers furnished the scenario and Walter Edwards directed the performance. The story is treated in the gayest of comedy spirit, but the complications are developed too slowly to give the picture a sufficient amount of laughs.

The general effect of "Sauce for the Goose" is that of a mildly amusing comedy that owes most of its brightness to the personality and acting of Constance Talmadge. She is the exact embodiment of gracious and engaging girlhood, with an elfish innocence all her own. As Kitty Constable, the neglected little wife of a foolish young gentleman who is fond of being flattered by other women, the star of the picture makes the character so attractive that the spectator is at a loss to understand why the husband makes such a goose of himself.

Perhaps the explanation that he is an author makes everything clear! At any rate, while he is busily and pleasantly engaged talking over his latest and greatest novel with a vampiring widow, named Mrs. Margaret Alloway, his lawful wedded wife cooks up a sauce for herself that is flavored with an innocent but apparently risque affair involving young Harry Travers, a handsome and accomplished breaker of female hearts.

Teddy Sylvester, the ardent but empty-headed admirer of the widow Alloway, is also used to pay back the naughty husband in his own coin, and is an unwitting tool in helping to place his charmer in a compromising position, a state of affairs from which Kitty herself escapes, after accepting an invitation to sup in the apartment of Travers. Kitty's scheme effects a cure.

Excepting Lewis Willoughby's performance of Teddy Sylvester, the work of Harrison Ford as John Constable, Herland Tucker as Harry Travers, Vera Doria as Mrs. Alloway and Edna Mae Cooper as Mrs. Darch is a credit to the supporting cast. James C. Van Trees is responsible for the excellent photography throughout the picture.

"THE GIRL WHO CAME BACK."

Paramount Presents Ethel Clayton in Melodrama—Her Performance a Decided Success.

Reviewed by Louis Reeves Harrison.

WITH an admirable supporting cast and high artistry shown in enforcing her environment, Ethel Clayton makes her Paramount debut under, at least, some favorable circumstances, but her opportunity is comparatively limited—she creates a large part of it—and she is not helped by the fact that the conclusion of the story is announced in the beginning, in the title itself, another case of "placarding the plot." She interprets the role of a burglar's daughter, her father a "villain of the deepest dye," without a humanly-redeeming trait. She is sent by her degenerate parent to steal the "pearls." She opens a safe and gets the jewels, but she is caught by Bayard, a young man who saved her from drowning. She is remorseful for the first time in her life. The identity of Bayard is for the first time made known to her under such shameful circumstances, and she has conceived such a romantic attachment to him that her conversion immediately ensues.

A dissolute acquaintance of Bayard's calls at this moment to borrow money and discovers that the young burglar is his "girl." He gets away with the pearls and the girl is falsely accused, only to be subsequently extricated by Bayard and reformed by life on a farm. The girl's reformation, the most important part of the drama, offering large possibilities, is rather scantily treated, but out of such story material Miss Clayton evolves a fascinating characterization through sheer force of intelligent personality. Her revelations of thought and feeling are so remarkable that she will carry the play over to almost any audience. Theodore Roberts and Elliott Dexter are large contributors to success, but Miss Clayton is so unusually gifted that she is bound to be a leading screen attraction, one of the best, if she holds to her sincerity and keeps both of her pretty feet solidly on terra firma.

"A LONG CHANCE"

Five-Reel Bluebird Reissue Features Frank Keenan as Western Gambler.

Reviewed by Robert C. McElravy.

THIS five-reel reissue adapted by Harvey Gates from a story by Peter B. Kayne, presents Frank Keenan in the role of Harley Hennage. This character is that of the old-time gentleman gambler, a man who reveres womenkind, but is ruthless in his dealings with men, particularly bad men.

Mr. Keenan is, as always, an interesting central figure in the story. The plot itself has plenty of strong material in it, but the lapse of even a few years shows the strides that have been made in film presentation. There are strange lapses in the continuity, and the photography does not match up with present releases. Yet there is a good grip to the film and some splendid dramatic moments despite a general laxity in construction.

The plot covers two generations, Beryle Broughton appearing first as Marie, the girl whom the gambler loves, but sacrifices to another. Her husband is lost in a desert sandstorm, but their child, a girl, survives. Miss Broughton then plays the role of the girl, Donna, in her nineteenth year. A new hero appears, named Bob McGraw, who falls in love with Donna and wins her promise of marriage.

The gambler, Hennage, has meanwhile befriended both mother and daughter, and he takes an interest in clearing their title to the claim owned by Marie's father. This is accomplished only after unmasking a rascally promoter who was with the father in the desert storm and in reality murdered him. Hennage also has a dramatic shooting affair at the close with a stage robber in which both men lose their lives.

The stirring scenes at the close do much to make the observer forget some of the weak construction at the beginning.

"HICK MANHATTAN."

A Clever Satirical Comedy by James Montgomery Flagg, Released by Famous Players-Lasky.

Reviewed by C. S. Sewell.

THE theme of James Montgomery Flagg's two reel satirical comedy, "Hick Manhattan," is well illustrated in the closing subtitle, "You can get away with anything in Manhattan if you keep a straight face and charge enough." It is a clever offering, with good-natured slaps at the gullibility of the New Yorkers. The story revolves around a young girl who loses her job and a young man who has been unable to make a success as an art photographer. A fire breaks out in the house where the girl is rooming, and she rushes to the street en deshabille, just as the man appears. Immediately he has visions of a fortune, and persuades her to pose as a wild Greek girl. He has her arrested for performing Grecian dances in the street in her scanty attire. After she is freed, she causes a sensation in a restaurant, and by the next day is headlined in all the newspapers, with the result that the bright young man succeeds in securing a contract for his "star" at a big salary. Peggy Hopkins and Olin Howland do effective work in the principal roles.

"FLOWER OF THE DUSK."

Viola Dana Appears in Pathetic and Artistic Story of a Little Lame Girl.

Reviewed by C. S. Sewell.

IN marked contrast to the broad comedy role which she portrayed in "Opportunity," Viola Dana in her latest production, "Flower of the Dusk," released by Metro August 12, is cast in the pathetic role of a little lame girl whose troubles are added to by the fact that her father is blind and poor, although still believing himself wealthy. These two roles strikingly show the versatility of this charming little star.

Ambrose North, blind, is haunted by doubts as to whether his wife, Constance, who committed suicide twenty years before the story opens, really loved him. The bright spot in his life is his lame daughter, Barbara, whose beautiful embroidery furnishes the means of support for the family. Barbara's Aunt Miriam knows that Ambrose's wife died loving Lawrence Austin, as she left a letter to him which was never delivered. There is also another letter addressed to Barbara to be opened on her twenty-first birthday in which she confesses the secret. Miriam, jealous of Constance, as they both loved Ambrose, and Constance won him, awaits the time for her revenge. A celebrated surgeon succeeds in curing Barbara of her lameness, and also cures Ambrose of his blindness. Barbara, in reading the letter to her father, changed the wording so as to make it appear that Constance still loved him. Impatient to read the words himself he removed the bandages too soon, and the result of the shock to his nerves proved fatal. Miriam is ashamed of the havoc she has wrought, while Barbara finds happiness in the love of Roger, the son of Lawrence Austin.

The cast is excellent throughout. Howard Hall gives a fine interpretation of Ambrose North, while Margaret McWade appears as Miriam. Jack McGowan makes a fine boyish lover. Much credit is due to Director John H. Collins for the fine manner in which the production is directed. The story is consistent and with its deep note of pathos holds the interest throughout. The production is very artistic, and the photography is excellent, the scenes printed in sepia being very effective. There are a number of scenes which tug at the heartstrings, such as when Ambrose

seeing Barbara in her mother's wedding finery mistakes her for his dead wife; also the scene where Barbara reads the letter to her father.

"BOSTON BLACKIE'S LITTLE PAL."

Metro Presents Bert Lytell as a Gentleman Burglar Who Finds a Little Pal.

Reviewed by C. S. Sewell.

IN "Boston Blackie's Little Pal," released by Metro August 26, Bert Lytell is cast in the ever fascinating role of a gentleman burglar. The plot is slight and is mildly interesting aside from the fact that the star has a sympathetic role which will prove pleasing to his admirers.

Deciding to rob a wealthy home, Boston Blackie arranges to have his accomplice hired as a nurse, and one night when the master of the house, Martin Wilmerding, has gone away while his wife is attending a ball he prepares to secure the jewels. In this he is interrupted by Wilmerding's little son, who is lonely and who makes Blackie play with him. He takes a great fancy to the child and stays with him until Mrs. Wilmerding returns with Donald Lavalle, and overhears the conversation indicating that the pair are going to South America. Mrs. Wilmerding gives Lavelle her jewels, saying she will meet him later. Blackie meeting Lavelle outside represents himself as Wilmerding, thrashes Lavelle and secures the jewels. Finally by means of judiciously worded telegrams he succeeds in reuniting husband and wife, and restoring his little pal's mother to him. There is a novel ending as the final disposition of the jewels is left undecided, and a subtitle asks the audience whether after all Blackie has done for the Wilmerdings she should keep the jewels or return them.

Bert Lytell is excellently cast as the gentleman burglar, and is ably assisted by Rhea Mitchell as his accomplice, who gives a fine performance, while Rosemary Theby is satisfactory as Mrs. Wilmerding. The remainder of the cast includes Howard Davies as Donald Lavelle, Little Joel Jacobs as "the little pal," and John Burton as the butler. E. Mason Hopper creditably directed the production.

"TILL I COME BACK TO YOU"

Artcraft Releases a Vital and Effective Story by Jeannie MacPherson.

Reviewed by Louis Reeves Harrison.

HERE is a genuine moving picture of subject matter so vital that the story absorbs audience attention, and it has diversity of incident and charm of treatment as well. The story is so well constructed that it bears evidence of scrupulous forethings—it is not one of those wretched makeshifts employed to fool the public by leading people to think that a great actor's name means a great story, and it is well worked out in advance like any fine structure must be. Of all its values, however, the highest is a powerful impression made by contrast. Very naturally—and that means skillfully—one is led to feel that race characteristics make it impossible to end the European war except by reaching a decision in favor of a higher civilization than the Hun has ever known. It is not civilization from his viewpoint to be tender and considerate in dealing with women and children. Their soul enslavement is openly part of his creed. He cannot be taught different by precept and example—it must be licked into him good and plenty if the world is to go forward instead of backward.

There is a pretty and an unusual love story told in "Till I Come Back to You," between a young American engineer, impersonated by Bryant Washburn, and the Belgian wife of a German officer, impersonated by Florence Vidor. These two and the mature support afford an interpretation without blemish, but a daring thing has been done in leaving the main line of interest, the highly sensational story of exciting work done by American engineers, to record the experiences of a little Belgian boy, son of a Belgian mother and German father, and taken by the latter to a German reformatory for Belgian children, where they are really prepared for slavery in munition factories. In the story of this spirited little boy, which leads up to the main line toward the exciting end, tremendous force is gathered for the vital impression made, but it is nullified somewhat by the popular demand for a happy ending. The little boy miraculously saves himself and the other unhappy children, probably to the satisfaction of gentle hearts in an audience—such as that of the Rivoli, which received it with enthusiasm—whereas a tragic ending for these little ones would have more deeply impressed the story's general purpose.

Mr. De Mille's handling of this production is thorough in detail and beautiful in its broad effects. He has also exercised rare judgment in eliminating the useless, preserving only what augments interest from start to finish. Even exaggerations become plausible under such artistic handling, and he deserves high praise for sticking to his progressive principles, not trying to empty our moving picture theatres with outworn imitations and repeats that are without reason for thoroughly modern presentation. He may be only trying out a policy of giving the audience fresh fruit instead of the decayed kind, but he is on the right track. More such honest productions will fill to overflowing those theatres now suffering a loss of business laid to "war times." Congratulations, Mr. De Mille.

"WIVES OF MEN"

Florence Reed Does Brilliant Work as Star of Pioneer Feature.

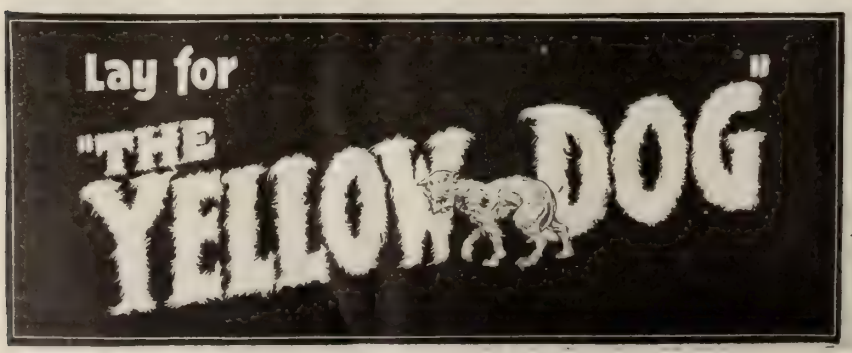
Reviewed by Walter K. Hill.

THAT Florence Reed is starred in "Wives of Men" should be assurance of superlative dramatic entertainment for those who find all too little really good acting in the average run of motion pictures. But it will not serve to leave the subject thus; more detail is required in reporting the opening of this attraction at the Casino, New York, Sunday evening, August 25. The Pioneer Film Corporation made the production, written and directed by John M. Stahl, and deserves unstinted praise for the excellence in detail and furnishing that have served as "atmosphere" for the intensely dramatic offering.

Massive settings in scenes of splendor largely confine the action to interiors, and for contrast to the sumptuous furnishings of the mansion where much of the plot develops there are vistas that show a modest flat and an east side tenement. One gets a rather complete idea of how both extremes in New York's population move and habitate through the benefit of these carefully arranged framings for the plot. Director Stahl deserves commendation for skillful work, and his tendency to "long shots" with just enough "close-ups" to send home the points in the play serves to develop suspense and tenseness in the dramatic progress of the story.

Florence Reed, mistress of the art of make-up, fashion plate and gown model supreme in her class, cannot be too highly praised for her interpretation of an exceedingly difficult role. Her character is one that barely has opportunity to "flash" Miss Reed in her lovliest moods; throughout practically the entire presentation she must carry on emotionally with the demands of art disguising her prettiest charms. Forceful and eloquent is the appeal of her portrayal, a result of inherent artistry and native gifts of histrionic expression.

Frank Mills is deserving of special praise for his acting, and there will always be sympathy at every showing of "Wives of Men" for the character so artistically portrayed by Grace Davison. To particularize further in praise of the acting would introduce a paragraph for every member of the cast, for it is the spendid acting by every individual that makes appealing entertainment so vital that the inconsistencies in construction and plot-development are overlooked in the spell of splendid dramatic illusions.



"T'OTHER DEAR CHARMER"

Five-Reel World Picture a Splendid Example of Entertaining Society Comedy.

Reviewed by Robert C. McElravy.

THIS five-reel World picture entitled "T'Other Dear Charmer" is one of the brightest and best of recent comedy releases. It is that very desirable type of film story which pleases everybody and displeases no one. Such pictures, while making no claim to any great importance, are undoubtedly the backbone of the film industry, as they create an unconscious desire on the part of the observer to see more moving pictures.

The first triumph of this enjoyable subject is the happy way in which it introduces a large and agreeable cast of characters headed by Louise Huff and John Bowers. The former plays the dual role of heroine and maid, and the latter the part of a handsome but bewildered hero who falls violently in love with both girls.

This number undertakes to portray society situations and types, and does it very agreeably. The characters all look the parts, and some fine houses and gardens were requisitioned for settings. It shows every evidence of good taste in the development of the story.

The plot concerns a young girl, Betty Hallowell, who desires to get some money for the Red Cross. She thinks things over, and decides to lease her magnificent home for the summer season to a Mrs. Wentworth, widow of a Western millionaire. Mrs. Wentworth insists upon having a French maid, and, as none can be obtained in time to fulfill the contract, Betty plays the maid herself. Tom Wentworth, the hero, proceeds to fall in love with maid and mistress in the course of the story in a most amusing manner.

The production was adapted to screen form by Wallace C. Clifton from a story by Charles Sarver, and directed by William P. S. Earle. Others in the cast are Ida Darling, Florence Billings, Ezra Walck, Valda Valkyrien, Eugenie Woodward, Charles Dungan, Hurbert Barrington, and Patrick Foy.

"FORD WEEKLY"

Grevier Distributing Corporation Now Handling Releases of Automobile Manufacturer.

THE series of educational subjects made by Henry Ford, which will be furnished to the manager of any moving picture theatre free of charge, is now being handled by the Greiver Distributing Corporation, 51 East Forty-second street, New York. These pictures are entirely educational, one branch of the work being the "Winning the War" series. Ford Weekly No. 113 shows the famous Kilauea Volcano on one of the Sandwich Islands. The cameraman has spared no effort to secure a correct and extremely imposing set of views of this celebrated burning mountain and its always active crater, where a lake of molten lava is ceaselessly boiling and twisting itself into fantastic shapes.

No. 114 is called "Training Mechanics for Our National Army," and shows one of the large schools devoted to that purpose and the methods by which its members are taught to become skilled workers in the many branches of industry necessary to defeat the Kaiser. It also gives interesting pictures of the men at work in the different factories, after completing the course of instruction at the school.

The photography and titling are both excellent.

"THE HUN WITHIN"

Dorothy Gish and George Fawcett Featured in Meritorious Artcraft.

Reviewed by Edward Weitzel.

THERE is one brief but vigorous touch in "The Hun Within" that will fill the soul of the spectator with righteous joy. It occurs when a loyal German-American father comes behind his pro-German son while that wry-minded youth is drinking to the portrait of the Kaiser, and the indignant old gentleman plants the toe of his boot where it will best express the state of his feelings. Henry Wagner, the father, can hardly justify his own act in permitting the portrait to hang in his library after this country has declared war with Germany, but the kick he administers to his son, Karl, also wakes up the elder Wagner, and he orders the painting of William, the Hun, destroyed.

"The Hun Within" is a Paramount-Artcraft special production written by Granville Warwick and directed by Chester Withey, Dorothy Gish and George Fawcett being the featured players. It is a war story, with practically all the scenes laid in this country.

Beth, Henry Wagner's ward, is engaged to his son, Karl. Beth has another admirer, a one-hundred per cent. American boy, by name, Frank Douglas. An aspiring mustache worn by Karl tips the beam in his favor, and Frank enters the United States Secret Service and tries to forget his heartache. He is rewarded by discovering that Karl is working for the German cause and assisting in a scheme to blow up a transport after she is at sea. Both Frank and Beth risk their lives in trying to save the ship. They are successful, and Beth does the only thing possible for a true daughter of Uncle Sam—discards the traitor and marries Frank.

The action after Frank starts to hunt the Huns moves at a rapid rate. Some of the dramatic incidents will not bear very serious consideration, but the theme makes for sound American principles, and many of the thrusts at Hun treachery are sent home with a force that is fine to behold. Chester Withy shows himself a capable director, and David Abel's camera work is of excellent quality.

Dorothy Gish as Beth appears in her first part under her Paramount contract. The character she plays is that of a sweet and lovable little American girl of the best type. The arch spirit of fun that is so closely identified with many of her screen portraits helps to make Beth's conquest of the spectator an easy task. Some of the mannerisms of the actress are a little too pronounced, and recall the volatile temperament of the jaunty young street singer in "Hearts of the World." It is in the serious phases of the character of Beth that Dorothy Gish registers much of her best work. The close-ups of her are beautifully done, and arrest the attention by their revelation of true feeling and beauty of expression.

George Fawcett handles the part of Henry Wagner with the ease and authority to be expected of an actor of his attainments. Douglas MacLean as Frank and Charles Gerard as Karl contrast their characters skillfully. Able impersonations are contributed by Bert Sutch, Max Davidson, Lillian Clarke, Robert Anderson, Fric von Stroheim, Adolph Lestina and Kate Bruce. One noticeable slip in the direction is an exterior scene showing a transport lying motionless at her dock followed by an interior view of the same transport, with the good ship rolling under the influence of quite a heavy sea.

"A JAPANESE NIGHTINGALE"

Five-Reel Pathe Play Presents Fannie Ward in Role of Little Jap Girl.

Reviewed by Robert C. McElravy.

THIS five-reel Pathe play produced by Astra from a story by William Young under direction of George Fitzmaurice is a strikingly pretty number. It gives opportunity to Fannie Ward to essay the role of a bewitching Japanese girl, which she does very effectively. She is not almond-eyed, it is true, but her make-up is such that she looks the part without this qualification, and she even cries real tears in one of the close-ups. W. E. Lawrence is also attractive as the American hero, and does some good acting.

The settings are dainty and thoroughly Japanese throughout. The blossoming cherry trees and garden effects are used to the best advantage.

There is a certain conventionality about all Japanese-American love stories, and this subject is true to type in that respect. But there is no undue sense of familiarity, for the events are not only very interesting, but enacted with a degree of suspense that makes one forget at times that it is all a picture.

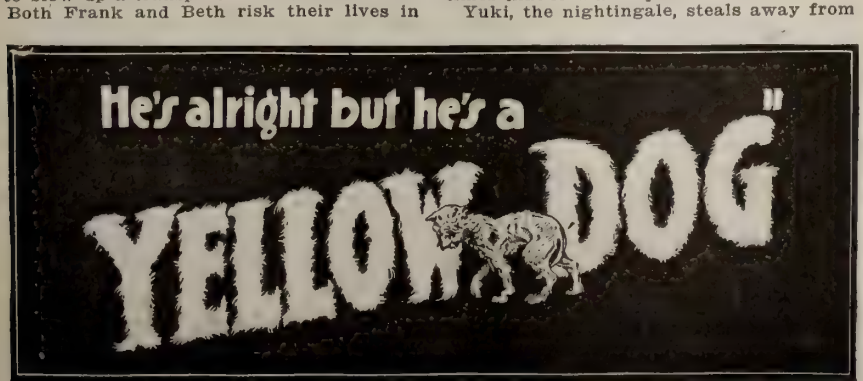
Yuki, the nightingale, steals away from the temple of Shiba in order to escape a forced marriage with Baron Nekko, who has secretly watched her dancing and greatly desires her. She becomes a Geisha girl, and the American hero saves her from insult. They fall in love, but the rascally machinations of a matrimonial agent named Ido brings on events of a near-tragic sort. The plot is one of delicate strength, and works up to a strong climax.

"COME WATCH WITH ME THE PASSING NIGHT"

A Post Pathe Scenic of Great Beauty, Photographed by Van Scoy.

Reviewed by Louis Reeves Harrison.

A REMARKABLE series of moonlight views, like some gallery of exquisite landscapes, given entirely new meaning by movement, not only of the Orb of Night, but of clouds flying across its face, a series of those beauties associated with romantic nights which arouse emotion aside from association by their artistic charm. While we are picturing thought and feeling on the screen, these transitory glimpses of Nature's loveliness, interspersed with admirably selected poetic gems, constitute a distinct contribution to the advancement of moving pictures to the greater things yet to come. They stimulate the imagination, when the clouds in mysterious forms resemble souls in a flight to the unknown, and they afford a relief to those who enjoy Nature in her sweetest moods. The Rivoli audience give them warm approval.



COMMENTS

Bluebird Photoplays, Inc.

A LONG CHANCE (Bluebird).—A five-reel reissue, in which Frank Keenan plays the role of a gentleman gambler. The story, which was adapted by Harvey Gates from the original by Peter B. Kyne, has on the whole rather weak construction, but certain dramatic events, coupled with the good acting of Mr. Keenan, make it quite a strong offering. Reviewed at length elsewhere.

FIRES OF YOUTH (Bluebird), Aug. 26.—A five-part production featuring Ruth Clifford with Ralph Lewis and George Fisher. The story is not all that might be desired, and is somewhat inconsistent in spots. A full review was published in last week's issue.

Famous Players-Lasky Corporation

IN PURSUIT OF POLLY (Aug. 19).—This is a bright, clever, five-reel comedy, in which Billie Burke is congenially cast. It is a modern race of Atalanta, wherein the star is chased by three suitors in automobiles, and finally won by an outsider. There is plenty of action and suspense, and it should provide good entertainment for almost any audience. Reviewed at length in this issue.

HICK MANHATTAN (Sept. 1).—A two-reel satirical comedy by James Montgomery Flagg cleverly portraying the gullibility of New Yorkers. A girl out of a job poses as a wild Greek and after creating a sensation on the street because of her scanty attire, finally lands a vaudeville contract at a large salary. Reviewed elsewhere in this issue.

Fox Film Corporation.

NAME AND FORTUNE (Fox).—Tom Mix, directed by Lynn Reynolds, will add vastly to his reputation in presentations of this feature. Here is a corking "Western," full of life and action and featuring some amazing "stunts" in horsemanship and athletics. Five reels of spirit and dash will awaken the enthusiasm of the most phlegmatic movie fan

to the realization that Mix and Reynolds have collaborated in a real moving picture.

THE PRUSSIAN CUR (Fox).—Here is the latest addition to the routine of propaganda features that are finding their belated way to the screen. While distributors and producers should have begun six months before they did to make pictures for the purpose of awakening the American individual to the beastliness of Hun "kultur" they are going on now to a good start, and "The Prussian Cur" is one of the very best of the lot. The theme is well developed, in sane and convincing sequence, carrying a spy plot developed by one of the Kaiser's own tools in this country. "The Prussian Cur" will awaken "the will to win" by arousing Uncle Sam's nephews to full realization of what militarism would do, if it could, in dominating the lives of world peoples. Producer and every exhibitor who plays this worthwhile propaganda subject will profit not alone in coin but in strengthening and inspiring the citizen in every community where it is screened.

Greater Vitagraph, Inc.

THE CLUTCH OF CIRCUMSTANCE (Vitagraph), Aug. 26.—Corinne Griffith is the leading player in this five-part picture, written by Leighton Graves Osmun and directed by Henry Houry. It is a story of the stage and will prove entertaining. A longer review is printed on another page of this issue.

Metro Pictures Corporation.

FLOWER OF THE DUSK (Aug. 12.).—Viola Dana is the star in this five-reel Metro picture, which tells a pathetic and tragic story of a lame girl and her blind father. The story revolves around the suicide of the girl's mother many years before, and it develops that she was actuated by the love of a man other than her husband. The production is artistic, well directed and well acted. Reviewed elsewhere in this issue.

BOSTON BLACKIE'S LITTLE PAL (Aug. 26).—This five-reel Metro featuring Bert Lytell is slight in plot, and mildly interesting. It presents Lytell in a sympathetic role which will be pleasing to his admirers. He is cast as a gentleman crook, who actuated by a little boy, does a good deed and prevents the child's mother from running away with another man. Reviewed elsewhere in this issue.

Pathe Exchange, Inc.

CARACAS, VENEZUELA (Post-Pathe), Aug. 18.—A one-reel travel subject, which takes the observer on an interesting railroad journey through the mountains of Venezuela. The journey starts at the coast and runs back into the interior, across high mountain ranges. A very pleasing number of the kind.

OFFICIAL WAR REVIEW, No. 9 (Pathe), Aug. 25.—This diversified number includes many pictures of the fighting men on the Western front, including views of Essex men and Italian troops. Another feature is that of transporting troops across the Atlantic, a remarkably interesting one. The living flag at the close will bring cheers from any audience.

THE PHANTOM AND THE GIRL (Astra-Pathe), Sept. 1.—Episode No. 3 of "Hands Up." This instalment, in two reels, proves without doubt that there is to be no let up in the thrilling events following the capture of Echo Strange by the Phantom Rider. He takes her to a cave in the mountains, which cave is invaded by one of the pursuing Incas. The girl escapes and returns to the ranch. Further exciting events transpire, having to do with the treasure of the Incas. Fighting and riding scenes figure prominently in this number.

TWO SCRAMBLED (Rolin-Pathe), Sept. 1.—A comic number, featuring Harold Lloyd and Harry Pollard as two hall room boys in "Queenie McNab's" bording house. They defy the rules against cooking in the rooms and have a run-in with the landlady as a result. Further incidents occur in a park. The number is typical and will bring numerous laughs.

HER MAN (Pathe), Sept. 8.—A splendid six-part number, based on a story of the Kentucky mountains by Charles Neville Buck, with Elaine Hammerstein and W. Lawson Butt in the leading roles. This differs from the ordinary feud story in that it penetrates deeper into the psychology of the mountaineers, and the dramatic thrill in the final reel is one of the best accomplished in pictures for a long time. Reviewed at length elsewhere.

THE HONEST THIEF (Astra-Pathe), Sept. 15.—A bright little crook-detective story, in two reels, written by Frank Leon Smith and directed by George Seitz. Helene Chadwick and Ed Stanley play the girl and her lover, both of whom become involved with a gang of crooks. The hero is really a detective, but the girl beats him to it and brings back the bank's stolen funds. This number is well-constructed and has a pleasing element of surprise in it.

Select Pictures Corporation.

SAUCE FOR THE GOOSE (Select).—Constance Talmadge helps this five-part comedy to a very great degree by her clever acting. The story is only fair. Walter Edwards was the director. The picture is reviewed at length on another page of this issue.

HER ONLY WAY (August).—George Scarborough is the author of this five-part picture, which has a dream plot and is well played by Norma Talmadge and her support. Sidney Franklin directed. A longer review was published in last week's issue.

Triangle Film Corporation.

WILD LIFE (Triangle), Aug. 25.—A five-reel Western melodrama, written by M. V. Dearing and directed by Henry Otto. William Desmond and Josie Sedgwick play the leading roles. The story is a conventional product, with some good situations in it, but not very strong in continuity or suspense. Reviewed at length elsewhere.

DAUGHTER ANGELE (Triangle-Kay-Bee), Aug. 25.—A five-reel number, written by W. H. Stearns and directed by William Dowlan. It features Pauline Starke, Philo McCullough, Gene Burr and others. The story contains many melodramatic thrills, since it concerns the capture of a U-Boat spy, and is realistic in subject matter, though not always entirely convincing. Reviewed at length elsewhere.

Universal Film Company.

ANIMATED WEEKLY, No. 36 (Universal), Aug. 7.—Shows naval rookies leaving for Newport training station, Alexander Kerensky in London, President Wilson attending a ship launching, Spain training a large neutral army, a train wreck in Indiana and many other features. Cartoons by Hy Mayer are shown at the close.

CURRENT EVENTS, No. 66 (Universal), Aug. 17.—A strong war interest predominates this number, which shows women's work in new lines, London entertaining American officers, liberty loving Poles preparing to fight, air mail service, a Boston launching, swimming sports of the Marines and other features.

ROPED AND TIED (Western), Aug. 17.—A two-reel offering of the melodramatic type, featuring Neal Hart and Eileen Sedgwick. The hero, a stranger in a Western town, falls in love with an innocent girl he discovers in a wine room. He wins her after several clashes with the villain, who also loves her. The plot is conventional, but the cast agreeable and the action entertaining.

THE MOCK BRIDE (Universal Special), Sept. 7.—Episode No. 5 of "The Brass Bullet" is the name of this episode and takes the central figures of the story through a series of unhappy events, including the forced marriage of Rosalind to another while her lover wallows in a quagmire. The marriage ceremony completed, the lover is rescued. The suitcase containing Rosalind's fortune and which was placed in her bed by the mysterious aviator, is accidentally left on the beach when Rosalind's husband forces her to accompay him on his yacht.

A BUM BOMB (Nestor), Sept. 9.—An amusing comedy, by John McDermott, featuring George Berranger as an old professor, who loves cats and children, but whose hobby is making bombs. He has a secret room, in which he constructs infernal machines. He places one inside a water melon and this leads to some very funny action. There are a number of laughs in this.

World Pictures Corporation.

THE POWER AND THE GLORY (World-Picture), Sept. 2.—A five-reel subject, featuring June Elvidge, Ned Burton and others. This is the tale of a mountain girl who goes to a mill town to work. It has some weakness in construction, but the character work is strong and the story itself very interesting. It was adapted from a novel by Grace MacGowan Cooke. Reviewed at length elsewhere.

"The Dippy Daughter" Is a Toto.

Pathe will release shortly another of the popular two-reel Toto comedies, "The Dippy Daughter." Toto is the faithful family servant who always perform his duties in the wrong way and finds himself much abused because of his stupidity. The comedy is described as being one of the best of the Totos.

Scene from "Lafayette, We Come"(Pershing '17)—Leonce Perret.

Advertising Aids for Busy Managers

"THE SILENT WOMAN"

Metro Presents Edith Storey in the Story of a Woman Who Gave Up Love for Her Husband's Sake, Only to Find It Again.

Cast.

Nan McDonald.....Edith Storey
John Lowery.....Frank Mills
Clifford Beresford.....Joseph Kilgour
Mary Lowery.....Lillie Leslie
Mrs. Elton.....Mrs. Mathilde Brundage
Little Billy.....Baby Ivy Ward
Doctor .....George Stevens
Servant .....T. Tamamoto
Maid .....Augusta Perry

Directed by Herbert Blache.

The Story: John Lowery, his wife and little son, Billy, come to visit Clifford Beresford, owner of a lumber tract at a Hudson Bay post. Nan McDonald, clerk at the post, is known as the Angel of the Lumberjacks. She and Billy get to be great friends, and when he is taken ill his calls for her result in her staying at Beresford's overnight. She discovers that Beresford and Mrs. Lowery are having an affair, and in the course of one of the clandestine meetings the woman slips and is killed by a fall from a window. Heartbroken, Lowery returns East and Nan is persuaded to accompany him. To shield her from scandal Lowery marries Nan, who thinks he has come to love her, but his heart is still his dead wife's. Beresford comes East and tries to win Nan, but succeeds in precipitating a climax and Nan comes into the love that is rightfully hers.

Feature Edith Storey as Nan McDonald and Frank Mills as John Lowery.

Program and Advertising Phrases: How a Man, Twice Married, Heaped Abuse Upon an Innocent Bride in His Blind Selfisness.
Worship of Love in Its Shadow But Not Its Substance Wrecks Lives.
Frail Woman Meets Death in the Pitiless Meshes of a Villain's Selfishness.
Womanhood Ennobled Through the Stanch Loyalty of Neglected Wife.
Metro Contributes to the Screen Another Fine Example of Photoplaying.
Problem Drama of Intense Interest Enacted by Skillful Players.

Advertising Angles: Make a generous use of the [illegible] and portraits of the star. Sketch [illegible]tory and tell that it shows her [illegible] a girl of the woods and a woman of society. Make most of your appeal with the star.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released September 2.

"FIRES OF YOUTH"

Bluebird Presents Ralph Lewis and Ruth Clifford in a Strikingly Powerful Story of May and December.

Cast.

John Linforth.....Ralph Lewis
Lucille Linforth.....Ruth Clifford
Ronald Standish.....George Fisher

Directed by Rupert Julian.

The Story: Lucille Linforth, married to a man twice her age, finds that he regards here merely as a pretty plaything with which to decorate her home. She longs for a true home and the joys of motherhood. Ronald Standish, son of Linforth's old friend, comes to them to become established in town. A love springs up between them which neither fully realizes until Linforth, realizing the situation, persuades Lucille to go away. The sense of impending separation makes them realize and for the first time Ronald speaks of his love. He and Linforth leave the house, but later Ronald returns and persuades Lucille to elope with him, but they seek shelter from the storm in a Catholic sanctuary and they come to a realization of what they are about to do. Ronald takes Lucille home. In the morning Linforth misses some securities and finds on the floor of the study a pair of glasses he knows belongs to Ronald. There can be but two reasons for Ronald's presence, and presented with the alternative Ronald confesses to the theft of the bonds, but is saved by Lucille.

Feature Ruth Clifford as Lucille and George Fisher as Ronald Standish.

Program and Advertising Phrases: When December Marries May the Season of Love Becomes Backward and Fruitless.
Fires of Youth Are Banked by Nature in Mismated Union of Lives.
Dainty Ruth Clifford Revealed as Skillful Actress in Gripping Photoplay.
Love Awakened Demands Its Full Toll in Spite of Social Ethics.
Problem Play of Gripping Interest Points to Useful Moral.
Interesting Photoplay Demonstrates Best Uses of the Screen.

Advertising Aids: This story offers only the sensational angle, which is not a good one to follow. The best you can do if you play this is to present it as a preachment against ill-assorted marriages and to keep down the suggestion of sensation as much as possible.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Players' cuts in three sizes. Scene cuts one and two columns wide. Press book.

Released August 26.

IN THIS ISSUE.

Bonnie Annie Laurie (Fox).
The Clutch of Circumstance (Vitagraph).
Fires of Youth (Bluebird).
Her Man (Advanced).
Inside the Line (Inter Ocean).
Love's Law (Mutual).
The Marriage Ring (Paramount).
The Mask (Triangle).
Me und Gott (Romayne).
On the Quiet (Paramount).
Peck's Bad Girl (Goldwyn).
Petticoats and Politics (Plaza).
The Power and the Glory (World).
The Silent Woman (Metro).
The Straight Road (W. H. Production).
Untamed (Triangle).

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

"THE POWER AND THE GLORY"

World-Pictures Presents June Elvidge in a Striking Story of Life Among the Mountaineers from the Novel of Grace McGowan Cook.

Cast.

Jonnie Consadine.....June Elvidge
Laurella Consadine.....Ricca Allen
Deanie .....Madge Evans
Milo .....Sheridan Tansey
Pony .....Charley Jackson
Pros Passmore.....Albert Hart
Mavity Bence.....Inez Marcel
Shade Buckheath.....Clay Clement
Pap Himes.....Ned Burton
Lydia Sessions.....Violet Reed
Gray Stoddard.....Frank Mayo
Mandy Meacham.....Nora Cecil
Hardwick .....Jack Drummier

Directed by Lawrence C. Windom.

The Story: "Jonnie" Consadine, a daughter of a shiftless mountaineer stock, becomes tired of being known as one of the "borrying Passamores" and goes to the mill town to work. Her uncle, Pros Passamore, who spends all his time prospecting for a silver mine, asks Shade Buckheath to look after her. Jonnie in time becomes forewoman and attracts the attention of Gray Stoddard, part owner of the mill. Passamore comes to town with specimens of the silver he has discovered, and Shade and "Pap" Himes seek to get it away from him. He is injured in the struggle and his mind becomes a blank, but he lives to defeat the plotters and happiness is in store for Jonnie and Stoddard as the story ends.

Feature June Elvidge as Jonnie Consadine and Frank Mayo as Gray Stoddard.

Program and Advertising Phrases: Going Into the World to Find Work Brave Girl Meets Inspiring Romance.
Best Selling Novel by Famous Author Comes to the Screen.
June Elvidge, Beautiful Screen Star, in Story of Gripping Appeal.
Beautiful Girl's Quick Wit Foils Designing Villainy and Intrigue.
How May Step-Parents Control Their Grownup Children?

Advertising Angles: The best-paying angle should be the cast, which includes Frank Mayo, Madge Evans and Johnny Hines, in addition to Miss Elvidge. Work also on the popularity of the book. Appeal to those who have not read the novel with the statement that it is a strongly human story of a girl who won her way to happiness from squalid surroundings.

Advertising Aids: Two styles each one, three and six sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two-column cuts. Slides. Press sheet.

Released September 2.

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

"PECK'S BAD GIRL"

Goldwyn Presents Mabel Normand, "The Little Girl You Don't Want to Forget," in a Regular Mabel Normand Story.

Cast.

Mabel Penelope Peck.....Mabel Normand
Dick .....Earle Foxe
Hortense Martinot.....Corinne Barker
Miss Olivia.....Blanche Davenport
Adam Raskell.....Ryley Hatch
Willie Raskell.....Leslie Hunt
Peck .....E. M. Favor
Pearson .....Edwin Sturgis
Walker .....Joseph Granby

Directed by Charles Giblyn.

The Story: Mabel Penelope Peck is the village cut-up of Yaptank and is named after the stories famous thirty years ago. But there is innate sense as well as unrestrained devilment in Mabel Penelope's shapely little head, and when she has her suspicions aroused she beats the city detective and rounds up a gang of expert safe-blowers—gets the whole kit and caboodle of 'em and the city detective, too.

Feature Mabel Normand as "Peck's Bad Girl" and Earle Foxe as Dick, the city detective.

Program and Advertising Phrases: Mabel Normand as the Girl Who Set a Quiet Village by the Ears.
Irrepressible Youth Awakens the Old Town to Sense Its Shortcomings.
How the Village Scamp Foiled the City Vamp and Won the Man She Loved.
Sprightly Girl Who Was "a Devil in Her Own Home Town."
Exciting and Sensational Career of a Country Wild Flower.
When the Village Cut-Ups Foiled the City Hold-Ups.

Advertising Angles: About all you need to do for this is to tell your patrons that Mabel Normand has dropped those Joan things and has come back to the Normand type of plays, but tell this so fully that everyone will know. The parade suggestion in the press sheet is a good idea, but you can better this by displaying a picture of Miss Normand in the part well in advance and offering prizes to the children who most faithfully copy her. Have the judging done in front of the theatre and make the prizes worth while, but have as many prizes as possible rather than one costly one. Make it plain that this is not a rehash of the old Peck's Bad Boy stories, but a real plot of a real comedy played in broad comedy style with melodramatic touches. You should work this for a cleanup.

Advertising Aids: One one-sheet, two three sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book.

Released September 2.

"THE CLUTCH OF CIRCUMSTANCE"

Greater Vitagraph Presents Corinne Griffith and Robert Gaillard in a Blue Ribbon Feature of a Girl Worth While and a Husband Who Wasn't.

Cast.

Ruth Lawson .....Corinne Griffith
John Lawson.....Robert Gaillard
Rudolph Rayburn.....David Herblin
Lory Williams.....Florence Deshon
Jack.....Denton Vaue
Mrs. Lawson.....Esta Banks

Directed by Henri Houry.

The Story: John Lawson, a stern New England business man, is made an imbecile through an accident, and his pretty girl wife, Ruth, goes to the city to make money for their support. She meets Lory, a show girl, and finally through the aid of Rudy Rayburn becomes a great star. Learning the price she is expected to pay for success she prepared to leave the city when she receives a telegram that only a large sum of money can save her husband's life. She phones to Rudy, agreeing to his proposition, but Rudy, realizing that his is a pure love, sends her the money and leaves town. Ruth confesses all to her husband, who refuses to hold her guiltless, and she returns to the city with her love dead for the man she was willing to sacrifice herself to save. Again, Rudy leaves, content in the knowledge that Ruth loves him, to wait until she shall be free to send for him.

Feature Corinne Griffith as Ruth Lawson, and David Herblin as Rudolph Rayburn.

Program and Advertising Phrases: Picturing a Puritan Girl's Fight Against Temptations of a Great City.
Scorned by the Husband for Whom She Slaved Because He Would Not Believe Her True.
Happiness Comes to Unjustly Accused Wife Through Trick of Fate.
Intensely Gripping Story of Domestic Problems and Solutions.
Vitagraph Blue Ribbon Feature Presents Strong Dramatic Theme.
Surprising Outcome of a Woman's Brave Struggle for Honor.

Advertising Angles: Remind your patrons of the scores of stories they have seen in which a theatrical "angel" was a monster and tell them that on a certain date you'll show the man angel who has some decency. Play it up as a novelty. For a novelty copy the "How we lost a patron" by putting on the cover "The price she paid" and inside in large type "Nothing," adding at the bottom, "for the facts see The Clutch of Circumstance" (house and date). You can get these out on cheap stock at small cost, but be sure to give them out folded.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released August 26.

"THE MASK"

Triangle Presents a Smashing Little Story of the Man Who Lost a Million Dollars and the Girl Who Got It—and They Didn't Marry Each Other.

Cast.

Sally Taylor.....Claire Anderson
Babe .....Rae Godfrey
Marybelle Judson.....Grace Marvin
Mrs. Massington.....Bliss Chevalier
Miss Beech.....Lillian West
Billy Taylor.....John Guilbert
Sam Joplin.....Ed Hearne
Herbert Wellesly De Lacy.Juan Dela Cruz
Silas Taylor.....Henry Holden
Miss Prim.....Marie Van Tassel

Directed by Thomas N. Heffron.

The Story: Billy Taylor gives a million-dollar party. It wasn't worth the million, for it wasn't much of a party, but the merrymakers mistook Billy's rich uncle for someone else and he cut Billy off with $50 and left the rest to Sally Taylor. Sally promptly throws over her carpenter-sweetheart and goes into society. Billy falls in love with Babe, Sally's pretty young sister, and takes a job under Sam, Sally's ex-sweetheart. Then things happen that cause Sally to go out of society and a fortune hunter to go to the hospital, and two pairs of sweethearts go to the minister.

Feature Claire Anderson as Sally Taylor and John Guilbert as Billy Taylor.

Program and Advertising Phrases: How Wild Youth Nearly Defeated Its Own Purpose in Forwarding Reckless Adventure.
Sprightly Comedy Mixed with Dash and Vigor of Youthful Adventure.
How Youth Managed to Defeat the Purpose of Designing Old Age.
Triangle Brings to the Screen Another Entertaining Photoplay.
Mistaken Identity and Misdirected Purpose Trifles with Fame and Fortune.
Surprising Outcome of an Innocent Adventure by Reckless Youth.

Advertising Angles: Make the million-dollar party one of the newspaper advertising angles. It will also work into catchlines for throwaways and window cards. Ask such questions as to how it is possible to give a party that costs a million. And somewhere remind your hearers of the many stories they have seen in which the discarded marries the newly made heiress and ask them if they wouldn't like to see a story in which it didn't happen. You'll probably find that the novelty will appeal to them.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released September 1.

"UNTAMED"

Triangle Presents Roy Stewart in the Unique Story of a Montana-Mexican Partnership That Was an Incentive to Murder.

Cast.

Jim Jason.....Roy Stewart
Don Felipe.....H. N. Dudgeon
Carmelita .....May Giraci
Pancho .....Graham Pettie
Professor Allen.....H. C. Simmons
Ruth Allen.....Ethel Flemming
Mike .....John Lynce
Dolores .....Jimmy Weil
Pedro .....Eagle Eye

Directed by Cliff Smith.

The Story: Jim Jason enters into a partnership with Don Felipe Arrello to run a ranch. An odd feature of the partnership agreement is a clause that gives to the survivor the full ownership of the ranch in event of the death of the other partner. Jim puts the ranch on a paying basis and Arrello starts in to get the ranch for his own. He not only seeks Jim's life, but he poisons the mind of the woman Jim loves, but in the end one of Arrello's past love affairs brings justice to the recreant Don and the clause by which he planned to profit now works in Jim's favor.

Feature Roy Stewart as Jim Jason, Ethel Flemming as Ruth Allen and May Giraci as little Carmelita.

Program and Advertising Phrases: Intensely Interesting Story of Western Ranch Life Enacted by Skillful Players.
Breezy Freedom of the Great West Represented in Gripping Drama.
Love and Intrigue in Battle Grips Under Western Skies.
Rough with the Men, Smooth with the Women, Villainy Makes Headway.
Thrilling Encounters and Wild Adventures in Western Love Story.
How True Love and Abiding Devotion Gained Victory Over Opposition.

Advertising Angles: Play this up as a good western story with many novel angles. Get a lawyer to draw you up a clause covering the death arrangement, reproduce it on a large sheet and mount for a lobby display asking "With such a clause as that what could come of a partnership between a Mexican and a white man? See Untamed (date) for the answer. It's a vivid story." You can also use the clause in the newspaper work or for a reader.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released September 1.

"THE STRAIGHT ROAD"

W. H. Productions Company Presents Bessie Barriscale in an Ince Production Originally Known as "The Painted Soul," Supported by Charles Ray.

Cast.

Irene Brock.....Bessie Barriscale
Edward Barnard.....Charles Ray

Produced by Thomas H. Ince.

The Story: Edward Barnard, an artist, looking for a model for his "A Fallen Woman," a companion picture to "The Redemption," haunts the night court. In Irene Brock he finds the model he seeks

"Eggs Is Eggs"

but you don't buy bad eggs just because they are cheaper.

It is the same with any other commodity, be it a suit of clothes, a projecting machine or a screen.

Don't make a mistake and pay out your good money for an inferior screen when you can get the BEST SCREEN for the same price.

MINUSA SCREENS have proven to be the BEST. They are the result of ten years' successful screen building.

We are Distributors for the Minusa Screen.

Write us today for prices and sample book.

Amusement Supply Co.

Largest Exclusive Dealers to the Moving Picture Trade

300-302 Mallers Bldg.
5 S. Wabash Avenue
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME .....

ADDRESS .....

and persuades her to pose. In his studio she sees "The Redemption" and is strangely moved by the wonderful face. The artist falls in love with his model, but his mother appeals to the girl not to spoil his career, and Irene, with a bravery newly found in the eyes of her painted ideal, deliberately returns to her old life that she may again be arrested and show Barnard the woman whom he would marry. The cure is effective. He turns away and, buoyed by the thought of that wonderful face, Irene turns down the straight road—alone.

Feature Bessie Barriscale as Irene Brock and Charles Ray as Edward Barnard.

Program and Advertising Phrases: Shedding Tears of Shame at the Moment of Her First Great Happiness.
Bessie Barriscale, Idol of the Screen, in Gripping Love Drama.
How Life for a Brave Girl Was Played with by Ironic Fate.
Great Sociological Drama Pictures the Upward Climb of Brave Girl.
Struggling Girl Dragged from the Depths by Kindly Hand of Fate.
Clean, Wholesome and Inspiring Photoplay of Fine Purpose.

Advertising Angles: Do not offer this as a new picture, but as an old picture worthy of again being brought forward. Play up the fact that Charles Ray is in support of Miss Barriscale and dwell on the opportunities to compare the earlier work of these two stars with their present plays. Work hard on the story itself, for it can be played up to make business of itself.

Advertising Aids: One design each one, three and six-sheets. Ten 8x10 photos and six 11x14 sepia photos for lobby displays. One and two-column cuts.

"ME UND GOTT"

Romayne Superfilm Company Presents a Six-Part Presentation of a Certain Much-Worried Potentate and His Personal and Self-Created Deity.

Cast.

The Kaiser.....Paul Wigel
The Father.....Robt. N. Dunbar
The Daughter.....Gertrude DeVere
The Butler.....Frank Brownlee
Von Hollweg.....James T. Welch
Irish .....Jack McCready
Hilda .....Betty Burbank
August Weber.....Frank Brownlee
Herman .....Fred Boulk
The Pacifist.....Nigel de Bruillier
Nanette .....Josephine Crowell
The Mother.....Adeline M. Alvord
Fifine .....Ray Eberlee

The Story: August Weber, a former Prussian officer, keeps a delicatessen store in Hoboken. His son Herman is an electrician, and when America declares war upon Germany August plans to use Herman to help the Prussian cause by destroying munitions plants. But Herman has herded with the pacifists and is not ready to take strong measures. But he sees his chums going to war and he seeks to enlist in the United States Army, but is rejected because of a weak heart. His father announces a change of heart and so plans that Herman nearly blows up a plant in the belief that he is helping the cause of America, but he discovers the old man's perfidy and proves himself to the country which has given him his chance.

Feature Fred Boulk as Herman Weber.

Program and Advertising Phrases: Showing the Lust of the Beastly Hun in Seeking World Dominion.
War Waged by Beastly and Brutal Enemy Brought to Our Own Doors.
Time to Awake! The Beastly Hun Is Knocking at the Gate!
Picture Version of a Possible Hun Invasion of United States.
Inspiring the Will to Win Against the Rampant Beastliness of the Hun.
Crushing the Viper Who Has Warmed Himself on the American Hearthstone.

Advertising Angles: The title is the best angle, so play this up all over your section. Offer it as a true picture of a problem many families face. Play it up as a melodrama rather than as a propaganda play and the propaganda will better care for itself.

Advertising Aids: Two one-sheets, one three-sheet, one 24-sheet. Heralds, and twenty-four 11x14 photos for lobby display.

"THE MARRIAGE RING"

Thomas H. Ince Presents Enid Bennett in the Story of a Girl Who Made an Unfortunate Choice.

Cast.

Anne Mertons.....Enid Bennett
Rodney Heathe.....Jack Holt
Hugo Mertons.....Robert McKim
Aho .....Maude George
Koske.....Charles K. French
Mrs. Heathe.....Lydia Knott

Directed by Fred Niblo.

The Story: Annie Mertons, a woman of refinement, has married Hugo Mertons, who proves to be a card-sharper. Unable to escape the bond, she is forced to aid him in his nefarious schemes, but plans to escape. Mertons, seeing this, arranges to go to Honolulu, where she will be given less liberty. She has a quarrel just before their departure, and in the struggle that follows the revolver he has drawn is discharged. Mertons falls, and Annie, believing that she has killed him, flees to Honolulu. On the steamer she attracts the attention of a young sugar planter, who takes her to his mother. Mertons, who was not killed, follows with Koske, a German spy, who plots to burn the sugar plantation. He locates Annie and imprisons her in a hut, where she overhears their plans to burn the plantation of the man she loves. She saves the property and Mertons is killed, leaving her free, at last, from The Marriage Ring.

Feature Enid Bennett as Anne Mertons, Jack Holt as the wealthy sugar planter and Robert McKim as Hugo Mertons.

Program and Advertising Phrases: Paramount Pictures Living Up to Brand Name Presents Enid Bennet in Gripping Photoplay.
Fred Niblo and Enid Bennett, Bride and Groom, as Director and Star.
John Lynch's Specially Written Scenario Best Suits Pretty Star.
Tense and Inspiring Screen Drama of Real Life with Love Requited.
Typical Hawaiian Scenes Give Photoplay Ideal Settings.
May the Marriage Ring Be Limited in the Confines of Its Significance?

Advertising Angles: Draw upon the increasing popularity of Miss Bennett and tell that this picture is the first production work of Fred Niblo who was the original "Hit the Trail Holliday," the play having been written for him by his brother-in-law, George M. Cohan. He is a well known actor, vaudeville player and lecturer and has a good following here and in Australia who can be interested in his new work.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released August 26.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

PHOTO-GRAVURE PROGRAM

4 pages; size, 8½ inches long and 5½ inches in width. Picture covers nearly entire front page. 35 BIG NAMES. Write for specimens. $3.00 per thousand in any quantity desired.

New Colored Catalogue Now Ready

The Photo-gravure program is a real souvenir and will bring you more patrons.

LARGE HAND-COLORED PICTURES

Size, 22x28 inches. Every prominent player .....75c. each

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PHOTOGRAPHS, size 8x10, of all the prominent players, 600 different names, 20c. each.

LARGE PICTURES, HAND COLORED, size 11x14, all the prominent players, 20c.

SMALL PHOTOGRAPHIC CARDS of all players, $4.00 per thousand.

SINGLE COLUMN CUTS of every prominent player, 50c. each.

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THE OFFICIAL ORGAN OF

THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

"ON THE QUIET"

Adolph Zukor Presents John Barrymore, the Star of Stage and Screen, in One of Augustus Thomas' Huge Stage Successes.

Cast.

Robert Ridgway.....John Barrymore
Judge Ridgway.....Frank Losee
Horace Colt.....J. W. Johnston
Hix .....Al Hickman
Ethel Colt.....Helen Greene
Agnes Colt.....Lois Meredith
Duke of Carbondale.....Cyril Chadwick
McGeachy.....Frank H. Belcher

Directed by Chester Withey.

The Story: Robert Ridgway, the rather wild son of Judge Ridgway, loves Agnes Colt, who, under the terms of her father's will is to receive $20,000,000 if she marries a man approved by her brother, who is executor. The brother does not approve of young Ridgway's wild oats, and Bob returns to college with a promise to behave better. But before he goes he persuades Agnes to marry him "on the quiet." He finds college a bit slow. He starts something more than he anticipated, and to save a scandal is forced to take Agnes and her maid on his yacht. The brother learns of this and indignantly demands that Robert right the "wrong" he has done with an immediate marriage, and only too gladly Bob marries his wife a second time.

Feature John Barrymore as Robert Ridgway and Lois Meredith as Agnes Colt.

Program and Advertising Phrases: Augustus Thomas and Willie Collier's Great Stage Success Translated to the Screen.
Greatly Successful Stage Comedy Exploited in Motion Pictures.
Jack Barrymore Returns to the Screen in Ideal Photo-Comedy.
How a Harem-Scarem Chap Got Into Hot Water and Safely Out Again.
Acid Test Applied to Reckless Youth Proves True Metal.

Advertising Angles: Do not confuse Jack Barrymore with Lionel, who has been in pictures for some time. Identify him as the star of "The Man from Mexico" and "Are You a Mason," also screened by Paramount. Tell your patrons that he is a Barrymore and a Drew, the very bluest blood in the aristocracy of the stage. The past two seasons he has played Peter Ibbetson on the speaking stage. If he has played your town make use of this, but in any event take extra space to hammer home the fact that here is one of the best light comedians now on the stage in a ripping comedy by a leading dramatic author.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 1.

"INSIDE THE LINES"

The Inter-Ocean Film Corporation Presents Lewis S. Stone in Earl Derr Biggers' Great Stage Success of the Same Title.

The cast includes Louis Stone and Marquerite Clayton.

The Story: A German spy is detailed to follow Captain Woodhouse from Egypt to Gibraltar. A second spy follows him to come to his aid if need be or to dispose of him should he show signs of treachery. This latter is disposed of by a former Berlin detective, but Woodhouse is taken, drugged, to the home of a German secret agent, and the spy, who closely resembles him, assumes his papers and personality and gains entree to the fortress in "The Rock." He is supplied by the hotel keeper —also in the German service—with the plans of the mine firing room. The detective warns the Governor General, who sends an aide to report. The latter also proves to be a spy and works with the man from Berlin to destroy the British grand fleet when it visits Gibraltar. Then comes a surprise denouement that works to a whirlwind finish.

Feature Louis Stone and Marguerite Clayton.

Program and Advertising Phrases: Greatest of Stage Melodramas Revived in Vivid Picture-plot Portrayals.
Outwitting the German Spies Hero Falls Victim to Dan Cupid.
Tense Drama of Patriotic Inspiration Sweetened by True Love.
Greatest of Spy-Dramas Translated from Stage to Screen.
Inspiring Patriotic Enthusiasm While Thrilling the Emotions.
Spies—Love—Intrigue—Adventure: All Blended in Gripping Episodes.

Advertising Angles: This play was one of the first of the stage war plays and was a notable success in New York and elsewhere. It has a sound and well-constructed story with a strong surprise finish. Play it up strong in the newspapers, emphasizing the stage success but telling that it makes a capital film story as well —which is not always true of stage plays. Work such captions as "Get inside the lines with Lewis Stone," "Go to—Gibraltar," and similar catch phrases. For window work the magazines and papers will give you illustrative material for cards telling your patrons to see why the big battleships were not destroyed.

Advertising Aids: Two styles each one, three and six sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet.

Released August 26.

"BONNIE ANNIE LAURIE"

William Fox Presents Peggy Hyland in the Story of Another Girl Who "Gave Her Promise True" and Kept It.

Cast.

Annie Laurie.....Peggy Hyland
Sandy Laurie.....Henry Hallam
Captain McGregor.....William Bailey
Lieutenant Hathaway.....Sidney Mason
Andy McGregor.....Dan Mason
Nan, the nurse.....Marion Singer

Written by Hamilton Thompson.

Staged by Harry Millarde.

The Story: Annie Laurie becomes betrothed to Donald McGregor, who goes to war. Annie later meets a stranger and falls in love with him; her father drives him away, and she follows. The stranger, ill with fever, becomes delirious and wanders away to London, where he is restored to reason; he is Lieutenant Hathaway of the U. S. A. Annie, having returned home, is cast out by her father. She goes to France as a nurse. On returning to the battlefield, he is wounded while helping Donald, and both are brought to Annie's ward. Torn by con-

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

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flicting emotions, she decides that happiness is to be found in keeping her promise to Donald, so Hathaway goes back to the trenches.

Feature Peggy Hyland as Annie Laurie and William Bailey as Captain McGregor.

Program and Advertising Phrases: Here's the Girl You've Sang About.
The Sweet Scotch Lassie Who Ga'e Her Promise True.
How the Great War Answered an Absorbing Love Problem.
Here's a War Nurse Who Had to Choose Between Two Wounded Lovers.
Brave Nurse Who Placed Duty Above All Other Considerations.
Battlefields Provide Consolation for Rejected and Dejected Suitor.
When Two Rival Lovers Met First in No Man's Land.

Advertising Angles: Tell that this story offers a problem that presently will confront many American women; their duty to a returned sweetheart who has suffered permanent incapacity. Tell that it is not a war play, though it has some big war scenes, but rather a problem rising from the war, without claptrap appeals, but with a strong, gripping motive. In your press work play up the angles this story presents and, if possible, get others to comment. Ask, should a woman's promise be always sacred, and what is a woman's duty to the man she loves.

Advertising Aids: One, three and six-sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released in September.

"LOVE'S LAW"

The Mutual Film Corporation Presents Gail Kane in the Five-Act Story of a Girl Who Took the Better Way—and Won.

Cast.

Sonia Sariloff.....Gail Kane
Andrew Hamilton.....Courtenay Foote
John Lorimer.....Reed Hamilton
Alexis Khalkoff.....Frederick Jones
Olga .....Augusta Perry
Ivan .....Walter Deming
Mrs. Grey.....Matilda Baring
Kalma .....Emil La Croix

The Story: Sonia Sariloff, a pretty American-born Polish girl, is the ward of her uncle, a mill hand. He regards her as an incubus, since she will not work and spends her time playing the violin. Oppressed by a cut in wages, he sells Sonia's violin to Andrew Hamilton, the mill owner. Sonia goes to demand her property, and Hamilton, recognizing her ability, procures for her a musical education. But when he demands that Sonia pay the price he names for a career she returns to the poverty of the mill village and nurses its unfortunate inhabitants through an epidemic brought about through the unsanitary conditions in Hamilton's mills. He searches her out and finds her down with the dread disease. He nurses her back to health, and improved mill conditions is one of his wedding presents to her.

Feature Gail Kane as Sonia and Courtenay Foote as Andrew Hamilton.

Program and Advertising Phrases: Problem Drama of Tense Interest Makes Clear the Fight Between Oppressed and Oppressors.
Labor Problems Solved in Gripping Drama of Sociological Import.
Gripping Love Story Woven Into Prevailing Problem of Labor.
How a Good Girl Changes Labor Conditions in Oppressed Community.
What the Mill Hands Owe to Young Girl Who Fought Their Battles.
Sociological Problems Cleverly Woven Into Gripping Labor Issues.

Advertising Angles: The labor angle is the best to work from in this picture unless you are located so that you are well out of the labor element. Play up the bravery of this girl of the people and the schemes of the mill owner. Tell how a girl worked reform in one mill. There is also a minor angle to work in the interest musicians will feel for this story. Work this along the lines of "Fiddle and I," if you can locate this poem, and tell of the girl who was willing to give up a career to keep faith with herself.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three-column cuts and mats. Program cover cut. Lobby display, 11x14 and 22x28. Press sheet.

Released September 1.

"HER MAN"

The Advanced Motion Picture Corporation Presents Elaine Hammerstein in a Colorful Story Based Upon Charles Neville Buck's "The Battle Cry."

Cast.

Juanita Holland.....Elaine Hammerstein
"Bad Anse" Havey.....W. Lawson Butt
Roger Malcolm.....George Anderson
"Good" Talbot.....Carleton Macy
"Old Milt" McBriar.....Erville Alderson
"Young Milt" McBriar...Cecil Chichester
Jeb Havey.....George Cooper
Dawn Havey.....Violet Palmer
Mrs. Fletch Havey.....Josephine Morse

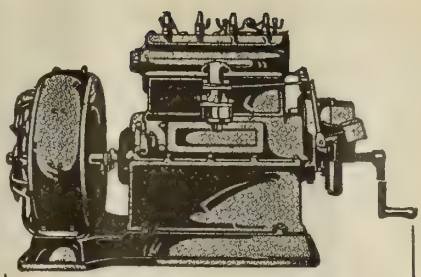
Directed by Ralph W. Ince.

The Story: Juanita Holland, born to wealth and refinement, gives up her social career to minister to the people of the Cumberland Mountains, whence her ancestors have sprung. The Havey-McBriar feud is at its height, and Juanita regards "Bad Anse" Havey as her chief opponent. But as the days pass, the feud goes on; she finds that he is trying to end the feud, but in his own way. Then the McBriars start to get Anse as he leaves Juanita's cabin and the old spirit rouses in the girl when Anse, badly wounded, crawls back to her. She stands off the feudists, and when succor comes she marries Anse, whom she believes to have been fatally wounded, but his injuries are not mortal and a new condition arises in the valley.

Feature Elaine Hammerstein as Juanita Holland and W. Lawson Butt as "Bad Anse" Havey.

Program and Advertising Phrases: Gripping Photo-Drama Based on Charles Neville Buck's Novel, "The Battle Cry."
Society Girl Goes Into the Mountains to Reform a Whole Community.
Wild Life in the Cumberland Mountains Reflected in Actual Photography.
How a Northern Girl Fared in Her Attempt to Eliminate Mountain Feuds.
Wild Life and Steadfast Love in the Great Ranges of the Cumberland.
Stirring Adventure Woven Into a Story of True Love in the Mountains.

Advertising Angles: Play up the fact that this story is taken from a well known novel and get the booksellers to display copies if they have them. The best angle for the newspaper work is Juanita's reversion to the spirit of her ancestors when she joins in the feud. Much can be done along this line. For teaser stuff and throwaway cards use such lines as "Would



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60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
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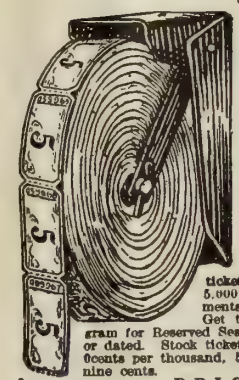
OSHKOSH, WISC.



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Your own special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES

Five Thousand	$1.25
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Twenty-five Thousand	5.50
Fifty Thousand	7.50
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National Ticket Co., Shamokin, Pa.

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MOVING PICTURE THEATRES

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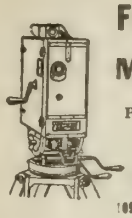

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GEORGE W. BEYNON
505 Fifth Avenue New York

you like to be her man?" "Who is Her Man," etc.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released September 8.

"PETTICOATS AND POLITICS"

The Plaza Pictures Presents Anita King, "The Outdoor Girl," in a Delightfully Brisk Story of a Woman Who Played Politics in a Mining Camp.

Cast.

Ann Murdock.....Anita King
Leonard Blair.....R. Henry Grey
Keno Bill Maguire.....Gordon Sackville
Joe Roberts, the Sheriff.....Chas. Dudley
Mrs. Lou Winters.....Ruth Lackaye

Directed by Howard M. Mitchell.

The Story: It is election time in Red Dog, Nevada, and Ann persuades the women to nominate a ticket in opposition to the poltical ring. Unable to vote, the women persuade their husbands to vote for them, and they win. Ann is elected sheriff; the prisoners are put to work and made to clean the streets; there is a big celebration, and the disgruntled politicians release the prisoners, locking the women up in their place. Leonard Blair, a tenderfoot, comes to their rescue, and he is "framed" and accused of robbing the express office, and arrested. Ann learns the truth, confronts the politician who is the real thief. He tells her she is too late to save Blair. However, after a wild midnight ride, she rescues Blair, bringing the story to a happy conclusion.

Feature Anita King as Ann Murdock and R. Henry Grey as Leonard Blair.

Program and Advertising Phrases: Feminists Carry Their Primaries by Winning Votes at Pistol's Point.
Picketing the White House Don't Compare with Pistoling Voters.
Twelve Women Constitute a Jury in Manless Court of "Justice."
Satirical Western Comedy-Drama on Woman Suffrage.
Anita King, the Out-Door Girl, Experiments in Love and Politics.

Advertising Angles: Make a special appeal by form letter or circular to the suffrage clubs, and play up in all your advertising the fact that this is a story of women in politics. Make it plain that it is not a satire or burlesque, but a comedy with strong melodramatic situations. For a splash get out some home-made placards announcing a poltical rally at Ann Murdock's restaurant. Add that details may be had at your theatre. Get these out the morning you open with the play and use plenty of them.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

Released August 26.

PICTURE THEATRES PROJECTED.

ALTUS, ARK.—Moving picture theatre has been opened here by Garland Hamm.

NEW BRITAIN, CONN.—George Halloby has sold scenic moving picture theatre to John Charles and Michael Contaras.

CHICAGO, ILL.—Henry L. Newhouse, 5,000 Woodlawn avenue, is preparing plans for moving picture theatre to be erected at 14 and 16 W. Randolph street for Jones, Linick & Schaefer.

CHICAGO, ILL.—Property at northeast corner Clark and Devon streets has been leased by Alexander Newton. He plans to erect three-story building to include moving picture theater, with seating capacity for 1,466 persons. New structure will cost $125,000.

ROCKFORD, ILL.—Columbia Theatre Company has been incorporated with $25,000 capital by Herman Hexter and W. D. Spsbein for purpose of operating Columbia Theatre on Kishwaukee road.

MURRAY, IA.—Beulah Stewart has disposed of Gem Theatre to J. F. Wortham, of Centerville.

SHELDON, IA.—Strand Theatre will be remodeled.

SIOUX CITY, IA.—Purston Estate will expend $2,500 improving theatre at 322 W. 7th street.

JUNCTION CITY, KAN.—Junction City Amusement Company has plans by C. D. Turnbull for one-story moving picture theatre, 24 by 110 feet, to cost $10,000.

SPRINGFIELD, MASS.—E. J. Pinney, 264 Main street, has contract to make alterations to theatre for Dwight O. Gillmore, Court Square Theatre building, to cost $25,000.

RED WING, MINN.—Manager Nielsen is having plans prepared for remodeling Auditorium Theatre so as to reopen early in September.

KANSAS CITY, MO.—Hugo Braecklein, Rialto building, has plans by George Carman, 509 Reliance building, for one-story addition to theatre, 36 by 50 feet.

DAVENPORT, NEB.—Moving picture theatre has been opened here by C. Candey.

LINCOLN, NEB.—Oliver Theatre will reopen as soon as improvements are completed.

CAMDEN, N. J.—William Wrifford, West and Mickel streets, has contract to build an extension to moving picture theatre for Morris Handler, 429 Kaigh avenue, to cost $2,500.

CLEVELAND, O.—A. A. Silberberg has leased new $75,000 store and theatre building at 8410 Lorain avenue to Howard Reif.

CINCINNATI, O.—Elzner & Anderson, Citizens building, are preparing plans for $125,000 auditorium to be erected at Zoological Garden.

EUGENE, ORE.—Oregon Theatre has opened under management W. S. Humphrey.

REEDSPORT, ORE.—Moving picture theatre has been opened here by A. F. Edwards.

PHILADELPHIA, PA.—Henon & Boyle have contract to make alterations to Stanley Theatre, to cost $3,000.

PHILADELPHIA, PA.—Berks Amusement Company, care Wilmer & Vincent Theatre Co., 37 W. 42d street, New York, has plans by Hoffman Co., 1428 S. Penn Sq., Philadelphia, for remodeling one-story theatre building, to cost $35,000.

PHILADELPHIA, PA.—Morris Gerson has contract to erect one-story brick moving picture theatre, 85 by 84 feet at 1018-28 Ritner street, to cost $25,000.

ROSSITER, PA.—M. Fera has plans by Howard & Harrington, DuBois, Pa., for one-story moving picture theatre, 30 by 80 feet, to cost $20,000.

FLORENCE, S. C.—J. M. O'Dowd has indefinitely postponed erection of moving picture theatre.

DALLAS, TEXAS.—Dallas Opera House has let contract to Watson Company to remodel building at cost $15,000.

ALEXANDRIA, VA.—Surprise Theatre at King and Washington streets, will be enlarged and seating capacity increased accordingly.

RICHMOND, VA.—Straus & Gunst have let contract to John T. Wilson, Mutual building, to erect vaudeville and moving picture theatre at 712 E. Broad street, to cost $40,000.

PHOTOPLAYLETS
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ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

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WILLIAM VOGEL PRODUCTIONS, Inc
EXPORTERS
CHAPLIN FILMS
1476 BROADWAY
NEW YORK

July 10th, 1918.

Cine-Mundial,
516 Fifth Ave.,
New York, N. Y.

Gentlemen:

It is a pleasure to give praise where praise is merited. We therefore take pleasure in giving this tribute to Cine-Mundial.

When we were first approached regarding space in Cine-Mundial, we were skeptical as to the value of such advertising and several parties took particular pains to point out to us that such advertising would be wasted.

It is with gratitude that we acknowledge the fact that every sale we have thus far made in the Spanish and Portugese speaking film markets of South America, Central America and Europe is directly or indirectly attributable to the influence of Cine-Mundial advertising.

You will be glad to know that we have disposed, on our terms, of the rights to the FIRST NATIONAL MILLION DOLLAR CHAPLIN SERIES to all territories that you cover, except Brazil, Peru, Bolivia and Equador - and that in the short time since we first used your publication.

Very truly yours,

WILLIAM VOGEL PRODUCTIONS Inc.

President.

It has been for some time noticable and is now generally conceded that every active, reputable exporter of films and motion picture accessories never fails to carry an announcement monthly in

CINE-MUNDIAL is the Who's Who of the film export field.

Its advertisers have the bulge on the also-rans whose affairs are not yet sufficiently organized to keep the trade advised through the advertising columns of

CINE-MUNDIAL

THE EXPORT EDITION OF THE MOVING PICTURE WORLD

CHALMERS PUBLISHING CO. 516 FIFTH AVE. NEW YORK CITY

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

WANTED after Aug. 15th position as manager motion picture theatre. Sober, reliable married man. Four years' experience. Address Box 58, Racine, Ohio.

FIRST-CLASS ORGANIST desires immediate position. Thoroughly trained musician. Experienced, reliable man. Fine picture player and soloist. Splendid library. Good organ and salary absolutely essential. "Organist," Box 472, Hagerstown, Maryland.

AT LIBERTY—A-1 musical director. Piano, vaudeville, musical comedy, pictures a specialty; strictly sober and reliable. Address, Jerry Jerreld, 1205 Hampden street, Holyoke, Mass.

MOTION picture operator, eight years' experience, wishes position. Write P. O. Box 254, Elmsford, New York.

EXPERT cameraman, with camera and nine northern lights. Will make local or educational movies anywhere. Ray, 326 Fifth avenue, New York City.

LIVE WIRE organist-orchestra leader, 33 years old, available for position where six working days prevail. Recently concluded three years' choicest engagement here. Splendid recommendations; adequate library. Good salary and favorable working conditions absolutely essential. Forrest Gregory, 41 Locust street, Rochester, New York.

CAMERAMAN, now employed, experienced General Film program releases, industrial, scenic, dramatic. Address "Cameraman," care Moving Picture World, Schiller Building, Chicago, Ill.

I. A. OPERATOR desires steady position. Sober, reliable, married man, class 4-A. Address G. C. Johnson, Box 74, Metropolis, Ill.

HELP WANTED.

WANTED—A Sub-Manager, having general experience in the management of film distribution, the keeping of records, the making of contracts, etc. A knowledge of the trade in Great Britain would be valuable. Full particulars required. Box 50, Moving Picture World.

BUSINESS OPPORTUNITIES.

SIDE LINE for live wire—movie theatre program at surprisingly reasonable price. Will interest every exhibitor; can be sold in spare time, during day or evening. Commission continues until exhibitor quits. Write for proposition. Exhibitors' Program Company, 938 Penn avenue, Pittsburgh, Pa.

FILMS FOR SALE OR RENT.

THREE hundred one and two-reel subjects; send for list. Variety Pictures Corporation, 412 East Baltimore street, Baltimore, Maryland.

FOR SALE—The following serials: Crimson Stain Mystery, 32 reels; Mysteries of Myra, 31 reels; Beatrice Fairfax, 30 reels; also the following pictures: Ocean Waif, 5 reels; Jockey of Death, 5 reels; Jeffrey, 6 reels; Flower of Faith, 5 reels; Dante's Inferno, 5 reels; new prints. National Film Exchange, 145 West 45th street, New York City.

CAMERAS, ETC., FOR SALE.

LISTEN—Cameramen, directors, laboratory managers, exchanges, operators, stamp brings invaluable novelty catalogue concerning you. Eberhard Schneider, 219 Second Avenue, N. Y. City.

IF YOU CONTEMPLATE MAKING MOTION PICTURES, OR IF YOU EXPECT TO BE INTERESTED IN A MOTION PICTURE CAMERA IN THE NEAR FUTURE, DO NOT FAIL TO GET IN TOUCH WITH BASS. Our record-breaking prices on high-grade standard guaranteed Motion Picture Cameras is the result of painstaking effort and specialization in cameras and nothing else. A few samples of our bargains: 400 ft. capacity Prestwich, Goerz Hypar F:3,5 lens in Micrometer mount at $165.00. 200 ft. Ernemann Model A, fitted with F:3.5 lens, $125.00. 200 ft. Universal with Tessar lens. New list, $400.00. Our price $265.00. 400 ft. Pathe Professional Special model with all adjustments. Our price $325.00. Every item guaranteed. BASS CAMERA COMPANY, Charles Bass, President, 109 N. Darborn St., Chicago, Ill.

200 FT. DAVSCO M. P. Camera, 50 MM. B. & L. Tessar lens, F:3.5, with panoramic and tilting top tripod, $97.50. DAVID STERN COMPANY, in business since 1885, 1027-1029 Madison St., Chicago, Illinois.

EQUIPMENT FOR SALE.

3,000 OPERA CHAIRS, 75c up; three asbestos booths, steel film vault, asbestos curtain; get best and save half. J. P. Redington, Scranton, Pa.

2 POWER'S 6A machines. Hertner transverter, 340 seats, silver fibre screen, used six months. L. Willan, 2712 Garfield street, Lincoln, Nebraska.

THE SUREST ROUTE TO THE CONSUMER

DETERMINE your route by the goal you wish to reach.

Remember that the MOVING PICTURE WORLD dominates the field of the motion picture industry—not only in quantity and quality circulation, but in reader interest, and confidence, the final test that determines the value of a publication to advertisers.

If you are dealing in anything moving picture theatres use, either pictures, projection machines and accessories, the MOVING PICTURE WORLD will carry your business story to the buyer you seek in this vast market.

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SPECIALTIES

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Empire City Film Lab., Inc.
345 West 40th St., New York City
Bryant 5437 Bet. Eighth and Ninth Aves.

MINUSA Gold Fibre Screens

The only screen built to the specifications of the theatre in which it is to be used.

You'd naturally expect the world's largest producers of Moving Picture Screens to construct the best screen. We do!

Write and let us tell you about Minusa screens and send you samples.

Some sections still available to dealers

THE UTMOST IN SCREENS

MINUSA CINÉ SCREEN CO.,
Bomont & Morgan St. Louis, Mo.

SCREENS BUILT BY BRAINS

WHITE A.C. SPECIAL

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GIVE PERFECT

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The advance of modern motion picture photography has exerted a marked influence on modern projection. The exhibitor is selecting his light source with great care. The following requirements must be fulfilled by the light source in order that the picture projected on the screen be pleasing to the eye.

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NATIONAL CARBON COMPANY, Inc., Cleveland, Ohio

KNOWLEDGE BRINGS SUCCESS

Messrs. Exhibitor, Exchangeman, Operator, and Film Men Everywhere:—The moving picture business is one of the youngest but one of the leading industries of the world to-day. We may well be proud to be connected with it. Are you keeping up? Do you know all about it? It will yield larger returns for an equal amount of work to the men who know. Each weekly issue of the MOVING PICTURE WORLD contains more up-to-date information than you can get from all other sources. Subscribe now if not already on our mailing list. You will get your paper hours earlier than from the newsstand and it costs $4.80 less.

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SIX MONTHS.....$1.50
See title page for rates Canada and Foreign

MOVING PICTURE WORLD
516 Fifth Avenue, New York

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Please fill in the name of your **Theatre**.....
Cut Out and Mail To-day—Now!

List of Current Film Release Dates

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Drama).
The Jest of Talky Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Drama).
The Wooing of Riley (Wolfville Tale—Two Parts—Drama).

BLUE RIDGE DRAMAS.
(Ned Finley)

O'Garry Rides Alone (Two Parts—Drama).
The Man from Nowhere (Two Parts—Drama).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

Some Baby (One Part).
When You Hit—Hit Hard (One Part).
A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Snakeville Epidemic (One Part).
A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Busco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

No Children Wanted (Five Parts—Drama).
Miss Mischief Maker (Five Parts—Drama).
The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).

SCRANTONIA FILM COMPANY.
(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.
(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.
(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUGUST 18.

Winning Grandma (Baby Marie Osborne—Five Parts—Drama—Diando).
Hands Up (Episode No. 1—"The Bride of the Sun"—Three Parts—Drama—Astra).
Bride and Gloom (Harold Lloyd—One Reel—Comedy—Rolin).
Caracas, Venezuela (One Reel—Educational—Post Film).
Official War Review No. 8 (One Reel—Topical).
Hearst-Pathe News No. 68 (Topical).
Hearst-Pathe News No. 69 (Topical).

RELEASES FOR WEEK OF AUG. 25.

The Girl from Bohemia (Irene Castle—Five Parts—Comedy-Drama—Astra).
Hands Up (Episode No. 2, "The Missing Prince"—Two Parts—Drama—Astra).
Nipped in the Bud (Toto—One Reel—Comedy—Rolin).
A Sun-Kissed Isle (One Reel—Educational—Post).
Official War Review No. 9 (One Reel—Topical).
Hearst-Pathe News No. 70 (Topical).
Hearst-Pathe News No. 71 (Topical).

RELEASES FOR WEEK OF SEPT. 1.

Hands Up (Episode No. 3, "The Phantom and the Girl"—Two Parts—Drama—Astra).
Two Scrambled (Harold Lloyd—One Reel—Comedy—Rolin).
After Twenty Years—Porto Rico (One Reel—Educational—Post Film).
Official War Review No. 10 (One Reel—Topical).
Hearst-Pathe News No. 72 (Topical).
Hearst-Pathe News No. 73 (Topical).

RELEASES FOR WEEK OF SEPT. 8.

Her Man (Elaine Hammerstein—Six Parts—Drama—Advanced).
Hands Up (Episode No. 4, "The Phantom Trail"—Two Parts—Drama—Astra).
The Dippy Daughter (Toto—Comedy—Rolin).
Georgetown, British Guiana (Educational—Post).
Official War Review No. 11 (Topical).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 15.

The Honest Thief (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 5, "The Runaway Bride"—Two Parts—Drama—Astra).
Punting With Sugar (Educational—Post).
Official War Review No. 12 (Topical).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).

Paramount Pictures Corp.

PARAMOUNT-MACK SENNETT COMEDIES.

Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girls.

PARAMOUNT-ARBUCKLE COMEDIES.

July 6—Good Night Nurse.
Aug. 18—The Cook.

FAMOUS PLAYERS-LASKY CORP.
Paramount Features.

Aug. 12—Fedora (Pauline Frederick—Five Parts—Drama).
Aug. 19—In Pursuit of Polly (Billie Burke—Five Parts—Drama).
Aug. 26—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 26—The Marriage Ring (Enid Bennett—Five Parts—Drama).
Sept. 1—On the Quiet (John Barrymore—Five Parts—Drama).
Sept. 1—The Source (Wallace Reid—Five Parts Drama).
Sept. 8—The Girl Who Came Back (Ethel Clayton—Five Parts—Drama).
Sept. 8—The Cruise of the Make-Believes (Lila Lee—Five Parts—Drama).
Sept. 15—Out of a Clear Sky (Marguerite Clark—Five Parts—Drama).
Sept. 15—Vive La France (Dorothy Dalton—Five Parts—Drama).
Sept. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).

Artcraft Pictures.

Aug. 5—Bound in Morocco (Douglas Fairbanks—Five Parts—Drama).
Aug. 12—The Great Love (Griffith's—Five Parts Drama).
Aug. 19—Riddle Gawne (W. S. Hart—Five Parts—Drama).
Aug. 26—Till I Come Back to You (Bryant Washburn—Five Parts—Drama—De Mille).
Sept. 1—Heart of the Wilds (Elsie Ferguson—Five Parts—Drama).
Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).

SUCCESS SERIES (REISSUES).

Sept. 1—The Eagle's Mate (Mary Pickford—Five Parts—Drama).
Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

July 22—Wellington and the North Island of New Zealand.
July 29—Down South in New Zealand.
Aug. 5—Who's Who in the Zoo (Scenic).
Aug. 12—Along the Queensland Coast.
Aug. 19—The Cruise of the Aki Maru.
Aug. 26—Sojourning in Sapporo.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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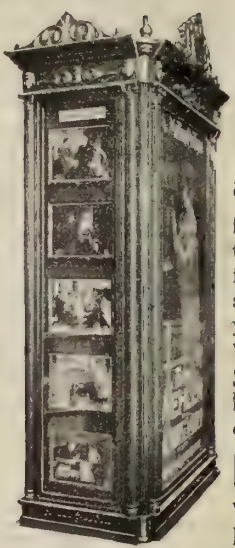

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306 West 42d Street New York City

RICHARDSON'S
MOTION PICTURE
HAND BOOK
FOR MANAGERS and OPERATORS
Published by
THE MOVING PICTURE WORLD

Moving Picture Machine Patents My Specialty
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PATENT ATTORNEY
LOAN AND TRUST BUILDING
WASHINGTON, D. C.
The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.
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DU PONT

List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Aug. 14—No. 37 (Topical)—03138.
Aug. 21—No. 38 (Topical)—03151.
Aug. 28—No. 39 (Topical)—03160.
Sept. 4—No. 40 (Topical)—03170.
Sept. 11—No. 41 (Topical)—03180.

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03159.
Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.

L-KO.

Aug. 7—Fools and Fires (Billy Armstrong—Two Parts—Comedy)—03128.
Aug. 21—Title Not Decided (Two Parts—Comedy)—03150.
Sept. 4—Her Whirlwind Wedding (Eva Novach—Two Parts—Comedy)—03169.

NESTOR.

Aug. 12—Don't Flirt (Marcia Moore—Comedy)—03136.
Aug. 19—The Pie-Eyed Piper (William Franey—Comedy)—03149.
Aug. 26—When Paris Green Saw Red (Neal Hart Comedy)—03158.
Sept. 2—Their Sporting Blood (Pat Rooney—Comedy)—03168.
Sept. 9—A Bum Bomb (Betty Schade—Comedy)—03178.

UNIVERSAL SPECIAL ATTRACTION.

Aug. 16—No release this week.
Aug. 17—A Woman's Fool (Harry Carey—Five Parts—Drama)—03147.
Aug. 24—No release this week.
Aug. 26—Around the Clock With the Rookie—03177.
Sept. 1—Bread (Mary McLaren—Six Parts—Drama)—03166.
Sept. 2—How Charlie Captured the Kaiser (One Reel Cartoon)—03139.
Sept. 14—Modern Love (Mae Murray—Six Parts—Drama)—03186.

UNIVERSAL SCREEN MAGAZINE.

Aug. 10—Issue No. 83 (Educational)—03130.
Aug. 17—Issue No. 84 (Educational)—03142.
Aug. 24—Issue No. 85 (Educational)—03152.
Sept. 1—Issue No. 86 (Educational)—03161.
Sept. 7—Issue No. 87 (Educational)—03171.
Sept. 14—Issue No. 88 (Educational)—03181.

UNIVERSAL SPECIAL FEATURE.

Aug. 17—The Brass Bullet (Episode No. 2—"The Muffled Man"—Two Parts—Drama)—03145.
Aug. 24—The Brass Bullet (Episode No. 3, "Locked in the Tower"—Two Parts—Drama)—03155.
Sept. 1—The Brass Bullet (Episode No. 4, "Smoked Out—Two Parts—Drama)—03164.
Sept. 8—The Brass Bullet (Episode No. 5, "The Mock Bride"—Two Parts—Drama)—03174.
Sept. 15—The Brass Bullet (Episode No. 6, "A Dangerous Honeymoon"—Two Parts—Drama)—03184.

UNIVERSAL CURRENT EVENTS.

Aug. 10—Issue No. 65 (Topical)—03131.
Aug. 17—Issue No. 66 (Topical)—03144.
Aug. 24—Issue No. 67 (Topical)—03153.
Sept. 1—Issue No. 68 (Topical)—03162.
Sept. 7—Issue No. 69 (Topical)—03172.
Sept. 14—Issue No. 70 (Topical)—03182.

STAR COMEDIES.

Lyons-Moran Pictures.

Aug. 10—Don't Shoot—03135.
Aug. 17—Give Her Gas—03148.
Aug. 24—Damaged Good—03157.
Sept. 1—Housecleaning Horrors—03167.
Sept. 7—The Extra Bridegroom—03176.
Sept. 14—Hearts and Let Us—03187.

WESTERN AND RAILROAD DRAMAS.

Aug. 3—The Human Target (Kingsley Benedict—Three Parts)—03122.
Aug. 10—The Trail of No Return (Eileen Sedgwick—Two Parts—Drama)—03132.
Aug. 17—Roped and Tied (Two Parts)—03144.
Aug. 24—The Whirlwind Finish (Two Parts)—03154.
Sept. 1—Beating the Limited (Neal Hart—Two Parts)—03163.
Sept. 7—The Flame of the West (Cleo Madison—Two Parts)—03173.
Sept. 14—Danger Ahead (Helen Gibson—Two Parts)—03183.

Mutual Film Corp.

STRAND.

Aug. 6—What Will Father Say—32-CST-1.
Aug. 13—The High Cost of Weddings (Elinor Field)—33-C-S-T-1.
Aug. 20—Winnie's Wild Wedding (Elinor Field)—34-CST-1.
Aug. 27—Her Friend, the Enemy (Elinor Field)—35-CST-1.

MUTUAL STAR PRODUCTION.

Aug. 4—Her Husband's Honor (Edna Goodrich—Five Parts—Drama)—25-FG-5.
Aug. 18—Hoosier Romance (Colleen Moore—Five Parts—Selig—Drama)—26-FC-5.
Aug. 25—No release this date.
Sept. 1—Love's Law (Gail Kane—Five Parts)—Drama)—27-FH-5.

MUTUAL.

Aug. 4—Screen Telegram (Topical)—44-T-1.
Aug. 7—Screen Telegram (Topical)—45-T-1.
Aug. 11—Screen Telegram (Topical)—46-T-1.
Aug. 10—Screen Telegram (Topical)—47-T-1.
Aug. 13—Screen Telegram (Topical)—48-T-1.
Aug. 17—Screen Telegram (Topical)—49-T-1.
Aug. 20—Screen Telegram (Topical)—50-T.
Aug. 24—Screen Telegram (Topical)—51-T-1.
Aug. 27—Screen Telegram (Topical)—52-T-1.

OUTING-CHESTER PICTURES.

Aug. 4—A Coorial of the Orinoco—6-0-1.
Aug. 11—A Dam Catastrophe—7-O-1.
Aug. 18—Statia With a Past—8-O-1.
Aug. 25—Pines Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-0-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 11—Friend Husband (Madge Kennedy—Five Parts—Comedy-Drama).
Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 2—The Turn of the Wheel (Geraldine Farrar—Five Parts—Drama).
Sept. 9—Peck's Bad Girl (Mabel Normand—Five Parts—Drama).
Sept. 16—Just For Tonight (Tom Moore—Five Parts—Drama).
Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Aug. 12—Billy's Fortune (Two Parts).
Aug. 26—Bill's Opportunity (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Aug. 5—The House of Mirth (All-star cast—Five Parts—Drama).
Aug. 12—Flower of the Dusk (Viola Dana—Five Parts—Drama).
Aug. 19—In Judgment of (Anna Q. Nilsson—Five Parts—Drama).
Aug. 26—Boston Blackie's Little Pal (Bert Lytell—Five Parts—Drama).
Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 4—The Price of Applause (Jack Livingston—Five Parts—Drama).
Aug. 4—Alias Mary Brown (Pauline Starke—Five Parts—Drama).
Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Abbe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 15—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 22—Blazing Through (William Desmond—Five Parts—Drama).
Sept. 22—Tony America (Francis McDonald—Five Parts—Drama).
Sept. 29—The Gray Parasol (Five Parts—Dr).
Sept. 29—Crown Jewels (Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

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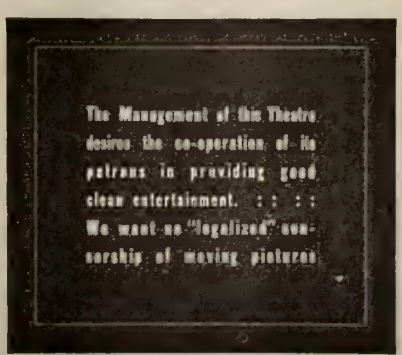
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List of Current Film Release Dates

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VITAGRAPH FEATURES.

Aug. 19—The Changing Woman (Hedda Nova—Five Parts—Drama).
Aug. 26—The Clutch of Circumstance (Corinne Griffith—Five Parts—Drama).
Sept. 2—The Green God (Harry Morey—Five Parts—Drama).
Sept. 9—A Nymph of the Foothills (Gladys Leslie—Five Parts—Drama).
Sept. 16—By the World Forgot (Hedda Nova—Five Parts—Drama).
Sept. 23—The Girl of Today (Corinne Griffith)—Five Parts—Drama).
Sept. 30—The Man From Brodneys (Earle Williams—Five Parts—Drama).

BIG V. COMEDIES.

Aug. 19—Dukes and Dollars.
Aug. 26—Flappers and Friskies.
Sept. 2—Mutts and Motors.
Sept. 9—Capers and Crooks.
Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 30—Hula Hulas and Hocus Pocus.

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.

A Fight for Millions.

Aug. 19—Episode No. 6—"The Spell of Evil" (Two Parts—Drama).
Aug. 26—Episode No. 7, "The Gorge of Destruction" (Two Parts—Drama).
Sept. 2—Episode No. 8, "In the Clutches" (Two Parts—Drama).
Sept. 9—Episode No. 9, "The Estate" (Two Parts—Drama).
Sept. 16—Episode No. 10, "The Secret Tunnel" (Two Parts—Drama).
Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept.—The Prussion Cur.
Why America Will Win.
Queen of the Sea (Annette Kellerman).

FOX STANDARD PICTURES.

Sept.—Riders of the Purple Sage (William Farnum).

EXCEL PICTURES.

Sept.—Bonnie Annie Laurie (Peggy Hyland).
Queen of Hearts (Virginia Pearson).

VICTORY PICTURES.

Sept.—Fame and Fortune (Tom Mix).
Kultur (Gladys Brockwell).
I'll Say So (George Walsh).
Mr. Logan, U. S. A. (Tom Mix).
The Strange Woman (Gladys Brockwell).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept.—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficiency.
Sept.—At the Front.
Sept.—To the Rescue.
Sept.—The Kaiser's New Dentist.
Sept.—Saving Russia.
Sept.—Our Four Days in Germany.

Feature Releases

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His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
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Betzwood, Pa.

Sandy Burke (Louis Bennison).
When East Meets West (Lady Tsen-Mei—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

The Dream Lady (Five Parts—Drama)—03124.
The Love Swindle (Five Parts—Drama)—03134.
Aug. 26—Fires of Youth (Ruth Clifford—Five Parts—Drama)—03165.
Sept. 2—That Devil Bateese (Monroe Salisbury—Five Parts—Drama)—03175.

EDUCATIONAL FILMS CORPORATION.

July 22—Mopping Up a Million (Happy Hooligan Cartoon — International — Half Reel).
July 29—Nexaca, the Power House of Mexico (Wright).
Wearers of Furs and Quills (Ditmars—Half Reel).
July 29—Pep (Katzenjammers Cartoon—International—Half Reel).
Aug. 5—The Southern Tourist (Bruce Scenic).
Aug. 5—His Dark Past (Happy Hooligan Cartoon—International—Half Reel).
Aug. 12—Mexico's Floating Gardens (Wright).
Aug. 12—Tramp, Tramp, Tramp! (Happy Hooligan Cartoon — International — Half Reel).
Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin)
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

W. W. HODKINSON CORP.

Releasing Paralta and Plaza Productions.

Aug. 19—A Law Unto Herself (Louise Glaum).
Sept. 2—The White Lie (Bessie Barriscale).
Sept. 9—Cupid Angling (Ruth Roland Douglas—Natural Color).

Plaza Productions.

Aug. 26—Petticoats and Politics (Anita King).
Sept. 9—Angel Child (Kathleen Clifford).

JEWEL PRODUCTIONS, INC.

The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama)—03097.
The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.

Among the Cannibal Isles of the South Pacific (Educational).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

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Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

July—The Safety Curtain (Norma Talmadge—Six Reels—Drama).
July—A Pair of Silk Stockings (Constance Talmadge—Five Reels—Drama).
Aug.—The Savage Woman (Clara Kimball Young—Five Reels—Drama).
Aug.—The Death Dance (Alice Brady—Five Parts—Drama).
Aug.—Her Only Way (Norma Talmadge—Six Parts)—Drama).
Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Aug. 11—Out of the Night (Catherine Calvert).
Aug. 11—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production)

WORLD PICTURES.

Aug. 5—Heredity (Barbara Castleton—Five Parts—Drama).
Aug. 12—The Beloved Blackmailer (Caryle Blackwell—Five Parts—Drama).
Aug. 19—Merely Players (Kitty Gordon—Five Parts—Drama).
Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).
Sept. 2—The Power and the Glory (June Elvidge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Sept. 16—T'other Dear Charmer (Louis Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 6—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

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Episode No. 4 ("The Grey Lady"—Two Parts—Drama).
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
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When Men Betray (Drama).

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The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
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The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).

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Oh What a Day.

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June 15—Straight and Narrow.

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The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.
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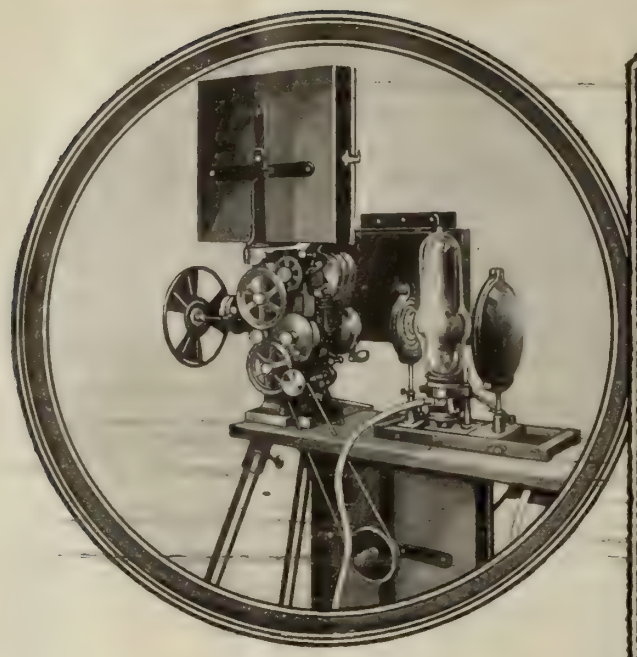

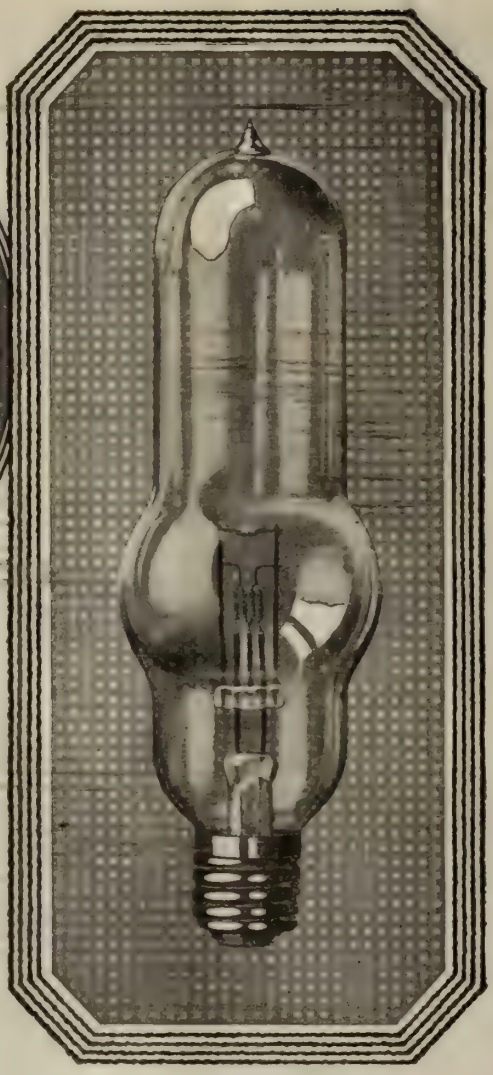

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Partial List of Distributors:

NEW YORK
United Theatre Equipment Corp.
729 Seventh Ave.
Independent Movie Supply Co.
729 Seventh Ave.
Chas. Beseler Co.
131 E. 23d St.

BOSTON
A. T. Thompson
15 Tremont St.
United Theatre Equipment Corp.
26 and 28 Piedmont St.

PHILADELPHIA
Phil. Elec. Co., Supply Dept.
132 So. 11th St.
United Theatre Equipment Corp.
1264 Vine St.
Williams, Brown & Earle
918 Chestnut St.

ATLANTA
Southern Theatre Equipment Co.
Atlanta, Ga.

DALLAS
Southern Theatre Equipment Co.
1815 Main St.

PITTSBURGH
United Theatre Equipment Corp.
940 Penn Ave.

OMAHA
United Theatre Equipment Corp.
13th and Harney Sts.

CLEVELAND
United Theatre Equipment Corp.
714 Huron Road

CINCINNATI
United Theatre Equipment Corp.
115 W. 4th St.

CHICAGO
United Theatre Equipment Corp.
514 S. Wabash Ave.

DETROIT
United Theatre Equipment Corp.
57 E. Elizabeth St.

MINNEAPOLIS
United Theatre Equipment Corp.
16 N. 7th St.

KANSAS CITY
Kansas City Mach. & Supply Co.
813 Walnut St.

ST. LOUIS
Erker Bros. Optical Co.
608 Olive St.

SAN FRANCISCO
G. A. Metcalf
117 Golden Gate St.

EDISON MAZDA C MOTION PICTURE LAMPS

47D-11

GENERAL ELECTRIC COMPANY

Simplex

"LET THE Simplex TWINS COMMAND YOUR FILMS"

Your Films are your Soldiers in the war for success.

And your Projectors are their Officers, who should command them effectively.

Now, we've nothing to suggest about the picking of your Soldiers. You know your public, its tastes and preferences.

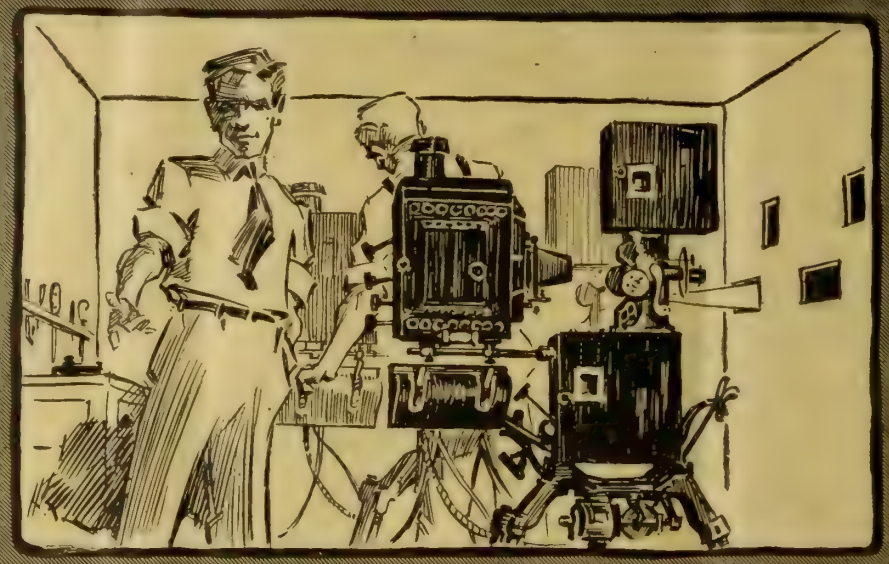
But we do say this: It's a losing fight you are waging if you pick the wrong Officers, and let your Soldiers run amuck on the screen.

But put the Simplex Twins at the head of your troops and you will win one important battle after another until victory is yours.

It will be the well earned victory that comes from presenting presentable subjects the Simplex way—the COME-AGAIN way.

Don't lead good films to failure. The Simplex Twins will lead them to success.

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



Projectionist Ray *says*

"**Power's Cameragraph** gets me because it never overlooks a bet.

"Take the reel magazines. Square, aren't they? Sure! The corners allow plenty of room for manipulating the reel. Easier for the fellow who operates, isn't it?

"Another thing. For lining up your machine with the screen you'll find Power's newest device the simplest ever. A mere turn of a screw with one hand—and the trick's done.

"It's this attention to every little thing that makes **Cameragraph service.** I'm strong for it, because

"It Puts the Picture on the Screen"

NICHOLAS POWER COMPANY

INCORPORATED

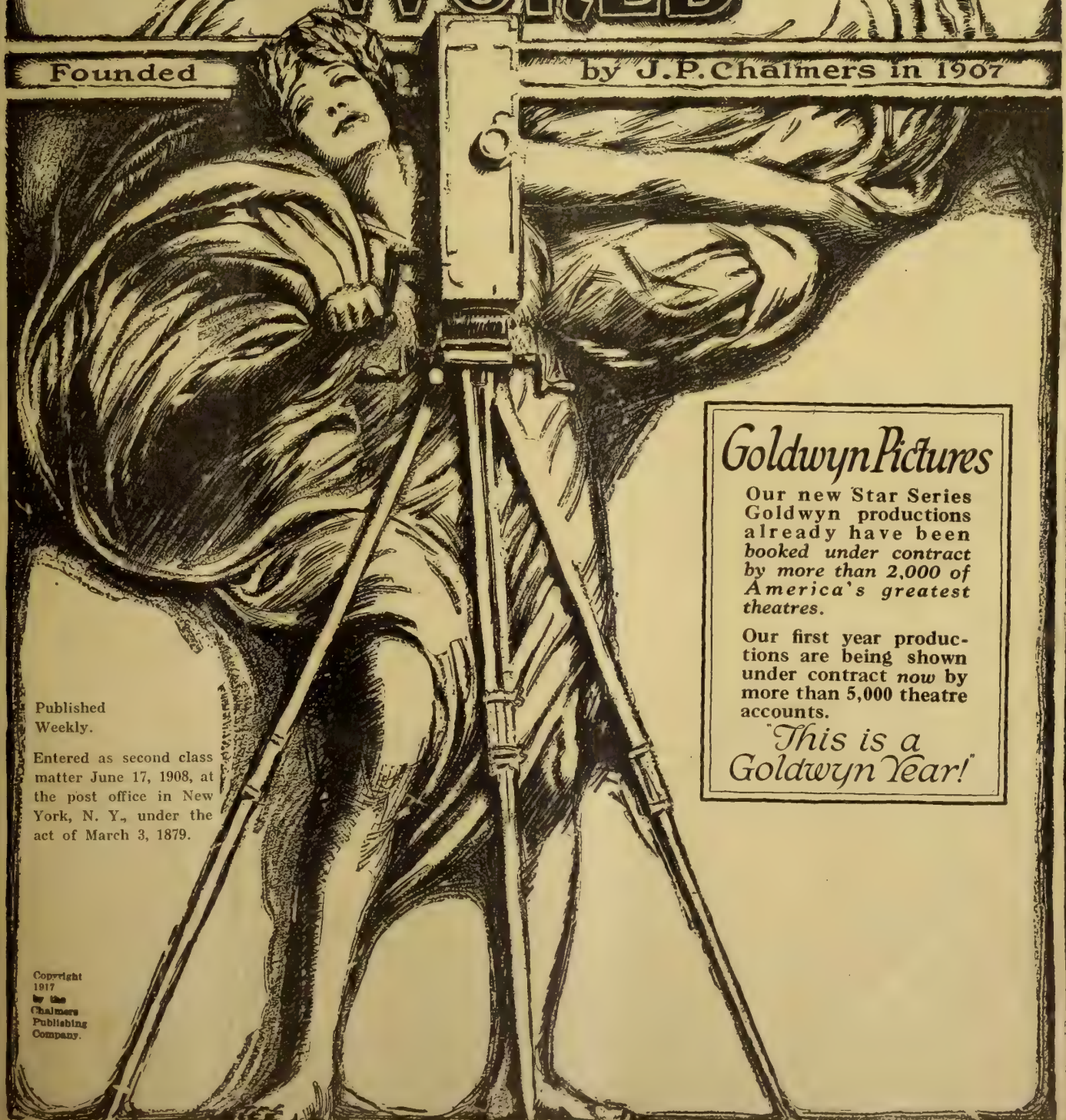
Pioneers of Projection

90 Gold Street, New York, N.Y.

Vol. 37, No. 11 September 14, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907



Goldwyn Pictures

Our new Star Series Goldwyn productions already have been *booked under contract by more than 2,000 of America's greatest theatres.*

Our first year productions are being shown under contract *now* by more than 5,000 theatre accounts.

"This is a Goldwyn Year!"

Published Weekly.

Entered as second class matter June 17, 1908, at the post office in New York, N. Y., under the act of March 3, 1879.

Copyright 1917 by the Chalmers Publishing Company.

Chalmers Publishing Company 516 Fifth Ave. New York

"—the people stood up and yelled"

And yet some Exhibitors wonder if they ought to repeat a picture at which people stand up and yell!

The Auditorium of Cuba City, Wisconsin, says of "The Kaiser, the Beast of Berlin": "Greatest picture we ever ran. It broke all records. The people stood up and yelled when the Kaiser got struck on the jaw and when the mighty blacksmith choked the Hun officer. We advertised it big and sure got the crowds. Although this picture was run in nearby towns three weeks before, we had the people return to see it again. This picture cannot be boosted too much."

—repeat—repeat!

A Telegram to You from One of Your Associates About "Triple Trouble:"

Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

1918 AUG 20 AM 1 08

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GEO KLEINE SYSTEM, DISTRIBUTORS FOR ESSANAY

63 EAST ADAMS ST CHICAGO ILL

CONGRATULATE YOU ON TRIPLE TROUBLE FELT A LITTLE NERVOUS DUE TO TRADE PAPER ADVERTISEMENTS FROM YOUR COMPETITORS I AM GLAD HOWEVER TO INFORM YOU I HAVE BROKEN ALL HOUSE RECORDS AT CORT AND CRITERION THEATRES ON BOARDWALK ATLANTIC CITY AM HOLDING PICTURE OVER ADDITIONAL DAYS EXPECT TO DUPLICATE AT CITY SQUARE AND MILLION DOLLAR PIER WHICH FOLLOWS NEXT WEEK

EDWARD J. O'KEEFE

SEE THIS NEW CHARLIE CHAPLIN PICTURE AND YOU WILL BOOK IT

Essanay

George Kleine System Distributors

Perfection Pictures

"THE YELLOW DOG"

The Mongrel Patriot That helps *the* Kaiser by Discouraging America ...

On The Way

A Picture of that Fiery Young Patriot—the American Boy—in a little War-job of his own that will make every grown person think hard between his laughs and thrills.

From Henry Irving Dodge's famous story published by Harper & Brother first appearing in the Saturday Evening Post.

JEWEL PRODUCTIONS
INCORPORATED
Executive Offices. 1600 Broadway.-New York City

Announcing the Bluebird Stars

for the forthcoming Season 1918-1919

Entertainment Only

NO sex pictures—no propaganda—no "weepers"—nothing unpleasant or questionable. Simple and solely—the brightest, cleverest, happiest plays money can buy—produced as carefully and lavishly as the very acme of dramatic and directing talent will permit. Book your Bluebird Photoplays for the Season of 1918-19 with the knowledge that the Bluebird watchword is, as always, Entertainment Only.

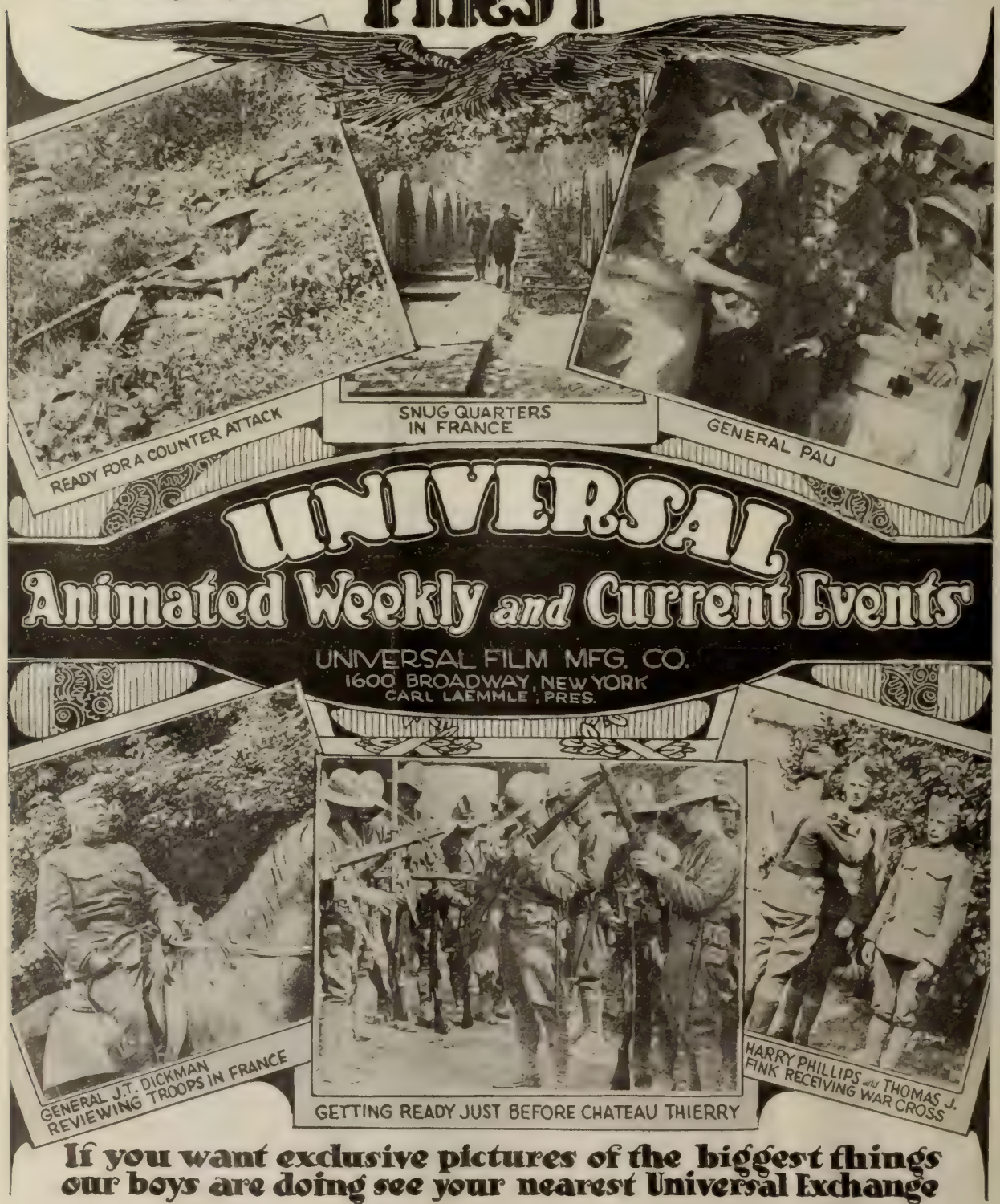
SPECIAL NOTICE

Without fail, arrange for an early projection at your nearest Bluebird Exchange of "THE BRAZEN BEAUTY," starring Priscilla Dean. It's delightful.

BLUEBIRD

Photoplays, Inc.,
1600 Broadway,
New York.

Day to Day with the Doughboys and Every Week FIRST on the Screen


READY FOR A COUNTER ATTACK
SNUG QUARTERS IN FRANCE
GENERAL PAU
UNIVERSAL
Animated Weekly and Current Events
UNIVERSAL FILM MFG. CO.
1600 BROADWAY, NEW YORK
CARL LAEMMLE, PRES.
GENERAL J.T. DICKMAN REVIEWING TROOPS IN FRANCE
GETTING READY JUST BEFORE CHATEAU THIERRY
HARRY PHILLIPS and THOMAS J. FINK RECEIVING WAR CROSS

If you want exclusive pictures of the biggest things our boys are doing see your nearest Universal Exchange

The Funniest Reel Ever Made

Pat Sullivan Made It

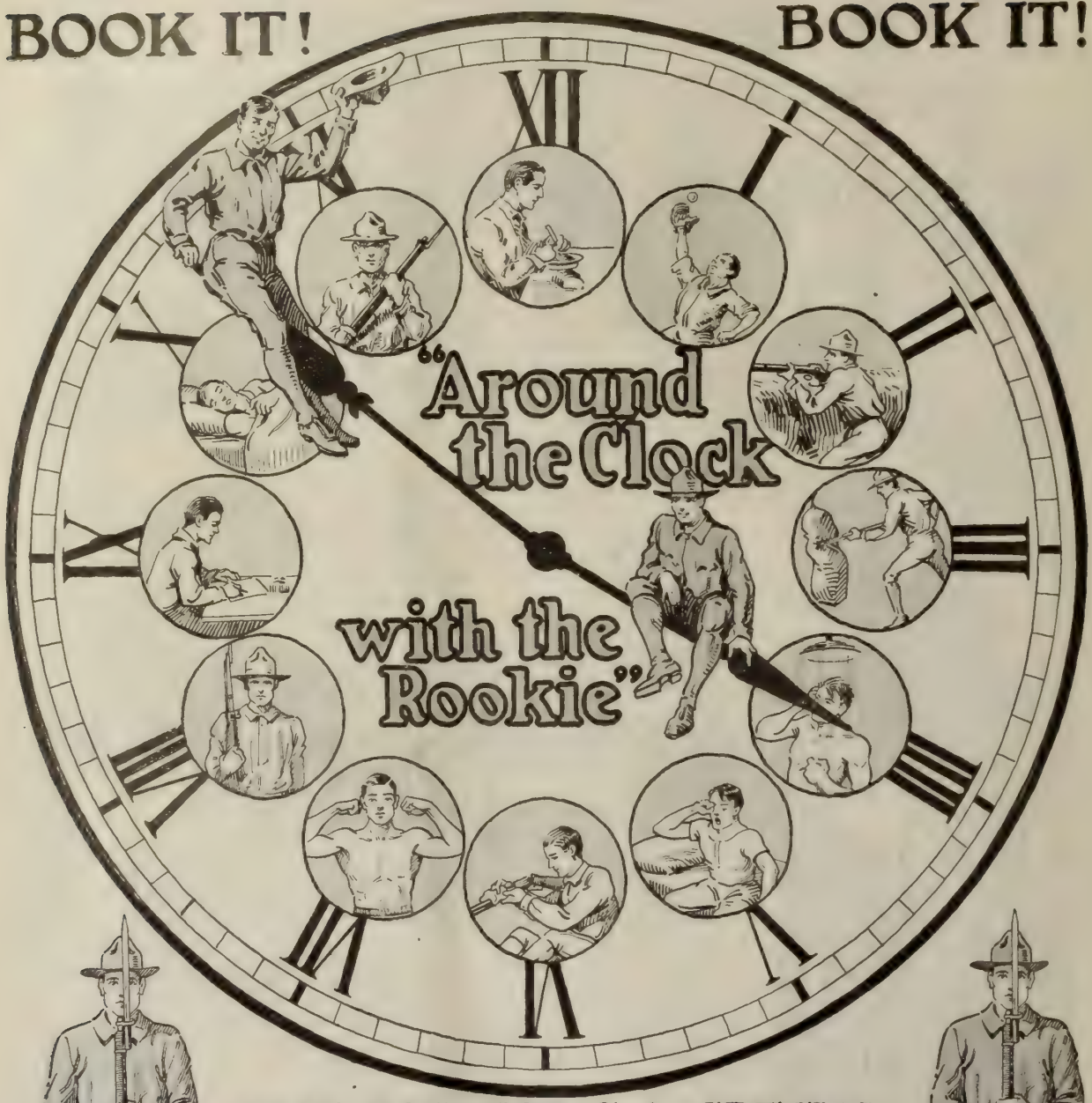
An animated cartoon by a Master of the Art—just one of those crazy, darnphool things that people laugh themselves sick over. Ten explosions a minute—the Cheese Emp and his army of Hunks, the Kaiser Bird and the Sausage Cat, the Rubber-Neck Periscope. Book it now for the screamingest one-reeler you ever showed.

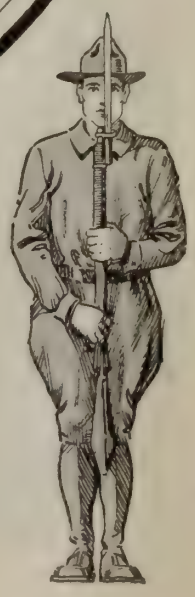
Any Universal Exchange

UNIVERSAL FILM MFG. COMPANY

1600 Broadway, N. Y. Carl Laemmle, Pres.

BOOK IT! BOOK IT!





THE BIG Y.M.C.A. SPECIAL

There isn't a woman in the country who doesn't want to see how her son, relative or sweetheart is taken care of by Uncle Sam when he gets to camp. Book "Around the Clock with the Rookie" for the most universally popular single reel you've shown for years.

Backed to limit by the Y. M. C. A. in every town where there's a Y. M. worker. Simply ask for the Y. M.'s co-operation and you'll get it and pack your house. Book this big puller now—the big new draft will more than double your business on it. See

Your Nearest Universal Exchange

UNIVERSAL FILM MFG. COMPANY

1600 Broadway, New York Carl Laemmle, Pres.

Goldwyn Pictures

MABEL NORMAND

in a scene from "PECK'S BAD GIRL"

"*This is a Goldwyn Year*"

MILLIONS of Americans by their liking and affection made Mabel Normand the international favorite that she is because of *just such pranks and broad comedy as your audiences will applaud* in

"PECK'S BAD GIRL"

By Tex Charwate *Directed by Charles Giblyn*

All of the wonderful old exploits you have wanted her to do again are found in this rollicking production. Released everywhere September 9.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN *Vice President*

16 East 42nd Street New York City

Humanity's *living Devil* stretched out his hand to unloose a Mongolian horde upon the white races of Europe battling to save the world from Prussian brutality.

Berlin's sinister, sneering agent advanced to raise the floodgate and drown the world under the flood of China's 400 million people.

Civilization stood breathless with its back against the wall.

But with one mysterious signal a beautiful Chinese girl saved the world from disaster—

She was *a girl who loved America.* She has been educated in an American mission. She loved those daring Yankees who always were the true friends of her country.

She had seen China made the helpless pawn of evil German rulers. She hated the Kaiser in whose mind was born "The Yellow Peril."

With her one signal she galvanized China's Secret Socities.

And she said: "China takes its place in the world today beside the Allies; the Dragon and Eagle shall hunt together."

Can you imagine a more stirring story for the screen? A story bringing into pictures the first Chinese star you have ever seen? In this picture you can feel the throb of preparation as America's, Japan's and China's armies make ready to swing across the Siberian plains—at the very moment you are reading the news of their march in the newspapers—in

Betzwood Film Company's Superlative Production

FOR THE FREEDOM OF THE EAST

WITH THE
INCOMPARABLE ARTISTE

LADY TSEN MEI

The Screen's Sole Chinese Star

A breathless, thrilling drama of the awakening of the Orient directed and conceived for the screen by

IRA M. LOWRY

the Director who made a profit for every exhibitor who has played his other great box-office winner, "For the Freedom of the World."

Goldwyn announces for quick release this new patriotic money-harvester. Prints are now being sent to all offices for immediate trade showings and wonderful accessories and lithographs are being shipped to enable you to make this your greatest special production of the year. *Read the opposite page at once.*

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

Every On-the-Job Exhibitor Will "Go the Limit" on

FOR THE FREEDOM OF THE EAST

with **LADY TSEN MEI**
The Screen's First Chinese Star

American soldier boots are tramping across Siberia NOW, behind the inter-twined flags of the United States, Japan and China.

General Graves, our Pershing of the Orient and Count Otami of Japan are drawing their Prussian drag-net across the top of Asia.

Every front page of every newspaper in North America is TODAY in its cable news dispatches making this great picture more profitable for your box-office.

Twice in the same year Goldwyn has offered you special productions that were *made certain in their public box-office appeal by the great God of Battles.*

Here Is the Cast of Characters in This Wonderful Melodrama

The Girl Who Saved Civilization	*LADY TSEN MEI*
The Viceroy, Who Loved German Gold	*Lai Mon Kim*
The Spider of Berlin	*Herbert Horton Pattee*
The American Whom Tsen Mei Loved	*Robert Elliott*
The Prince Whose Sacrifice Won	*Benj. Hendricks, Jr.*
The American Anchor in China	*Neil Moran*

All eyes are turned to the east—into the heart of Siberia the united armies of America, China and Japan are marching to free Russia from the tentacles of the Berlin octopus . . . The impending Asiatic millenium brought right before your eyes in an up-to-the-minute panorama of tremendous drama.

Telegraph your nearest Goldwyn office at once for an immediate booking date. Bookings granted according to precedence of telegraphic or mailed reservations.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

B.C.B.

CAPITOL COMEDIES

"Smiling Bill" Parsons
in a scene from
"UP A TREE"

America's Best Liked Comedies

EVERY theatre, no matter how successful, *needs a tonic.* Programs, like the foods you eat, require sauces and dressings to *make them taste better to audiences.*

"SMILING BILL" PARSONS
in CAPITOL COMEDIES
26 a Year *Every Second Monday*

provides the "*pep*" and *dash* for 2,500 theatres' programs. He is booked because he is likable and popular—and because his stories are lively and clean.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42*nd* Street New York City

COMING!

WILSON AND THE KAISER

The thrilling-successor to TO HELL WITH THE KAISER

In this tremendous production Screen Classics INC. and the Count de Cippico will jointly participate

For release exclusively through METRO Pictures Corporation

EARLY IN THE AUTUMN

Here's The Way To Advertise "The Success Series."

Up in the Attic on a Rainy Afternoon

REMEMBER those days? When you used to climb the stairs and rummage for magazines and books among the old furniture and the empty boxes that grandmother wouldn't think of throwing away, for they might come in handy some day.

Great times, weren't they?

You dug up some bully stories—only a year or so old—and they beat anything you had read in a long time. You went up right after dinner—you had it at noon, remember?—and it didn't seem but a minute before Mother was calling you to supper.

Those were the happy days!

How'd you like to do that again?

You can! Once a week. In our theatre. The Famous Players-Lasky Corporation has gone into its vaults and has brought out the very best of the motion pictures produced in the last few years.

They've polished up these pictures until they're even better than they were when they were first shown. And we're going to show them once a week!

One night a week you'll have all the joy of discovering a bully picture you've never seen—just as you used to find a bully story you'd never read.

They're all Paramount Pictures and all masterpieces—motion pictures that you've often wished you'd seen. Here's your opportunity. Don't let it get away.

The first five we will show will be:

Mary Pickford in "The Eagle's Mate." Marguerite Clark in "Wildflower."

All Star Cast in "The Girl of the Golden West."

Pauline Frederick in "Zaza." Geraldine Farrar in "Carmen."

PARAMOUNT THEATRE

Adolph Zukor presents

Marguerite Clark in "Wildflower"

Story by Mary Germaine
Directed by Allan Dwan

Marguerite Clark with Harold Lockwood and Jack Pickford

THE WILD FLOWER of the woods is Marguerite Clark who withers away, then blooms again in this charming story—one that helped to make her the popular star she is today.

The cast is an important one, Allan Dwan is the director. In all it's truly a masterpiece, brought back to you by popular demand.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

(Exhibitors—The copy in the "ad" shown above is for YOUR use in advertising "Wildflower." Use it.)

Jesse L. Lasky presents

Geraldine Farrar

in "Carmen"

Adapted by William C De Mille, *From the opera by* Bizet, *Directed by* Cecil B. De Mille

A Paramount Picture

GERALDINE FARRAR *and* WALLACE REID

In the Picture That Played to 24,211 Persons in One Day at New York's Strand

CECIL B. DE MILLE directed this photoplay masterpiece that still is talked about wherever motion picture fans gather.

The huge bull fight scene, the battle in the cigarette factory, the—well we don't have to tell *you* about the high spots in Geraldine Farrar's "Carmen."

If you have seen it, you will want to go again. If you missed it—here's Old Mr. Opportunity knocking at the door!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

(Exhibitors—Use the selling talk in the above "ad" in exploiting "Carmen" when YOU advertise it.)

Adolph Zukor *presents*

Pauline Frederick

From the French Story and Play by Berton and Simon

in "Zaza"

Directed by Edwin S. Porter and Hugh Ford

A Paramount Picture

All of Pauline Frederick's Host of Admirers Still Talk About "Zaza"

IF you are one of the motion picture fans who "discovered" Pauline Frederick you know all about "Zaza." It was one of her first and one of her finest productions.

If you missed "Zaza" you've always been sorry—you've wished that it would come back so you could fill the void.

Your wish has come true! Here is "Zaza" made anew from the original negative, polished and re-edited until it is better than ever.

One of the motion picture's greatest productions, screened again by popular demand.

Don't let the opportunity pass this time!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

ARTCRAFT PICTURES

(Exhibitors—The foregoing copy is written for your use in advertising "Zaza" to your patrons.)

Jesse L. Lasky *presents*
David Belasco's Play

"The Girl of the Golden West"

All Star Cast
Scenario and Direction by Cecil B. DeMille
With the consent of David Belasco
Belasco Production Series

A Photoplay That Set a New Mark in Moving Pictures

"WHAT a wonderful picture 'The Girl of the Golden West' was!" you've heard the motion picture fans say.

Sorry you missed it, aren't you?

Well, here's your chance. The masterpiece is back again by popular demand.

Theodore Roberts, House Peters, Mabel Van Buren, Anita King, Raymond Hatton—what a splendid cast! And Cecil B. De Mille directed this David Belasco story.

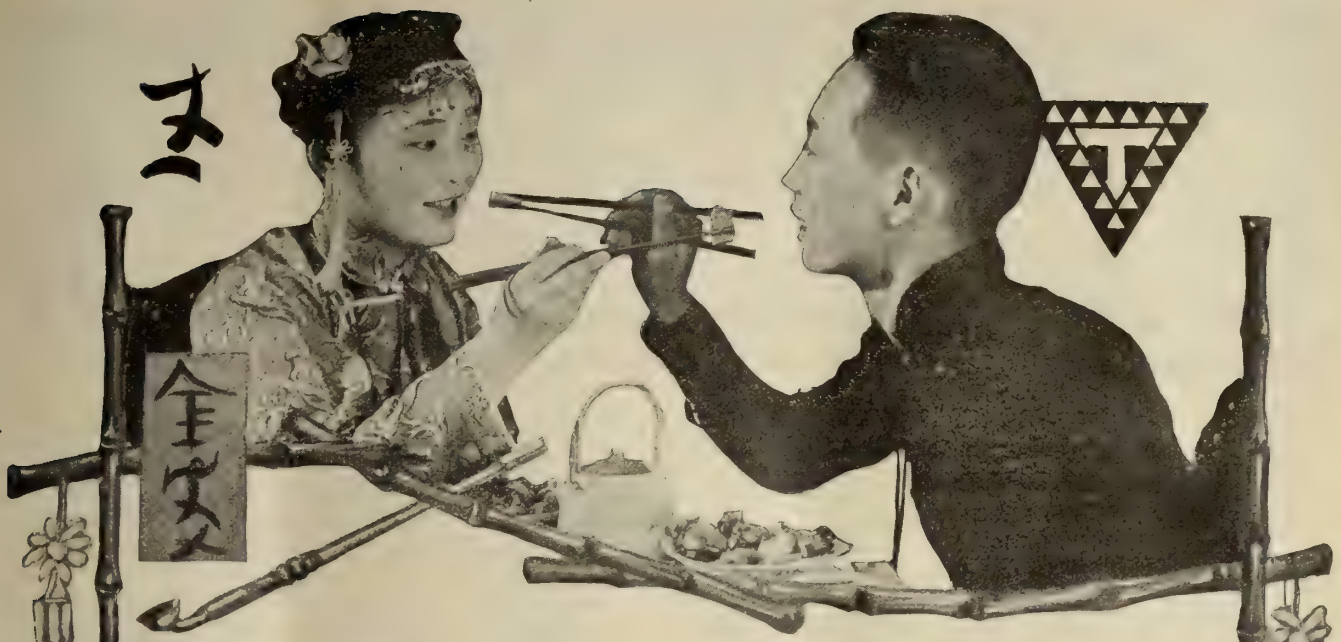
Don't miss it, *THIS* time!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

(Exhibitors—Use the copy in the above "ad" when you write YOUR advertising for this wonderful re-issue.)



JACK ABBE AND MARTHA TAKA IN "MYSTIC FACES"

Give and Take

This Triangle Play Is Mutually Profitable

Profitable to you from the status of earnings.
Profitable to your audiences from the status of entertainment.
And profitable to the U. S. because its proper presentation will assure you a surplus that you may invest in W. S. S.
Your patrons will welcome the return of Jack Abbe on the Triangle Program. A quaint little fellow this Japanese. Remember his appealing personality in "Who Is To Blame?"
Exhibitors—call your advertising knowledge into play and collect the profits on this Triangle play.

"Help Win The War"

Triangle Distributing Corporation
1457 Broadway, New York

ROLL OF HONOR

THE NAME OF EVERY THEATRE WHICH EXHIBITS

PERSHING'S CRUSADERS

THE FIRST U.S. OFFICIAL WAR FEATURE

which contracted for the picture during the WORLD'S Trophy competition which closed September 1st has been or will be published in this honor roll. "Victory Screen Pledges" will be awarded to each theatre regardless of when contract is signed or film shown.

The following bookings were received this week. See August 24 issue for last full publication of Honor Roll. Next week will mark the final appearance of this roll. It will contain only those bookings actually signed and made inclusive of August 31st, although the picture may be contracted for or shown at any subsequent date.

Colorado—N. Mex.—Utah—Wyo.

And All Counties in Idaho South of Idaho County

Harris ..... Bancroft, Idaho
J. P. Cuddy ..... Arriba, Colo.
Gayety ..... Payson, Utah
Angelis ..... Spanish Forks, Utah
Orpheum ..... Pocatello, Idaho
Rex ..... Hyrum, Utah
Main Opera House ..... Malad, Idaho
Rialto ..... Salt Lake City, Utah
Iris ..... Wheatland, Wyo.
Princess ..... Del Norte, Colo.
Opera House ..... Lamar, Colo.
Utah ..... Milford, Utah
Elite ..... Mammoth, Utah
Grand ..... Salmon, Idaho
Y. M. C. A. ..... Sunrise, Wyo.
Isis ..... Alamosa, Colo.
Star ..... Cripple Creek, Colo.
Victor Opera House ..... Victor, Colo.
Suburban ..... Denver, Colo.
Elite ..... Mt. Pleasant, Utah
Mutual ..... Rupert, Idaho
Lyceum ..... Spring City, Utah
Casino ..... Gunnison, Utah
Kozy ..... Moroni, Utah
Mozart ..... Ephraim, Utah
Opera House ..... Olathe, Colo.
Crescent ..... Hotchkiss, Colo.
Colonial ..... Delta, Colo.
Majestic ..... Fruita, Colo.
Electric ..... Denver, Colo.
Grand ..... Denver, Colo.
Gem ..... Golden, Colo.
Downey ..... Downey, Idaho
Santaquin ..... Santaquin, Utah
American ..... Mackay, Idaho
Opera House ..... Myton, Utah
Orpheum ..... Vernal, Utah

Washington—Oregon—Alaska—Montana

And All Counties in Idaho North of and Including Idaho County

Rex ..... Kitzville, Wash.
Princess ..... Kennewick, Wash.
Pasco ..... Pasco, Wash.
American ..... Sunnyside, Wash.
Lois ..... Toppanish, Wash.
Colonial ..... Ellensburg, Wash.
Strand ..... Seattle, Wash.
Sandpoint ..... Gem, Idaho
Iris ..... Northport, Wash.

Illinois

Auditorium ..... Morrison, Ill.
Academy ..... Waukegan, Ill.
Lyric ..... Moweaqua, Ill.
Ruby Palace ..... Marseilles, Ill.
Labor Temple ..... Staunton, Ill.
Litchfield ..... Litchfield, Ill.
Gem ..... Stonington, Ill.
Grand ..... Taylorville, Ill.
Majestic ..... Harvard, Ill.
Dreamland ..... Seneca, Ill.
Central Opera House ..... Fairbury, Ill.
Varsity ..... Forrest, Ill.
New Gem ..... Benlo, Ill.
Camp Road Show ..... Vienna, Ill.
Electric ..... Windsor, Ill.
Opera House ..... Collinsville, Ill.
Camp Road Show ..... Jonesboro, Ill.
Lyric ..... Winchester, Ill.
Dreamland ..... Mt. Pulaski, Ill.
Chatauqua ..... Shelbyville, Ill.
Community Hall ..... Heyworth, Ill.
Rex ..... West Frankfort, Ill.
Starland ..... Paris, Ill.
Majestic ..... Charleston, Ill.
Colonial ..... Colfax, Ill.
Opera House ..... Divernon, Ill.
Empress ..... Morrisville, Ill.
Kincaid ..... Kincaid, Ill.
Banner ..... Chicago, Ill.
Gem ..... Crystal Lake, Ill.
Auditorium ..... Barrington, Ill.
New Haywood ..... Haywood, Ill.
Pastime ..... Homer, Ill.
Opera House ..... Norris, Ill.

Indiana

Lyric ..... Batesville, Ind.
De Luxe ..... Hammond, Ind.
Keystone ..... Russellville, Ind.
Shadows ..... New Richmond, Ind.
Star ..... Hope, Ind.
Tacoma ..... Indianapolis, Ind.
Austin ..... Versailles, Ind.
Strand ..... Monticello, Ind.
My ..... Indianapolis, Ind.
Lyric ..... Red Key, Ind.

Iowa—Nebraska—Kansas

Rex ..... Iowa Falls, Iowa
Royal ..... Spirit Lake, Iowa
Lyric ..... Tekamah, Neb.
Royal ..... Le O'Mara, Iowa
Swan ..... Columbus, Neb.
Casino ..... Pringhar, Iowa
American ..... Cherokee, Iowa
Elite ..... Pratt, Kan.
Shelby Red Cross ..... Shelby, Iowa
Rialto ..... Omaha, Neb.
Strand ..... Rock Rapids, Iowa
Zenith ..... Davenport, Iowa
Lyric ..... Keosauqua, Iowa
Grand ..... Estherville, Iowa
Idle Hour ..... Marcut, Iowa
Gem ..... Ord, Neb.
Grand ..... East Des Moines, Iowa
Ens ..... El Dorado, Kan.
Opera House ..... Bonaparte, Iowa
King ..... Albia, Iowa
Strand ..... Hastings, Neb.
Rex ..... Albion, Neb.
Premier ..... Rockhamton, Iowa
Airdome ..... Sac City, Iowa
Lyric ..... Abilene, Kan.
Hipp ..... Lewellen, Neb.
Lisco ..... Lisco, Neb.
Mystic ..... Mulberry, Kan.
Orpheum ..... North English, Iowa
Empress ..... Malvern, Iowa
Plaza ..... Manchester, Iowa
Swor ..... Clorrinda, Iowa
American ..... Corning, Iowa
Plaza ..... Dyersville, Iowa
Lyric ..... Howarden, Iowa

Minnesota—Wisconsin—S. D.

George M. Ferve ..... Milan, Minn.
J. E. Hipple ..... Fort Pierre, S. Dak.
Comet ..... Delano, Minn.
Movie ..... Hendrum, Minn.
Hopkins ..... Hopkins, Minn.
Auditorium ..... Durand, Wis.
Gem ..... Mondosi, Wis.
Marcus ..... Lemmon, S. Dak.
Varing ..... Volin, S. Dak.
Empress ..... Beresford, S. Dak.
Princess ..... Janesville, Minn.
Nemic ..... St. Cloud, Minn.
Delight ..... Hudson, Wis.
Idle Hour ..... Revillo, S. Dak.
Elite ..... Houston, Minn.
Crystal ..... Frazee, Minn.
Jack's ..... Paynesville, Minn.
Gem ..... Waterville, Minn.
Grand ..... Grand Rapids, Minn.
Grand ..... Milbank, S. Dak.
Opera House ..... Baldwin, Wis.
Endeavor ..... Endeavor, Wis.
Princess ..... Lake Preston, S. Dak.
Idle Hour ..... Eden Valley, Minn.
Star ..... Hurley, S. Dak.
Electrodome ..... Montrose, S. Dak.
Pleasant Hour ..... Pine Island, Minn.
Star ..... Blair, Wis.
Idle Hour ..... Hutchison, Minn.
Purtell ..... Rio, Wis.
Star ..... Sherburn, Minn.
Star ..... Veblin, S. Dak.
Princess ..... Garretson, S. Dak.
Opera House ..... Independence, Wis.
Unique ..... Arcadia, Wis.
Clark ..... Canastota, S. Dak.
Princess ..... Spearfish, S. Dak.
Gem ..... Plainview, Minn.
Star ..... Amboy, Minn.
Rex ..... Blooming Prairie, Minn.
Orpheum ..... Bristol, S. Dak.
Grand ..... Madison, Minn.
Joy ..... Lyle, Minn.
Zenith ..... Kimball, Minn.
Woodman Hall ..... Ruthton, Minn.
Grand ..... Mahnomen, Minn.
New Grand ..... Russell, Minn.
Wendell Opera House ..... Wendell, Minn.
United ..... Cambridge, Minn.
Grand ..... Walker, Minn.
Gem ..... Merrilan, Wis.
Opera House ..... Cottonwood, Minn.
Grand ..... Wheaton, Minn.
Majestic ..... Wersington Springs, S. Dak.
Majestic ..... Belle Plaine, Minn.
Opera House ..... Sacred Heart, Minn.
Grand ..... Cannon Falls, Minn.
Crescent ..... Minnesota, Minn.
Mabel Opera House ..... Mabel, Minn.
Majestic ..... Sturgis, S. Dak.
Iris ..... Belle Fourche, S. Dak.
Grand ..... Jordon, Minn.
Movie ..... Java, S. Dak.
Empress ..... Chamberlain, S. Dak.
Orpha ..... Minnesota Lake, Minn.
Elite ..... Lanesboro, Minn.
Idle Hour ..... Artesian, S. Dak.

Gem	Oneida, S. Dak.
Star	Triumph, Minn.
B. & J.	Port Wing, Wis.
New Ray	St. Paul, Minn.
Arcade	St. Paul, Minn.
Liberty	Parduville, Wis.
Marmirka	Galesville, Wis.
Rex	Aurora, Minn.
Opera House	Thorys, Wis.
Lyric	Lake Wilson, Minn.
Grand	Annadale, Minn.
U-Nack-A	West Salem, Wis.
Philly's Hall	Mazeppa, Minn.
Empress	Zumbrota, Minn.
Opera House	Custer, S. Dak.
Temple	Geddes, S. Dak.
Idle Hour	Clark, S. Dak.
Opera House	Lake Andes, S. Dak.
Cozy	Jeffers, Minn.
Rex	Currie, Minn.
Cozy	Wolsey, S. Dak.
Miner	St. Cloud, Minn.
Joy	Winsted, Minn.
Grand	Floodwood, Minn.
Starland	Montgomery, Minn.
University	Minneapolis, Minn.
Auditorium	Spooner, Minn.
Empress	Bachus, Minn.

Missouri

Capitol	Huntsville, Mo.
Wonderland	Kansas City, Mo.
Star	Kennett, Mo.
Famous	West Plains, Mo.
Webster	St. Louis, Mo.
Richmond	Richmond, Mo.
Nuggett	Mansfield, Mo.
Gem	Fredericktown, Mo.
American	Charleston, Mo.
Weeks	Dexter, Mo.

Ohio

Idle Hour	Lewisburg, Ohio
Opera House	Bainbridge, Ohio
Masonic Temple	Willard, Ohio
Troy	Welland, Ohio
Pastime	Flushing, Ohio
Rex	Defiance, Ohio
Rondon	Barberton, Ohio
Grand	Miamisburg, Ohio
Mecca	Dayton, Ohio
Empire	Amherst, Ohio
New	East Palestine, Ohio
Rittman Opera House	Rittman, Ohio
Apollo	Oberlin, Ohio
Red Cross	Coldwater, Ohio
Gem	Junction City, Ohio
Hall	Strasburg, Ohio
Pastime	Jackson, Ohio
Market Square	Cleveland, Ohio
"Y"	Cleveland, Ohio
Opera House	Niles, Ohio
Vaudette	Wapokonetto, Ohio
Colonial	Port Clinton, Ohio

Delaware—Md.—D. C.

Cluster	Baltimore, Md.
Olympic	Washington, D. C.
Virginia	Washington, D. C.
Plaza	Washington, D. C.
Empire	Washington, D. C.
Dumberton	Washington, D. C.
Jewel	Washington, D. C.
Truxton	Washington, D. C.
Hiawatha	Washington, D. C.
Lyric	Washington, D. C.
Navy	Washington, D. C.
Home	Washington, D. C.
Elite	Washington, D. C.
Gem	Washington, D. C.
Circle	Washington, D. C.
Revere	Washington, D. C.
Lubin's	Baltimore, Md.
Crystal	Baltimore, Md.

New York

Opera House	Deposit, N. Y.
Airdome	Rhinebeck, N. Y.
Front Street	Hancock, N. Y.
Playhouse	Suffern, N. Y.
Atlantic	New York, N. Y.
Beauty	New York, N. Y.
Olympic	Brooklyn, N. Y.
Sunset	Brooklyn, N. Y.
Park	Bensonhurst, N. Y.
Majestic	Haverstraw, N. Y.
Palace	New York, N. Y.
Thirty-fourth Street	New York, N. Y.
Central American Hall	Goshen, N. Y.
Hamilton	Brooklyn, N. Y.
Chatham Square	New York, N. Y.
Bunny	Brooklyn, N. Y.
Clarie	Brooklyn, N. Y.
Thory's	Brooklyn, N. Y.
United States	Brooklyn, N. Y.
Happy Hour	Brooklyn, N. Y.
Palace	Huntington, L. I.
Nostrand	Brooklyn, N. Y.
Lyric	Endicott, N. Y.
New Strand	New York, N. Y.
Orpheum	Yonkers, N. Y.
New Grand	New York, N. Y.
Thompson	Fort Edwards, N. Y.
Thompson	Hudson Falls, N. Y.
Thompson	Glens Falls, N. Y.
Thompson	Granville, N. Y.
Thompson	Cohoes, N. Y.
Thompson	Waterford, N. Y.
Thompson	Waterville, N. Y.
Thompson	Keesville, N. Y.
Thompson	Ausable Forks, N. Y.
Thompson	Malone, N. Y.
Thompson	Norwood, N. Y.
Thompson	Green Island, N. Y.
Thompson	Mechanicsville, N. Y.
Thompson	Hoosick Falls, N. Y.
Thompson	Cambridge, N. Y.
Thompson	Greenwich, N. Y.
Thompson	Ballston Springs, N. Y.
Thompson	Schuylerville, N. Y.
Thompson	Whitehall, N. Y.
Thompson	Ticonderoga, N. Y.
Thompson	Potsdam, N. Y.
Thompson	Port Henry, N. Y.
Thompson	Ogdensburg, N. Y.
Thompson	Canton, N. Y.
Oakland	Warwick, N. Y.

New Jersey

Park	Sea Side Park, N. J.
Crescent	Sussex, N. J.
Orient	Jersey City, N. J.
Opera House	Barnegat, N. J.
Traco	Louis River, N. J.
Broadway	Palmyra, N. J.
Masonic	Beverly, N. J.
Auditorium	Camden, N. J.
Palace	Hammond, N. J.
Manasquan	Manasquan, N. J.
Colonial	Paterson, N. J.

New England States

Opera House	Lancaster, N. H.
Old Colony	Plymouth, Mass.
Strand	Walnut Beach, Conn.
Folly	Castine, Me.
Opera House	Rumford, Me.
Woodland Opera House	Woodland, Me.
Greenwich	Greenwich, Conn.
Paro	Bartlett, N. H.
Lyric	Ashland, N. H.
Lowell	Whitefield, N. H.
Strand	Stamford, Conn.
Fine Arts	Westport, Conn.
Eagle	Lubec, Me.
Opera House	Calais, Me.
Gem	Leominster, Mass.
Acme	Eastport, Me.
Magnet	Claremont, N. H.
Orono	Orono, Me.
Empress	Lisbon, N. H.
Pastime	Ansonia, Conn.
Sterling	Derby, Conn.
Town Hall	Sharon, Mass.

West Va. & Western Pa.

Consisting of and Including Fulton, Huntington and Potter Counties

Liberty	Irvona, Pa.
Nell	Sisterville, W. Va.
Art	Blair Station, Pa.
Colonial	Farrell, Pa.
Liberty	Cariston, Pa.
Auditorium	Myersdale, Pa.
Brushton	Brushton, Pa.
Scottsdale	Scottsdale, Pa.
Strand	Pittsburgh, Pa.
Dixie	Princeton, W. Va.
Wilt	Ligonier, Pa.
Palace	Wilksburg, Pa.
Lawrence	Pittsburgh, Pa.
Grand	Bellington, W. Va.
Photoplay	Duncannon, Pa.
Castle	McKees Rocks, Pa.
Elite	Midland, Pa.
Elite	Beaver Falls, Pa.
Russell	Bridgeville, Pa.
Leader	Cumberland, Pa.
Harris	Wampum, Pa.
Colonial	Pittsburgh, Pa.
State Institute	Polk, Pa.
Knox Opera House	Knox, Pa.
Arcade	Marianna, Pa.
Grand	New Brighton, Pa.
Star	Mt. Jewett, Pa.
New	Everett, Pa.
Grand	Suterville, Pa.
Boyle	Crafton, Pa.
Grand	West Newton, Pa.
Cozy	Vintondale, Pa.
Popular	Sykesville, Pa.

Eastern Pa.

Gem	Watsontown, Pa.
Sun	Wilkes-Barre, Pa.
Majestic	Carbondale, Pa.
Regent	Scranton, Pa.
Roman	Pittston, Pa.
Unique	Schuylkill Haven, Pa.
Favini	Jessup, Pa.
Masonic	Selingsgrove, Pa.
Temple	Ashland, Pa.
Lyric	Oakland, Pa.
Haverford	Philadelphia, Pa.
Cayuga	Philadelphia, Pa.
Bijou	Lansford, Pa.
Tioga	Philadelphia, Pa.
Midvale	Philadelphia, Pa.
Point Breeze	Philadelphia, Pa.
Gladis	Philadelphia, Pa.

Texas—Arkansas Oklahoma

Short	Sulphur, Okla.
Favorite	Lindsay, Okla.
Rex	Purcell, Okla.
Met	Winnewood, Okla.
Lyric	Van Alstyne, Texas
Yale	Paul's Valley, Okla.
Electra	Victoria, Texas
Hippodrome or Strand	Fort Worth, Texas
Regal	Arkadelphia, Ark.
Palace	McGehue, Ark.
Empire	Wanette, Okla.
Cozy	Port Lavaca, Texas
Folly	Dunright, Okla.
Crystal	Hubbard, Texas
Lyric	Idabul, Okla.
Crystal	Royse City, Texas
Empress	Rockwell, Texas
Lyric	Garland, Texas

Kentucky—Tennessee

Amuzu & Monetta	Lenoir City, Tenn.
Tabb	Mt. Sterling, Ky.
Opera House	Danville, Ky.
Webb School	Bellbuckle, Tenn.

North & South Carolina—Va.—Fla.—Ala.—Ga.

Marion	Marion, Va.
Auditorium	Milton, Fla.
American	Roanoke, Va.
Boulevard	Leakesville, N. C.
Columbia	Petersburg, Va.
Nansemond	Suffolk, Va.
Y. M. C. A.	Penniman, Va.
Amusu	Rome, Ga.
Grand	Rocky Mount, N. C.
Orpheum	Waycross, Ga.
Vaudette	Brewton, Ala.
Garden	Charleston, S. C.
Casino	Lakeland, Fla.
Grand	Augusta, Ga.
Iris	Florida, Ala.
Alamo	Gadsden, Ala.
Colonial	Decatur, Ga.
Dante Hall	Dante, Va.
Liberty	Altavista, Va.
Amelia	Amelia Court House, Va.
Idle Hour	Panama City, Fla.
Grand	Thomsonville, Ga.
Masonic	Cilfton Forge, Va.
Princess	Rexboro, N. C.
Alamo	Valdosta, Ga.
Tar Heel	Chapel Hill, N. C.

Nevada and Hawaii

Consolidated	Ely, Nev.
Rex	Fallon, Nev.

Mississippi and Louisiana

Ingram Day Lumber Co.	Lyman, Miss.
Olympia	New Orleans, La.

These men give you their word

James L. Hoff
Editor "Moving Picture World"

Wid Gunning
Editor "Wid's"

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Editor "Motion Picture News"

Lesley Mason
Editor "Exhibitors' Trade Review"

Martin J. Quigley
Editor "Exhibitors' Herald-Motography"

after having seen

"Italy's Flaming Front"

The First Films of a Whole Battle

that it actually does show

Mountain fighting: Bombarding the enemy's trenches with big guns in preparation for infantry charge; men crouching low in trenches, bullets "spatting" on sandbags overhead; they go over the top, advancing in sprints, taking advantage of every cover; the final rush, hand-to-hand bayonet fighting; victory! bringing back hordes of prisoners.

Italian "75" hit by Austrian shell—smithereens! Italian artillery's hot reply—you never saw prettier work. Close-ups of dozens of different types of big guns from 40 centimeter to trench "bombards" in action. Panorama of enemy's trenches and works under fire. These pictures, taken from one side of a mountain valley, give a wonderfully graphic picture of a bombardment.

First complete air fight ever photographed. Austrian bombing plane attacks fleet; six Italian sea planes give chase (two carrying enlisted cameramen); Austrian drops bombs at fleet; the explosions hurl huge pillars of water and spray skyward; a submarine chaser hit; you see the explosion and the craft capsize from quarter mile distance; Italian planes close in; Austrian in desperation does daredevil tail dive to sea and saves his life but is captured by Italian torpedo boat.

Italian monitors and floating gun carriages, each mounting one great gun, in action.

In general: Fighting on mountain peaks above the clouds, Italy's spider men, on skis; the wonderful aerial cable communications; unbelievable feats of patience and hardihood bridging mountain torrents and dragging great guns by hand to lofty positions where tractors, even mules, are unable to go.

The eyes of the night, searchlights make night artillery possible. Shrapnel and barbed wire in night action.

And many graphic pictures not listed here because of lack of space.

Never has feature film had such powerful endorsement from men who know the business

and there is not a newspaper editor in America who will not similarly endorse this wonderful film—and you know what that will mean.

You know, and we know, it is bound to get big money, because

Everyone wants to see a Great Battle

with the gruesome scenes cut out

Act Now, TO-DAY

Grab this latest First National Money-maker

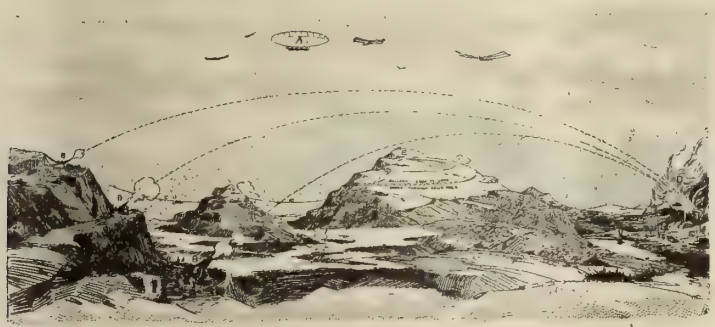
FIRST NATIONAL EXHIBITORS CIRCUIT

You know the novel touch in advertising gets the money—

These Strategic Diagrams on "Italy's Flaming Front" are used with telling effect on heralds and 22x28 lobby display (in conjunction with photos).

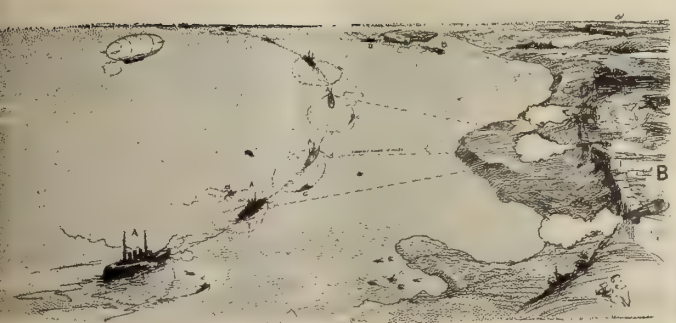
"Italy's Flaming Front"
The First Films of a Whole Battle

The Fans will want to see the battle these advertise



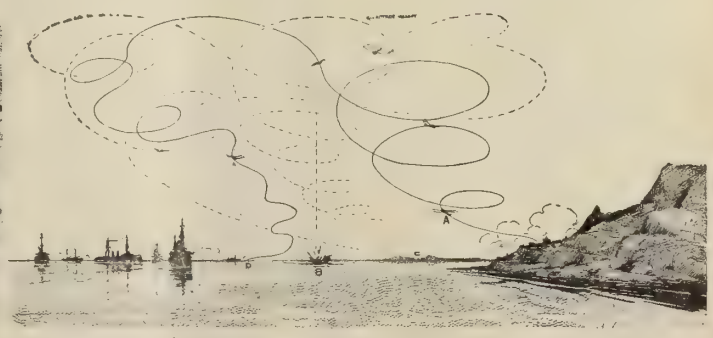
Reproduction of Strategic Sketch Diagram made during the action by military observer.

A—Observation balloon, the eyes of the artillery. Note fleet of planes to protect it from enemy planes and "spot" the shots. The destruction or interruption of this signal system would be the equivalent of blinding the gunners. BBB—Italian big gun positions. CC—Aerial cableways, often several miles long. E—Summit Mt. Pasubio, elevation 9,200 feet, covered with eternal snows. The Italians hewed one tunnel 29,000 feet long through solid rock to secure uninterrupted communication. D—Austrian base against which attack was directed.



Reproduction of Strategic Sketch Diagram made immediately after the action by a military observer.

AAA—Indicates capital ships steaming in a great circle and firing broadsides as they come within range of their 12 and 14 inch guns. B—Austrian stronghold mounting long range coast defense artillery. CCC—Indicates destroyers and submarine destroyers which steam in wide circles around the battleships to protect them from enemy submarines. The speed of these craft is from 30 to 45 miles per hour. DD—Italian floating gun carriages. These are large scows mounting but one heavy gun. They are towed to their positions and anchored. EE—Indicates Italian monitors. These are the only known films of these unwieldy but destructive craft in action. The fleet's observation balloon will be seen to be hovering well out of range of the enemy's guns, but high enough to watch and direct the Italian fire.



Reproduction of the Strategic Sketch Diagram made the day after the air fight by a military observer.

A—Austrian battle plane rises from behind Austrian stronghold and, climbing to about 10,200 feet, proceeds to bomb fleet. B—One of the bombs explodes just alongside a small destroyer which is damaged and capsized by the explosion. (The films show it clearly.) C—Italian planes hidden in cove behind headland rise and pursue Austrian airman. After a thrilling chase they pocket him and, to escape their machine guns, he does a daredevil tail dive to the sea and is captured by an Italian destroyer. D—Indicates point of his capture, within range of both shore batteries and the fleet's guns. Dotted line indicates Italian plane's flight. Heavy line indicates Austrian's.

This is the Fighting Film people have been waiting for

Watch it get the money at "First National" Theatres

The Schomer
Photo-Play Producing Co., Inc.

Announces the early release of

RULING PASSIONS

A special feature photo-drama of modern life, in which tragedy and comedy—pathos and humor—the realistic and the ideal—are dramatically interwoven into a story of a woman's struggle to undo another woman's wrong.

Written and Directed by

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Enacted by an all-star cast including

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Claire Whitney

Edwin Arden
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who indicate each phase of human emotion in the artistic and finished manner that has placed them in the front rank of legitimate and photoplay artists.

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Twenty Dramatic Reels

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Will Handle This Great 1918 Serial

ALSO, the ONLY INDEPENDENT News Service

The News Reels of REAL News

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EVERY TUESDAY

Gaumont Graphic
EVERY FRIDAY

An Apology

NO—I have lost no faith in the distributing machinery of the film business.

That I am offering, on behalf of this corporation, the first Triangle Special ("The Mayor of Filbert") to independent purchasers of district rights and prints in a hundred districts at once is because the picture, for political, social and business reasons, must have INSTANT countrywide release.

It isn't fair to ask that State Rights buyers disarrange their plans to put it out NOW—and there isn't a day to spare.

Yes, we would likely make some money—and save a good deal—by going about this in the usual way, for Newspaper Advertising in hundreds of cities costs money.

But it gets ACTION.

State Rights buyers welcome, just the same—especially if they have time to put in on a big, quick job—

With a big, quick profit.

More especially if they know how to handle local committees and get the benefit of a live question.

Of course, it's a great picture—eight reels. Most people know the book—everybody knows the subject—"Wet vs. Dry."

The whole trade knows the Director, Christie Cabanne—famous for "The Lamb" and other big pictures.

H. E. AITKEN,
President.

"A six reel picture that really gets under your shirt." (Wid's)
ELAINE HAMMERSTEIN in "HER MAN"
adapted from "The Battle Cry," the novel by Chas. Neville Buck.
Produced by Advanced Motion Picture Corp'n. Directed by Ralph Ince
"As a whole wonderfully realistic.. Story intensely interesting...Direction excellent.. Photography superb.. Lightings exceptional.. Camera work very fine.. Star very appealing.. Support excellent.. Lawson Butt splendid.. Exteriors impressive... Interiors very good.. Detail not a flaw." Wid's Daily, Aug. 21
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PHOTOPLAY
Wonderfully successful as a book and as a play, it has been put into one of the most beautiful pictures ever made, a dramatic romance of the Flowery Kingdom; announcing
FANNIE WARD in
A JAPANESE NIGHTINGALE
Produced by ASTRA
Directed by George Fitzmaurice
Written by William Young from the book by Onoto Watana
COMING SOON
PATHÉ, DISTRIBUTORS

Pathé

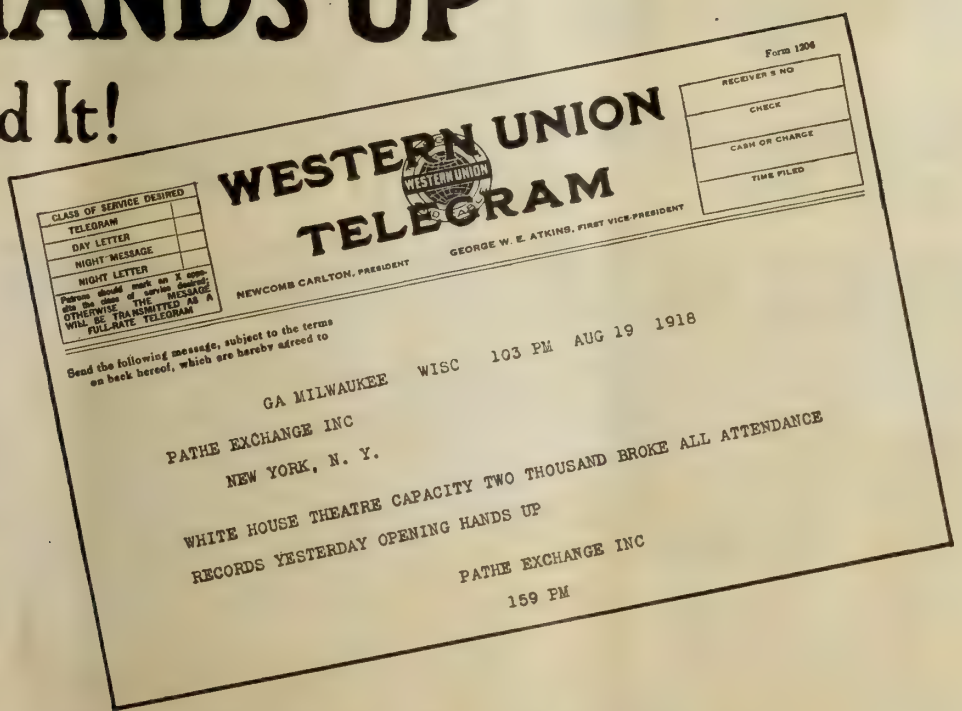
Bing! Goes Another House Record!

RUTH ROLAND

in the Pathé Serial

HANDS UP

Did It!



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PATHE EXCHANGE INC
NEW YORK, N. Y.

WHITE HOUSE THEATRE CAPACITY TWO THOUSAND BROKE ALL ATTENDANCE RECORDS YESTERDAY OPENING HANDS UP

PATHE EXCHANGE INC
159 PM

Three Well Known New York Circuits Play This Serial!

The M & S with the following houses; Odeon, New 14th, Palace, Hopkinson, New Law, American, Movies and M & S:
The Consolidated Amusement Co. with the Arena, 72nd. St., Village, Regent, Tiffany, and York;
The Picker with the Burland, Spooner and Elsmere.

"Hands Up" is there!

Produced by ASTRA Directed by Jas. W. Horne
Written by Gilson Willets.

The sort of enemy we are fighting

you may see him as he is in

OFFICIAL WAR REVIEW #10

Upon a German officer captured during the latest drive by the Allies in France, was discovered an order commanding the Hun armies to "destroy everything."

In Official War Review #10 is shown how thoroughly this damnable order was followed. Scenes of wanton destruction and murder are shown that would shame a tribe of head-hunters.

Official war pictures of the British, French, Italian and American Governments, issued one reel a week.

Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director
Distributed by

PATHÉ

AMERICAN FILM CO. INC., *Presents*

MARGARITA FISHER

IN

MONEY ISN'T EVERYTHING

BY FRED JACKSON

FROM THE STORY "BEAUTY TO LET"

DIRECTED BY EDWARD SLOMAN

One of the most unique screen stories ever offered the exhibitor. Fred Jackson at his very best. A comedy-drama bubbling over with laughter and romance.

Hundreds of exhibitors have already arranged with American Film Co. representatives at their nearest Pathé exchanges to show this picture. They have seen it and unqualifiedly endorse it.

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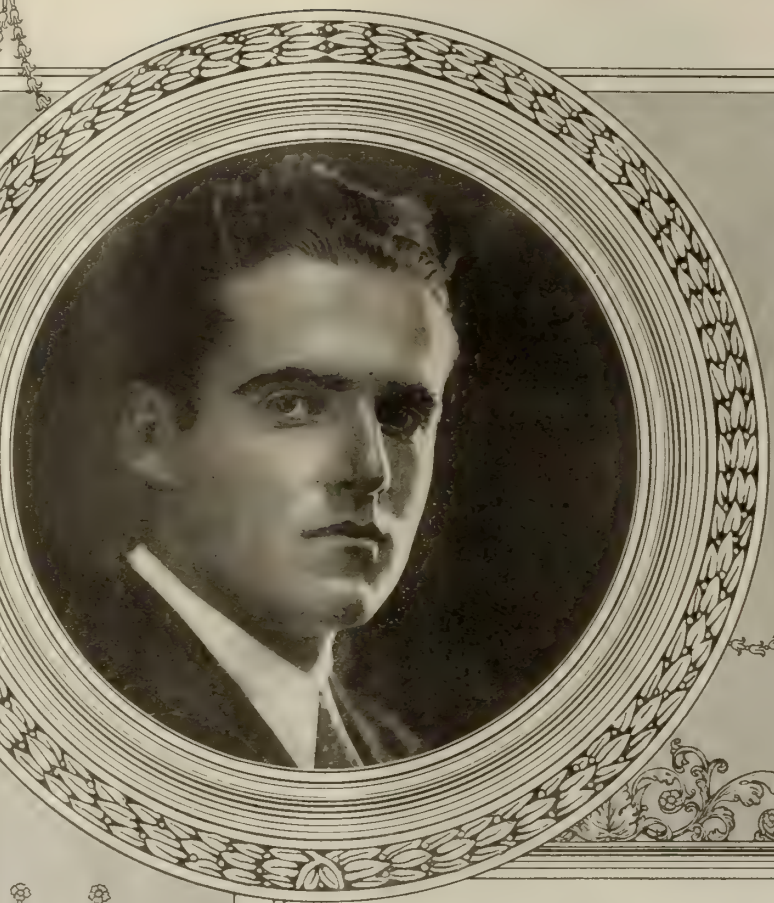

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As Supervising Director of
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Now In Preparation
THE UNPARDONABLE SIN
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BLANCHE SWEET
Directed in Person by
MARSHALL NEILAN
Ready for Release about October 15
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BLANCHE SWEET
In A Most Unusual Story
THE HUSHED HOUR

With The Most Important Cast Ever
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ROSEMARY THEBY MILTON SILLS
MARY ANDERSON WILFRED LUCAS
GLORIA HOPE HARRY NORTHRUP
LYDIA KNOTT WYNDAM STANDING

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Return to the Screen of One of America's Photoplay Idols

READ over this List of Entries and Assimilate the facts. Each of the Contributing Producers is on the Program Through Reasons of Merit Only and Their Product is Something We Handle Proudly.

The FRANK A. KEENEY Productions

Featuring the LADY BEAUTIFUL OF THE SCREEN

CATHERINE CALVERT and JEWEL CARMEN

Each at the Head of Her Own Company in Plays by the Most Successful Authors

The THEODORE C. DIETRICH PRODUCTIONS

Featuring the Beautiful

DORIS KENYON

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DE LUXE PICTURES

HAROLD J. BINNEY

Presents

VANGIE VALENTINE

The Most Lovable Creature Ever Seen on the Screen.

Also G. M. ANDERSON and the BURLINGHAM TRAVEL FILMS.

Contracts Have Just Been Signed for the New Feature Productions of the Famous

GILBERT M. ANDERSON

Known the World Over for His Great Characterization of "BRONCHO BILLY." Mr. Anderson has Graduated Now Into Bigger Things and He Will Return to the Screen in a Long List of Big Five-Reel, Virile, Western Features, That Will Soon Make Him Once More the Idol of Audiences Everywhere.

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First Release—Sept. 22:
"RED BLOOD and YELLOW"

Second Release — Oct. 20:
"SON-OF-A-GUN"

Third Release — Nov. 24:
"SHOOTING MAD"

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During the coming year there will be 52 Master Productions on this Program.

This will include

8 With CATHERINE CALVERT
8 With VANGIE VALENTINE
8 With DORIS KENYON
8 With JEWEL CARMEN
8 With G. M. ANDERSON

and Thirty Releases of the Burlingham Travel Pictures.

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GERALDINE FARRAR

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JOAN, THE WOMAN

for New York State.

FREDERICK BURLINGHAM

The Distinguished American Traveler and Lecturer, has been Persauded to Allow a Number of His Extremely Interesting Travel Pictures to Pass Into General Use. Mr. Burlingham is an Expert Climber of Mountains. He has Scaled the Alps Many Times, and His First Release Shows a Thrilling Adventure in the Ice—which He Calls

Facing Death On the Blumlisalp

Scene from "Facing Death on the Blumlisalp."

These Pictures are More Than So-Called "Educational" Films. They are Pictures of Risk and Adventure At the Tops of Perilous Mountains, or in the Craters of Volcanoes in Action, or in Other Wild Spots Where Danger Lurks.

In The Year Coming Thirty of the Burlingham Travel Pictures Will Be Released

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A BIG CARD GOING STRONG

Played 57 Days last Week at Every Loew Theatre in New York City

A Sweet Dainty Breeze of Purity—
Miss Valentine is Certain to Outshine every Star in the Film Firmament in the Year to Come. Watch the Trade Papers and Book Her in Her First Release. Soon to be out

Vangie Valentine

Theodore C. Deitrich
Presents

DORIS KENYON

The Exquisite Empress of Expression
In DE LUXE PICTURES—Now Booking Big

THE STREET OF SEVEN STARS

Written by MARY ROBERTS RINEHART

—— ALSO BOOKING LIKE WILDFIRE ——

THE INN OF THE BLUE MOON

From the Story by LOUIS JOSEPH VANCE

PLAYED IN 26 Leading Theatres in Chicago last week

Played to Capacity at Park Theatre, Boston

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WILD HONEY
By LOUIS JOSEPH VANCE
From the Story in Pictorial Review by VINGIE E. ROE.

Released Only Through
WM. L. SHERRY SERVICE

Doris Kenyon

HAROLD J. BINNEY
Presents

VANGIE VALENTINE

The Most Lovable Creature Ever Seen on the Screen. Positively the Greatest Find of the Season. She will Appear in Eight Exceptional Features during the Next Year. All Adapted by George Edwards Hall from real hits.

8 DeLuxe Pictures the next year FEATURING MISS KENYON

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THE HIGH PRIESTESS OF DRAMA IN ITS HIGHEST FORM

Catherine Calvert

"A ROMANCE OF THE UNDERWORLD"

Paul Armstrong's Great Drama of New York Life Already Released

Also

"OUT OF THE NIGHT"

By E. LLOYD SHELDON

Why not Book Now ?

SHERRY SERVICE

FRANK A. KEENEY

Also Presents

JEWEL CARMEN

The Tragedienne Par Excellence—In a Succession of Eight Tremendous Dramatic Productions which will be Released during the Next Year. As Miss Carmen has been so recently engaged, Announcement of Her First Vehicle Will Be Postponed Until the Decision is Certain.

FRANK A. KEENEY

Presents

CATHERINE CALVERT

The Lady Beautiful of the Screen

Who Will Appear in the Next Year in Eight Superb Productions Written by Noted Authors and which have proven to be real sure hits.

Jewel Carmen

8 BIG JEWEL CARMEN FEATURES Within the Year

MISS CARMEN is at her best in Intense Emotional Roles and Her Stories will be Selected to give full scope to her Great Dramatic Art. Only Material that has met with Certain Success will be Used.

Released Only Through

WM. L. SHERRY SERVICE

An Outstanding Picture

"THE EMBARRASSMENT OF RICHES"

Adapted from the Broadway Success by Louis K. Anspacher

Directed by Edward Dillon Picturized by Ray Somerville

First of a Series of Eight Happy Pictures Starring

LILLIAN WALKER

DISTINCTIVE in the charm of its star and exceptional in the human appeal of its story, this exquisite heart drama of every day life, built around a "smile with a tear in it," will bring prestige and profits to every theatre in which it is shown. It is a picture which will stand out in the offerings of the day.

Released thru the W. W. Hodkinson Corp.

Lillian Walker Pictures Corp.

LESTER PARK PRESIDENT

501 Fifth Avenue New York City

What Hodkinson Independence means to You

W. W. Hodkinson is free from producer or exhibitor control. His organization is likewise free and completely controlled by himself.

He is the only free man in the industry and his freedom can do for you what you would like to do yourself, but as an individual exhibitor have not the power to accomplish.

This is the *selection* of your own product. The picking and choosing of just those pictures that you know will make money in your house.

The W. W. Hodkinson Corporation is going to, and in fact is now, acting as a separator and selector for you.

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When you think of the Hodkinson organization remember it in this light—of a separating machine that is working for your benefit; that is drawing the good product to you and eliminating the bad.

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These exhibitors are a few of the many who believe that their future, safety and success lies Hodkinson way. They are a few of our co-partners.

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W. W. Hodkinson Corp.

527 FIFTH AVENUE, NEW YORK CITY

Hodkinson Service at all General Film Exchanges

O. HENRY STORIES

RECENT RELEASES

- The Enchanted Profile
- The Girl and the Graft
- Sisters of the Golden Circle
- The Brief Debut of Tildy
- The Marquis and Miss Sally
- Springtime a la Carte
- A Bird of Bagdad
- Transients in Arcadia
- Tobin's Palm

The illustration is from "Transients in Arcadia," featuring Edward Earle and Agnes Ayres, directed by Kenneth Webb.

BROADWAY STAR FEATURES

GENERAL FILM COMPANY, Distributors

Select Pictures for 1918-1919

ONE FACT confronts the exhibitor as he faces the opening of the new season—judging from ***past performances, not from promises***—there are no pictures that he can book with the certainty of receiving a high quality evenly maintained throughout the year that he can with Select Pictures.

This is not a statement needing proof: It is a *fact!* The exhibitor who keeps posted *knows* that houses running Select Pictures during the past season have been not only satisfied but highly pleased by the high average of quality maintained throughout by these productions. He *knows* that last year's Select exhibitors are bidding strongly to hold Select during the coming season. In a word, he *knows that Select Pictures pay!*

During the coming season Select will produce only a restricted number of the highest quality of pictures made by a small number of the foremost stars. Some details of the first of these productions follow.

SELECT SP PICTURES

THE Second Star Series of Select Pictures will bring to the theatres of the country the same desirable qualities which have distinguished Select's previous output. This means that the very best stories and stage successes which the market affords will be employed by Select stars in making their screen attractions. It also means productions made with the greatest care, embellished with the most desirable scenic and costume investiture, and thoughtfully produced under the foremost directors of the screen. Starting at high level, Select Pictures during the new season may be depended upon to present the acme of the photo-play art. Dependability of product is Select's watchword.

CLARA KIMBALL YOUNG

One of the first of the truly great stars, Clara Kimball Young brings to her Second Series of Select Pictures that glorious beauty and exquisite artistry which have made her a favorite of the screen all over the world. Appearing only in attractions of highest merit, she begins her new series with a war play, "The Road Through the Dark," from a story recently published in the Metropolitan Magazine. This is a drama of intense emotions, and a vehicle superbly suited to Miss Young's abilities. Following it she will be seen in "Cheating Cheaters," Max Marcin's great stage hit which ran for a solid year in New York.

NORMA TALMADGE

Enjoying an unsurpassed popularity, created by one splendid success after another, Norma Talmadge begins her Second Select Series with the most ambitious production of her career, "A Tale of a Forbidden City" (temporary title) by George Scarborough, the author of "Her Only Way." This will be followed by the great David Belasco stage success, "The Heart of Wetona," which will be made into a lavish screen-drama.

CONSTANCE TALMADGE

Having achieved in her First Series of Select Pictures a success that places her in the front rank of stars, Constance Talmadge opens her Second Series with "Sauce for the Goose," the smart comedy in which Grace George scored a hit on the stage. Miss Talmadge follows this with Augustus Thomas's celebrated play, "Mrs. Leffingwell's Boots"—with Constance wearing *the* boots!

ALICE BRADY

The sincere acting of Alice Brady was never seen to better advantage than in Miriam Michelson's clever story, "The Better Half," which furnishes the exceptional opening attraction of Miss Brady's Second Series. The brilliant technique which has characterized Miss Brady's photoplays is again in evidence, and the picture is one that will be remembered among the season's best. Stories from the pens of Fannie Hurst, who writes so crisply of New York life, and George Barr McCutcheon, who stands foremost among the novelists of the day, are among Miss Brady's forthcoming productions.

MARION DAVIES

Widely advertised in the first of her Select pictures, "Cecilia of the Pink Roses," this lovely star has for her second production "The Burden of Proof," an international romance of today with a background of war-time activities. Another sensational campaign of publicity will surround this feature, and will accompany also her forthcoming splendid production of that best-beloved of stage successes, "The

A Steady Flow of Splendid Select Productions

FROM the stars whose names appear in the foregoing pages Select Pictures will release a steady flow of high grade pictures—thirty-eight in number—during the year. This will bring one of these features on an average every ten days to exhibitors using Select Service. The number of productions to be made by each star follows:

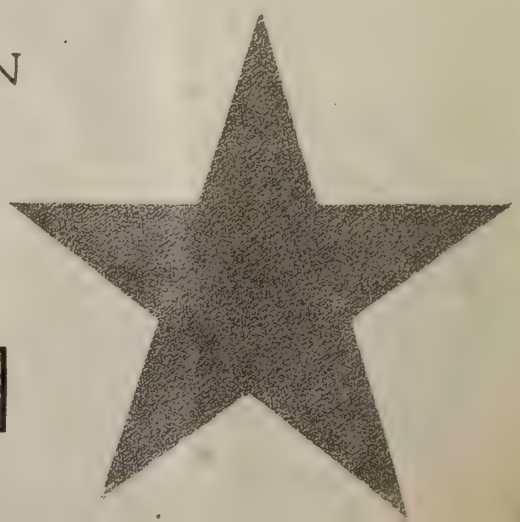
Clara Kimball Young	8
Norma Talmadge	8
Constance Talmadge	8
Alice Brady	8
Marion Davies	6

Select wishes to emphasize the fact that each of these productions will be a new picture—***new*** in every sense of the word. There are included no reprints or reissues. Each succeeding picture will be the latest effort of the star and her supporting company of players, and will, needless to say, be a sincere attempt to keep the Select standard of quality in the position to which it has already been carried—***at the front!***

In addition to the pictures comprised in these Star Series, Select Pictures will place upon the market during the coming months a number of special productions of high merit, announcement of which will be made through the usual channels.

SELECT PICTURES CORPORATION

729 Seventh Avenue New York City



SELECT SP PICTURES

THE NATIONAL MOTION PICTURE EXPOSITION

Will be held at Madison Square Garden, New York October 5th to 13th, 1918

This will be the biggest and most successful Exposition ever held by the Industry.

A majority of the largest companies have already contracted for space.

New applications are coming in every day.

It is the first real exposition of the entire industry.

It is held under the joint auspices of the National Association of the Motion Picture Industry and The Motion Picture Exhibitors' League of America.

Besides many other attractions it will show in detail the part being Played by the motion picture in all war activities.

It is a WAR SERVICE EXPOSITION of the MOTION PICTURE INDUSTRY. For that reason alone it is the patriotic duty of every Company in the business to be represented among the space holders.

Contracts may be had by applying to

MOTION PICTURE EXPOSITION COMPANY

TIMES BUILDING, NEW YORK

LOEW
MASTBAUM
KEITH
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MOSS

And hundreds of other prominent exhibitors have now signed for the Twelve Big Special Productions of the

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

126-130 West 46th Street, New York

Contracts are pouring in from all sections of the country for

EVELYN NESBIT

and Her Son RUSSELL THAW

in

HER MISTAKE

and the balance of

The Twelve Most Powerful Extra Attractions of The Year

AT

$10

$20

Per Day

$30

Experienced Exhibitors Everywhere recognize the sound business principles upon which is founded the Guarantee of Big Special Productions of exceptional box office value at these remarkable franchised-fixed prices.

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

126-130 West 46th Street, New York

We Promis Here

"Lafayette We Come!"

(PERSHING—'17)

THE PRIZE PLUM OF THE YEAR is our first production. The EAGLE is off with a flying start

¶ The positive prints of "Lafayette, We Come!" (Pershing—'17), together with all accessories and advertising material will be delivered to each of our exhibitor-controlled Units. The Units DO NOT PUT UP ONE PENNY IN ADVANCE for its production, purchase, exploitation or positive prints.

¶ Not until the Units have booked and played the production and received its rental fees, does it pay its actual pro rata share of the cost under our plan.

Each Unit will merchandise the production in its own territory in such manner as its exhibitor members may deem advisable to meet the exigencies of their localities.

Each Unit retains 50 per cent. of the profit earned in its territory

This is what "EXHIBITOR CONTROLLED" means

KEEP YOUR EYE ON THE *EAGLE*
HE IS FLYING STRAIGHT

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1476 Broadway

Affiliated Distributors Corporation

Longacre Building
New York City

ed You the Best—

it is

Keep your eye on the Eagle!

Now Available To ALL Exhibitors

A Cheerful Patriotic Motion-Picture Spectacle That Will Thrill and Delight an Audience of Americans.

'Lafayette, We Come!

(Pershing—'17.)

A Story of Mystery and Intrigue Masterfully Flavored with the Romance of Love and War.

Featuring E. K. LINCOLN and DOLORES CASSINELLI

Produced by

LEONCE PERRET

The EAGLE Flies Straight. He Knows Where He's Going and *He Gets There.* He is Determined.

AFFILIATED *is not* Building for Today or Tomorrow, but for Next Month—Next Year. AFFILIATED is Building a Permanent Structure for the Future.

Communicate with the National Director in Your Territory, or

Affiliated Distributors Corp.

Suite 524, Longacre Building, 1476 Broadway, New York

Leonce Perret.

Producer
Author
Director

His Genuine Artistry and Masterful Touch Have Blended War, Intrigue, and Mystery with Love, Laughter and Romance Into the Greatest Cinema Spectacle of the Year.

'Lafayette, We Come!

(Pershing—'17.)

Distributed by **Affiliated Distributors** *Corp.*

Inspired by General Pershing's Iconic speech at the tomb of Lafayette in Paris, June 16, 1917

Perret Productions

1457 Broadway, New York

Dolores Cassinelli,

Distinguished Dramatic Artiste!

Her Exceptional Emotional Ability, Her Piquant Charm, Coupled with Her Great Success in "Lafayette, We Come!" Unquestionably Places Her High Up on the List of Stellar Screen Artistes.

'Lafayette, We Come!

(Pershing—'17.)

Distributed by **Affiliated Distributors Corp.**

A Cheerful Phase of the War.
A Powerful Patriotic Appeal.
A Gripping Story of Mystery, Intrigue and Love.

Perret Productions

1457 Broadway, New York

TOM MIX

doesn't camouflage

HE DROPS ON HORSEBACK OFF HOTEL BALCONY
RIDES OVER YAWNING CHASM ON TREE TRUNK

HE DRAGS SELF AND GIRL 300 FEET UP PRECIPICE
WHIPS FOUR MEN, SINGLE-HANDED

HE SHOOTS GILA MONSTER ATTACKING WOMAN
HURLS MAN LIKE FOOT-BALL IN DESPERATE FIGHT

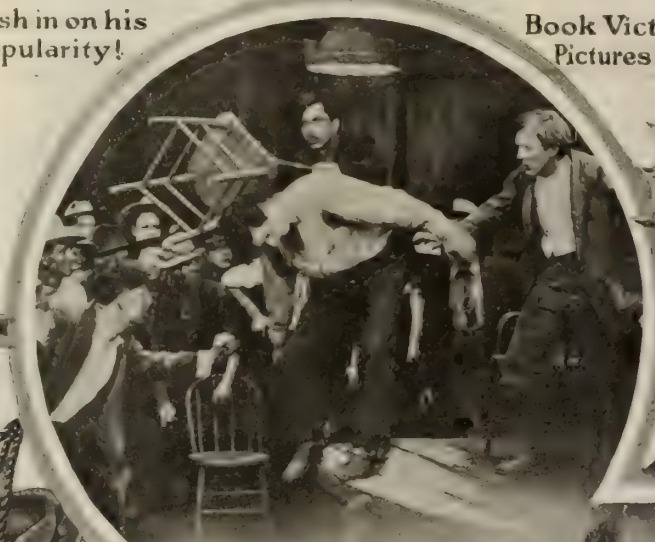
HE MAKES

MR. LOGAN, U.S.A.

A BLAZING VOLCANO OF FIRE!
A MACHINE GUN OUTBURST OF ACTION!
REEL AFTER REEL OF DARING!

Cash in on his Popularity!

Book Victory Pictures Now!



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WILLIAM FOX
Presents
TOM MIX
in
Mr. LOGAN, U.S.A.
A story of secret service where grim duty outweighs the call of love
ROUTING OF I.W.W.
BLOWING UP OF MINE
TRILLING RUNAWAY
A "SLACKERS" HEROISM
FOX
FILM CORPORATION
BOOK VICTORY NOW!
VICTORY PICTURES

WILLIAM FOX PRESENTS
EXCEL PICTURES
XL

First Excel Release

William Fox presents

Peggy Hyland in

A love story of the war
Trench life revealed
Daring dash "over the top"
Base Hospital glimpses
Tremendous storm scene

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FILM CORPORATION

Booked in all Fox Theatres
Made Under
the Personal Supervision
of William Fox

Bonnie Annie Laurie

WILLIAM FOX PRESENTS

THE VITAL STORY OF THE NEW DRAFT

"18 TO 45"

EVERY AMERICAN INTERESTED
EVERY AMERICAN VITALLY AFFECTED
EVERY AMERICAN WILL SEE IT.

STAGED BY
R. A. WALSH
DIRECTOR OF THE
HONOR SYSTEM
AND
THE PRUSSIAN
CUR

NOW BOOKING RAPIDLY
INDIVIDUAL BASIS
WIRE FOR DATES TODAY

FOX
FILM CORPORATION

ANNETTE KELLERMAN
Queen of the Sea
A WILLIAM FOX PRODUCTION
INDIVIDUAL BASIS — NOW BOOKING
FOX
FILM CORPORATION

FATTEN YOUR BANK BALANCE

MAKE A BIG KILLING

BOOK

THEDA BARA

IN THE THEDA BARA SUPER-PRODUCTION

WHEN A WOMAN SINS

A WILLIAM FOX PICTURE—STAGED BY J. GORDON EDWARDS

THE STORY OF THE REGENERATION OF A MODERN VAMPIRE

RELEASED IN SEPTEMBER

STANDARD PICTURES

FOX

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BOOK THIS PRODUCTION NOW!
STANDARD PICTURES

YOU NEED

WILLIAM FARNUM

AMERICA'S MOST POPULAR ACTOR
NOW ON THE PINNACLE OF SUCCESS
PROFIT FROM HIS DRAWING POWER

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WILLIAM FOX PRESENTS

RIDERS OF THE PURPLE SAGE

A WILLAM FARNUM DE LUXE PRODUCTION — DIRECTED BY FRANK LLOYD

DRAMATIZED FROM THE ZANE GREY NOVEL
FILMED AMID THE SCENIC GRANDEUR OF THE GRAND CANYON OF ARIZONA

MOST ADVERTISED WOMAN IN WORLD!

BIG STAR OF PROVED DRAWING POWER
SIGNED FOR FIVE STANDARD PICTURES

EVELYN NESBIT

SHE HAS ENRICHED BOX OFFICES AS VAUDEVILLE PERFORMER, AS ACTRESS IN THE SPOKEN DRAMA AND AS A FILM STAR

EVERY MAN, WOMAN AND CHILD IN AMERICA KNOWS HER

BOOK

STANDARD PICTURES

NOW AND GET THESE NESBIT MONEY MAKERS

FOX
FILM CORPORATION

UPSETTING ALL RECORDS!

INDEPENDENT BASIS

REPORTS POURING IN FROM EVERYWHERE OF WHIRLWIND BUSINESS DONE AT FIRST SHOWINGS THIS WEEK OF THE

FOX FILM CORPORATION-

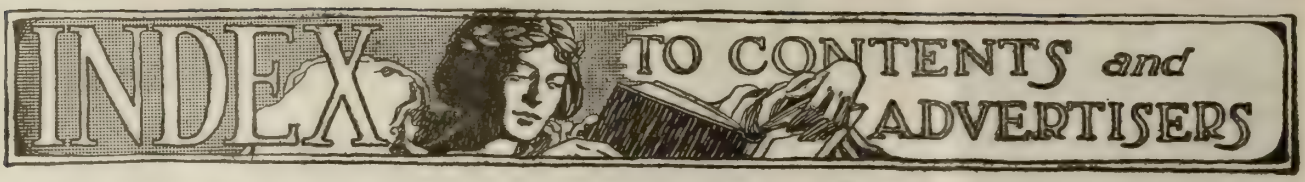
The WILLIAM FOX WAR DRAMA

PRUSSIAN CUR

STAGED BY R.A.WALSH

IN SPRINGFIELD, MASS., PEOPLE STOOD THREE ABREAST A BLOCK LONG. FROM 11A.M. TO 9.30 P.M IN SPITE OF TEMPERATURE OF 103 DEGREES!

Others are doing it
SO CAN YOU
fix your dates now



TO CONTENTS

Advertising Aids for Busy Managers.....1612
Advertising for Exhibitors.....1562
Allies, at Validivistock, Saw First.....1550

Baldson Shows Chaplin to Natives.....1554
"Bird of Bagdad, A" (General Film).....1609
Bleich Keeps Faith With Public.....1570
Broaden Palns for Liberty Films.....1543

Chicago News Letter. 1552
"Cook, The" (Paramount-Arbuckle).....1609
Critical Reviews and Comments.....1607

Electricity, Will Regulate Use of.....1541
Empty Tanks, Full Houses.....1560
Exports and Imports Hold Up Well.....1546

Facts and Comments.....1558
"Fires of Youth" (Bluebird).....1607
Foreign Trade News.....1556

"Green God, The" (Greater Vitagraph)...1607

"Hell Cat, The," In Training for.....1545
"Her Country First" (Paramount).....1607

Industry Acts to Conserve Coal.....1541

"Johanna Enlists" (Artcraft). 1610

"Kultur" (Fox). 1608

Lists of Current Film Release Dates, 1618, 1620, 1622, 1624

Madison Square Garden Exposition Will Be War Exhibit. 1555
Manufacturers' Advance Notes.....1586
Maritime Exchange Managers Meet.....1547
"Mask, The" (Triangle).....1608
Motion Picture Educator.....1567
Motion Picture Exhibitor, The.....1547
Music for the Picture.....1575

News of Los Angeles and Vicinity.....1549
New York Exhibitors Will Have Headquarters. 1551

Pathe-North Sale Competition.....1561
Pennsylvanians Win Decisions.....1560
Plow Horse Drama, About.....1559
Porto Rico Camp to Have Its Theatre.....1555
"Prisoners of the Pines" (Hampton Production). 1610
Projection Department. 1565
Psychological Stories. 1559

"Queen of the Sea" (Fox).....1609

Rambles Round Filmtown.....1573
Rubbernecking in Filmland.....1551

Seattle, Queen City of Northwest.....1552
Select Shifts Managers on Coast.....1568
Schade Plays Up the "Crusader".....1553
Sherry Service Announces Its Stars.....1569
"Silent Woman, The" (Metro).....1609
Spokes from the Hub.....1585
State Rights Department.....1597
Sunday Shows Continue in Nashville.....1544

"That Devil Bateese" (Bluebird).....1607
Trade News Brevities.....1599
"Turn of the Wheel, The" (Goldwyn).....1609

"Untamed" (Triangle). 1608

West's Double in Central America.....1557
"When Nature Smiles" (Pathe).....1609
"White Lie, The" (Paralta). 1608
Williams of Rhode Island Tells How Theatres Have Backed the War.....1542

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co.....1623

ELECTRIC & MECH. EQUIPMENT.
Amusement Supply Co.....1616
Hertner Electric Co.....1616
Northwestern Electric Co.....1626
Porter, B. F.....1616
Swaab, Lewis M.....1615
Typhoon Fan Co.....1617
Universal Motor Co.....1615

LEN MFRS.
Gundlach Manhattan Opt. Co.....1623

LOBBY DISPLAYS.
Kraus Mfg. Co.....1626
Newman Mfg. Co.....1616

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories.....1614
Duhem M. P. Co.....1613
Erbograph Co. 1623
Evans Film Mfg. Co.....1617
Rothacker Film Mfg. Co.....1615
Standard M. P. Co.....1614

MFRS. OF MOVING PICTURES.
Affiliated Distrib. Corp.....1526-29
American Film Co., Inc.....1509
Bluebird Photoplays, Inc.....1485
Essanay Film Mfg. Co.....1483
Famous Players-Lasky Corp.....1494-98
First Nat'l Ex. Circuit, Inc.....1500-03
Fox Film Corp.....1530-39
Gaumont Co. 1505
General Film Co.....1518
Goldwyn Pictures Corp.....1489-92
Harry Garson 1510-11
Haworth Pictures Corp.....1614
Jewel Productions, Inc.....1482, 1484
Lillian Walker Film Co.....1516
Metro Pictures Corp.....1493
Palmer Photoplay Corp.....1614
Pathe Exchange, Inc.....Colored Insert, 1507-08
Producers' Distrib. Corp.....1524-25
Select Pictures Corp.....1519-22
Schomer Photoplays Prod. Co., Inc.....1504
Triangle Distrib. Corp.....1499
Triangle Film Corp.....1506
Universal Film Mfg. Co.....1486-88
W. W. Hodkinson Corp.....1517
Wm. L. Sherry Service.....1512-15

MISCELLANEOUS.
Automatic T. S. & C. R. Co.....1614
Bioscope, The 1617
Cinema, The 1615
Cine-Mundial 1626
Classified Advertisements 1621
Eastman Kodak Co.....1621
Harvey, Geo. L.....1614
La Cinematografia Italiana.....1613
Marston, Theodore 1584
Moore, Wm. N.....1626
M. P. Directory Co.....1626
M. P. Exposition.....1523
M. P. World.....1625
National Ticket Co.....1614
Our Boys in France Tobacco Fund.....1617
Richardson's M. P. Handbook.....1621
Robinson, T. L., & Co.....1614
Screencraft 1621
War Savings Stamps.....1619
Williams, A. F.....1615

MOVING PICTURE CAMERAS.
Bass Camera Co.....1615
Burke & James, Inc.....1623

MUSIC AND MUSICAL INSTRUMENTS.
American Fotoplayer Co.....1581
Astoria Pub. Co.....1579
Beynon, George 1581
Chalmers Pub. Co.....1581
Greinert, Charles 1581
Musical America 1581
Seeburg Piano Co.....1581
Union Hinge Binding Co.....1581

PROJECTION MCH. MFRS.
DeVry Corp., The.....1613
Power, Nicholas, Co.....1628
Precision Mch. Co.....1627

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1617

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We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J. P. Chalmers in 1907

INDUSTRY ACTS TO CONSERVE COAL

At Meeting of the National Association Plans Are Made for the Co-operation of Motion Picture Men with United States Fuel Administration Officials

At a well attended meeting of the National Association of the Motion Picture Industry held Wednesday, August 28, plans were made for the active and intimate co-operation of the industry with the United States Fuel Administration in its campaign to conserve 50,000,000 tons of coal during the coming winter.

The meeting was called for the purpose of permitting E. R. Sartwell, publicity director of the Fuel Administration and the representative of Fuel Administrator Doctor Harry A. Garfield, to explain to the members of the association the size and the difficulty of the coal problem and its intimate relationship with the winning of the war.

Mr. Sartwell explained there were two points of contact between the Fuel Administration and the industry at the present time. The first was a movement which has been undertaken by the association committee to bring about fuel conservation within the industry itself. The second was an intensive campaign to be carried out in the motion picture theatres of the country east of the Mississippi River to awaken the people to the size and difficulty of the fuel situation and its direct connection and relationship with the winning of the war. He stated that there was a distinct lack of knowledge on the part of the public of the importance of coal and the myriad ways in which the winning of the war was directly dependent upon it. Continuing he said:

Country Must Save 50,000,000 Tons.

"This is a problem which the people of the country must solve. It has been determined that on account of the war the demand for coal this year will be 100,000,000 tons greater than ever before in the history of the country. The production of coal this year will be 50,000,000 tons greater than was ever before produced. There is a gap of about 50,000,000 tons, and the only way this can be filled is by conservation.

"It is said if there is this great demand for coal, why not mine more, put on more men and get it out. But it is not a question of mining; it is a question of transportation. The greatest amount of coal that can be handled by the railroads at the present time is 700,000,000 tons a year. To increase this amount there would have to be built new railroads, new terminal facilities, and new equipment. This is naturally impossible at this time. Therefore the only other solution of the problem is to save 50,000,000 tons of coal this year."

Mr. Sartwell then made some suggestions as to the manner in which the Fuel Administration hoped to use the motion picture and the theatres of the country in this campaign of education. He believed that there was material enough all ready in existence that had been used in the news weeklies and in other pictures to compile short subjects which would picturize the importance of coal in the minds of the people. He also suggested a series of pictures that would visually transfer war material of all kinds into terms of coal.

J. H. Hallberg, technical advisor to the committee, explained the manner in which it was planned to bring about fuel conservation within the motion picture industry.

Irwin Suggests Use of Trailers.

Walter W. Irwin then explained the methods that had been used in distributing pictures for the Treasury Department in the Second and Third Liberty Loan Drives and outlined the plan that had been formed for handling motion pictures in aid of the coming drive. He suggested that the Fuel Administration adopt a plan of having short trailers sent to the theatres east of the Mississippi River, with instructions to the exhibitor to attach them to each feature picture shown, as a patriotic duty. It was the sense of the meeting that if this plan was followed it would provide a one hundred per cent. distribution.

Mr. Sartwell stated that during the campaign he would have a representative of the Fuel Administration make his headquarters at the offices of the National Association. Theodore Wharton told of a picture, which his concern had made for the New York State Fuel Administrator, and offered it to the National Fuel Administration. Joe Brandt, of Universal, also told of a quantity of film in the possession of his company, which could be used effectively in the present campaign. Mr. Sartwell gladly accepted these offers, and requested that copies of the pictures be sent to him at Washington. It was decided that all details of the work to be done by the industry for the Fuel Administration should go through the present Fuel Conservation of the Association.

WILL REGULATE USE OF ELECTRICITY

Standardization Board Will Be Formed as Result of Adviser Hallberg's Report

As a result of recommendations made to the United States Fuel Administration by the fuel conservation committee of the National Association of the Motion Picture Industry, there is now in process of formation a standardization commission of the Fuel Administration, which will draw up regulations affecting the use of all electric current in the United States used for the purpose of lighting, heating and household utilities.

This commission will be made up of a representative of the National Association of the Motion Picture Industry, a representative of the National Electric Light Association and a representative of the United States Fuel Administration.

Following is the brief prepared by J. H. Hallberg, technical advisor of the association's fuel conservation committee, containing the suggestions and recommendations which brought this standardization commission into existence. It is expected the personnel of the commission will be announced by Fuel Administrator Garfield in the immediate future. The brief follows:

The National Association of the Motion Picture Industry, through its president, William A. Brady, has created a fuel conservation committee composed of the following members: Marcus Loew, chairman; Harold Edel, secretary; S. L. Rothapfel, Sydney S. Cohen, William Brandt, J. H. Hallberg, technical adviser; B. S. Moss, P. A. Powers, Albert E. Lowe, Gabriel L. Hess, F. H. Elliott, assistant secretary.

The object of this committee is to cooperate with the United States Fuel Administration in the matter of conserving fuel in the theatres, and motion picture theatres in particular, as well as in connection with the exhibition of motion pictures and stereopticon slides in all other places within the United States.

The writer has already had an interview with Mr. C. E. Stewart in Washington, and, at his suggestion, is herewith submitting the following estimates and recommendations:

It is safe to estimate that there are 12,000 motion picture theatres in the

United States operating on an average of five hours a day each.

On this basis the total operating hours a day will equal 60,000, and, with an average consumption of 4 k. w. an hour, the total current consumption will equal 240,000 k. w. hours a day.

When we consider that the majority of the above theatres are supplied by the smaller and less efficient power plants, an estimate of 3 pounds of coal per k. w. h. for current delivered at the moving picture machine, may not be too high.

On the basis of 3 pounds of coal per k. w. h. the coal consumption equals 720,000 pounds, or 360 tons, a day.

Assuming that the average theatre operates 300 days a year, the total yearly consumption of coal is 108,000 tons.

By standardizing the maximum allowable current consumption for specified operating conditions or installations, it is possible to reduce the current consumption 30 to 60 per cent., with a consequent saving in fuel.

If we assume that the average reduction, due to applying fixed standards of current consumption, is 40 per cent. the fuel saving will be 43,200 tons per year.

Estimate of Legitimate Theatres.

In addition to the foregoing conservative estimate of the number of regular motion picture theatres there are thousands of legitimate theatres using spotlights, stereopticons and moving picture machines which would also be subjected to the rules of the standardization committee, and, as a rough estimate, the saving in this class of establishment will be at least 10,000 tons a year.

While the number of theatres may be less, the number of spotlights and other stage lamps in each individual theatre is considerably greater, with consequent possibility of fuel conservation.

In addition to the foregoing establishments using electric power for projection there are thousands of moving picture machines and stereopticons installed for the exhibition of motion pictures and slides in churches, schools, lodges, commercial establishments, manufacturing plants, and in private residences most of which will be subject to current saving, with consequent fuel conservation when operating under the rules of the standardization committee.

While, at the present moment, statistics are not at hand setting forth the number of moving picture and stereopticon projectors installed for exhibitions of this kind, the writer feels safe in stating that there are at least 20,000 such projectors in the United States, and these are in service on an average of two hours a week, or 104 hours a year. For an estimated installation of 20,000 such equipments the yearly hour operation is 2,080,000.

Considering that a saving of 5 k. w. h. can be made on each such installation the total yearly current saving will equal 1,040,000 k. w. h. Estimated as above, 3 pounds per k. w. h. at the projectors, the fuel saving represents 3,120,000 pounds, or 1,560 tons.

May Save Thousand Tons Weekly.

Judging by the foregoing the total estimated fuel saving should be not less than 54,760 tons per year, or a safe average of 1,000 tons per week.

This saving can be effected without sacrificing the results, merely by limiting unnecessary over-consumption, and by practicing ordinary economy in operation.

Many theatres, and most of the educational, commercial and privately operated machines, are still using old and inefficient methods in the production and control of the source of light for the projector.

The great majority of theatres, and practically all of the other installations, use dirty and inefficient surfaces upon which the pictures are projected.

Many theatres are using the carbon arc light where the tungsten projector lamp will give ample and satisfactory illumination. The application of the tungsten incandescent projector lamp, to the average educational, commercial and private motion picture and stereopticon projector, is entirely practical in almost all instances.

Now, therefore, if the more modern and more suitable equipment is substituted for, or added to the present installations the above mentioned fuel saving can easily be doubled.

May Save Also on Displays.

No attempt has been made herein to include the possible saving in fuel due to a reasonable restriction of electric current used for general and display lighting in connection with motion picture and legitimate theatres, but a large saving can be effected by putting a limit upon the amount of current to be allowed for such purposes.

A considerable saving in fuel can also be effected by rules to be issued by the standardization committee as to the temperatures to be maintained for different periods and hours of the day in moving picture and legitimate theatres. The amount of this saving cannot be estimated at this writing.

Recommends Formation of Board.

In order that the foregoing estimated fuel conservation may be taken advantage of, a standardization board or committee should be formed with headquarters in the Fuel Administration Department at Washington.

The object of this board, or committee, will be to formulate and approve the necessary rules and regulations to enable the carrying out of the above suggested program of fuel conservation.

The standardization board, or committee, should consist of one active member representing the National Electric Light Association, one active member representing the National Association of the Motion Picture Industry, and one or more active members of the United States Fuel Administration.

It is necessary that this standardization board, or committee, be given power to enforce its rules, with penalties for violations.

It is proposed that when the final rules are formulated, approved and printed, that copies be distributed through all the members of the National Electric Light Association to the class of consumers under consideration, and that copies of the rules also be distributed through other electric light plants not members of the Electric Light Association to their consumers.

It is also recommended that the National Association of the Motion Picture Industry notify all of its members and distribute, through the film exchanges, slide manufacturing and renting concerns, all the necessary publicity issued by the Government standardization board or committee.

In the above estimates no account has been taken of the considerable amount of fuel that can be saved by the decreased consumption of carbon electrodes which will follow the more general use of the tungsten incandescent projector lamp and the saving in fuel in transportation facilities incident to moving the above mentioned amount of fuel which can be saved.

There are many details which could be mentioned in this brief, touching upon the possible work of the standardization board, or committee, but it is recommended that the Government committee, as above suggested, be first organized and in meeting before particularizing.

Respectfully submitted,

J. H. HALLBERG.

Williams, of Rhode Island, Tells How His State's Theatres Have Backed the War

A COPY of the brief prepared by the National Association of the Motion Picture Industry setting forth in detail the war service accomplishments of the industry was recently mailed to all of the state chairman of the War Council Committee of the association by President William A. Brady.

In reply to the letter which accompanied the brief, Charles H. Williams, state chairman for Rhode Island, takes occasion to make a report of the war work accomplished by the motion picture theatres of that state.

Immediately following his appointment he organized all of the exhibitors of the state in such a manner that each could be reached by either telephone or telegraph within one hour's time in case of emergency.

The announcement of his appointment brought him into active work on the Rhode Island Food Committee and the Rhode Island division of the Four Minute Men, thus tying up the motion picture exhibitor with these two very important spheres of Government activity.

"Every film that has been produced or issued by the Government," he says in his report, "namely, some seventy or seventy-five reels up to the release of 'Pershing's Crusaders,' has been shown in every section of Rhode Island for war charities, with very little expense, the theatres paying for the advertising and most of the help being donated. In this kind of work alone, over $10,000 has been turned over to the Red Cross, the Tobacco Fund, the Y. M. C. A. and the K. of C. In addition to this the theatres of the state have frequently been donated to war charities and the entire proceeds turned over to some one of the above funds.

"During every drive of the Liberty Loan, Red Cross, War Savings Stamps, Y. M. C. A. and other allied war charities, practically every house in the state was used by the various speakers and collections made direct from the audience. During the last Loan drive in my own theatre, using about fifteen minutes each evening, for six evenings, we rolled up a total of $185,000 in bond subscriptions.

"For the coming year we are planning even greater efforts. For the three Sundays during the period of the coming Liberty Loan Drive our theatres will be used both for the afternoon and evening, and thus far seventeen Sundays have been asked for and given for various drives for the war charitable organizations. This condition holds true practically throughout the entire state as the exhibitors have thrown their houses open for all work sanctioned by the State Council of Defense and by myself as state chairman of the War Council of the National Association."

Five Smiths in Service.

The plate-glass strip in the back of studio manager W. S. Smith's automobile is decorated with a row of six red service-stars. Underneath five of them are the following names, Lieutenant A. B. Smith, Lieutenant George H. Smith, Sergeant Vincent Smith, Corporal Ed Smith and Private Frank L. Smith.

As yet there is no name under the sixth star, but that of Private Ernest Smith will probably decorate this space, as this son of W. S. Smith is daily waiting word to go into camp.

Visit General's Headquarters.

H. L. Orear, manager of the Cincinnati exchange, and H. E. Elder, manager of the Washington, D. C., exchange, were visitors to General Film Company headquarters during the past week.

BROADEN PLANS FOR LIBERTY FILMS

To Eliminate Confusion Each Company Will Handle Subjects Made by Its Own Stars—Most of the More Than Twoscore Pictures Now in Committee's Hands

PLANS for the motion picture industry's Liberty Loan drive in co-operation with the Treasury Department were greatly broadened during the week with the announcement of an elaboration in distribution plans and with the arrival in New York of practically all of the film contributions made by the various stars. As a result the executive departments of the various units of the industry, as well as the National Association's committee in charge of the Liberty Loan drive, are now concentrating on the details of the plan to obtain 100 per cent. distribution for the twoscore and more Liberty Loan films which will be shown in moving picture theatres throughout the country.

The change in the distribution arrangement was announced by Adolph Zukor, chairman, following a meeting of the committee on Monday. Under the new arrangement each company will distribute the pictures made by its own stars, which, it is expected, will promote greater efficiency and eliminate a great deal of confusion in the handling of the 3,000 prints which will be used in the forthcoming campaign. Members of the committee in attendance at the conference were Chairman Adolph Zukor, Walter W. Irwin, Marcus Loew, J. E. Brulatour, Al Lichtman, manager of distribution, and John C. Flinn, secretary of the committee.

The problem of obtaining 100 per cent distribution for the Liberty Loan films, which had been discussed at a conference held by Mr. Zukor and Frank R. Wilson, national director of publicity for the Fourth Liberty Loan campaign, was the principal business considered by the committee. Al Lichtman presented the previously announced plan of centralized booking from a master sheet, and this was discussed at some length.

Each Company to Distribute Its Own.

Walter W. Irwin, who is in charge of the distributors' division of the National Association, proposed that each company should distribute the pictures contributed by its own stars. It was pointed out by Mr. Irwin that promiscuous booking would result in disputes, discussions and controversies in that many exhibitors who have been booking pictures of the various stars represented in the loan drive would find pictures by these stars in other theatres. The only equitable way of handling the distribution of prints, according to Mr. Irwin, would be for each company to distribute its own pictures. He stipulated that no restrictions should be made on bookings under this plan. The Irwin proposal was adopted by a unanimous vote of the committee.

The proposed plan of distribution, as outlined by Mr. Irwin, was called to the attention of Mr. Wilson at Washington, who, in acknowledging receipt of the plan, stated that it certainly had the approval of the government.

Full details of the distribution arrangement adopted by the committee were outlined in the following letter to Mr. Zukor by Mr. Irwin:

"As per your request, I am confirming in detail the resolution passed this afternoon, at the meeting of the Liberty Loan committee of the Motion Picture Industry, after an exhaustive discussion, in which you and all of the other members participated, concerning the method of obtaining the widest possible distribution of the 3,000 Liberty Loan prints to be issued by the government, from negatives made by the motion picture stars, as follows:

"First—Each company shall distribute, through all of its offices in the United States, the prints in which its own stars appear.

"Second—Prints of any subject made by a company or individual not possessing a distribution organization, will be handled by any distributing organization selected by such company or individual.

"Third—Each office of each distributing organization will be held strictly accountable by its home office for booking solid during the four weeks of the drive each print delivered to it.

"Fourth—At the conclusion of the drive each branch office of each distributing organization shall immediately forward to its home office the original booking sheets showing the specific theatres and dates for which each print was on exhibition, as well as the dates for which each print was in transit, such booking sheets to be delivered by you, and by you transmitted to the Treasury Department.

Exhibitors Under no Charge.

"Fifth—No charge shall be made directly or indirectly to any exhibitor for the exhibition of any Liberty Loan prints, nor shall the exhibitor be asked to pay express charges either way.

"Sixth—Express charges shall be paid by the distributing organization, each exchange shall maintain an accurate record thereof, and at the conclusion of the drive forward the record, supported by vouchers, to its home office so that the company may be reimbursed by the Treasury Department.

"Seventh—No exhibitor shall be permitted to obtain a repeat booking for any subject.

"Eighth—Uniform instructions shall be sent by the home office of each distributing organization to its respective offices, such instructions to be prepared by your committee, and to be published in the trade papers.

"Ninth—The Government is to determine the number of prints to be made from each negative.

"Tenth—Each distributing organization shall determine the division of such prints among its respective offices, according to the nature of the territories and the number of prints required for each.

"As you are aware, it is the unanimous judgment of the committee that this method of distribution will cause each of the 3,000 prints to work each day during the drive, unless it is in transit. In other words, no print will remain idle on the shelf.

"In the first place, all of the exhibitors of the United States are more than anxious to perform their patriotic duty by exhibiting a Liberty Loan subject every day of the drive and, therefore, will see to it that they possess complete bookings for the entire period.

Every Print Must Be Busy.

"In the second place, the home office of each distributing organization will not tolerate a branch manager to allow any print to remain idle any day, and, in the next place, each branch manager is just as anxious to do his bit in aid of the Liberty Loan, as the exhibitors are to do theirs.

"Thus both the branch manager and the exhibitors will execute a 100 per cent. result.

"But, as per the judgment of the committee, both the Government and the exhibitors of the United States should understand that considerable disappointment must necessarily accrue to the exhibitors, by reason of the fact that 3,000 prints can fill only approximately a third of the booking days contained in the period of the four weeks' campaign, for the following reasons:

"There are approximately 14,000 theatres in the United States. Estimating the number of theatres that only run one or two days a week, as well as the theatres in territories in which exhibitions are permitted but six days a week, it is calculated that the theatres of the United States at the present time are averaging five exhibition days per week.

"Accordingly there are 70,000 possible booking days in each week of the drive, and as the drive with motion pictures is to consist of four weeks, the total number of possible booking days for the period is 280,000.

"It follows, therefore, that even without considering the number of days lost in transit, particularly in the western territories, the total number of prints required to fill the 280,000 booking days would exceed 9,000.

"Consequently, with only 3,000 prints, more than two-thirds of the possible booking days of the period must at all times remain unfilled.

"WALTER W. IRWIN."

Picture Drive Begins Week Earlier.

Although the actual Liberty Loan campaign will extend over a period of only three weeks from September 28 to October 19, it has been arranged to begin the motion picture drive a week earlier, if possible thus extending it over a period of four weeks. Prints of the various subjects will be in the hands of the exchanges in plenty of time to permit bookings to begin the week of September 21. The motion picture loan campaign will end on October 19, the expiration date of the loan drive.

Practically all of the prints of the various subjects contributed by the two score and more stars who are co-operating with the Government have reached the New York headquarters of the com-

mittee. These pictures have aroused the greatest enthusiasm on the part of all who have seen them, and the electrifying appeals carried in the various films are expected to be important factors in making the motion picture industry's contribution to the campaign a tremendous success. Producers and stars have been engaged in a friendly rivalry to see who could contribute the most attractive pictures, and film men declare that the results have been truly wonderful.

A new addition to the list of stars cooperating in the industry's drive was received during the week, when Geraldine Farrar announced immediately on her return from Wyoming that she would contribute a special picture to the drive under the auspices of the Goldwyn organization. All of the other Goldwyn stars had co-operated in the making of a special 1,000-foot production under the supervision of Willard Mack, but Miss Farrar, who was working on location on a forthcoming picture, was unable to reach New York in time to take part in it.

Ince Films Create Enthusiasm.

Friends of Thomas H. Ince are congratulating him upon the splendid showing made by three of his stars, Charles Ray, Dorothy Dalton and Enid Bennett, in their Liberty Loan films. These pictures were received with the greatest enthusiasm by the committee and are expected to create a big stir wherever they are shown. Another picture to win high praise was "It's a Cinch," contributed by the stars of the Mack Sennett studios. Ford Sterling, Louise Fazenda, Ben Turpin and numerous other Sennett funmakers outdid themselves in making this film, which carries numerous big punches despite the fact that at times it is highly humorous. The scene where the American soldiers start for the Kaiser's dugout in Berlin and the final episode, in which the Hun flag on the palace at Berlin is lowered and the American flag raised in its place, is one of the many high points in this film. Another picture which has created a big stir is the one contributed by Elsie Ferguson, entitled "The Spirit That Wins."

Six special productions were contributed by Vitagraph stars—Earle Williams, Harry T. Morey and Betty Blythe, Alice Joyce, Corinne Griffith, William Duncan and Gladys Leslie—who succeeded in presenting some unusual Liberty Loan appeals. Sessue Hayakawa's contribution is entitled "Banzai," or "Hurrah," and is of a high patriotic order. Other films received during the week were: Dustin Farnum in "Ready Money Ringfield," and pictures by Billie Burke, George M. Cohan, Lillian Gish, Alice Brady, William Faversham, Harold Lockwood, Emily Stevens, and Edith Storey.

Marguerite Clark's Liberty Loan picture was filmed in Washington, D. C., in the interesting wartime atmosphere of the capital city, and presents a most effective plea for the purchase of Liberty Bonds.

"Inquiries we have received from exhibitors in all parts of the country indicate that they are keenly alive to the situation and will do all in their power to co-operate with the Government and the National Association," said Mr. Zukor. "The committee urges that the exhibitors make their booking arrangements as early as possible, and that they make every effort to get the films back to the distributing points with the least possibly delay. The stars, producers and distributing organizations are doing their bit for the success of the Fourth Liberty Loan, and the exhibitors have shown that they are equally as patriotic and wholeheartedly interested in making the motion picture industry's part of the campaign a complete success. From present indications, the Liberty Loan drive will be the biggest contribution to the winning of the war yet made by the motion picture industry, and the entire industry can well afford to be proud of the co-operation it is going to give the Government in this drive."

SUNDAY SHOWS CONTINUE IN NASHVILLE

But Mayor's Opposition Doesn't Let Up, Except in Cases Where War Benefits Are Associated

Nashville, Tenn.

DESPITE continued efforts on the part of anti-Sunday openers and their endeavors to have Nashville's mayor, William Gupton, who is an avowed enemy of Sunday movies, put the ban on the opening of theatres in Nashville on Sunday for any purpose, patriotic or otherwise, Nashville continues to enjoy the films on the Sabbath when they are shown in connection with war benefits.

The Sunday movie question, which sprung to life three weeks ago after a relapse of several weeks, is now gaining momentum, and indications are to the effect that it will become a hot issue in Nashville again at a near date, unless the mayor puts the lid on tight and refuses to allow Sunday performances for patriotic purposes.

The latest drive for war benefit to call to its aid the Sunday movie is that for a fund for purchasing an automobile ambulance for the Vanderbilt Base Hospital Unit, which is now serving in France as the representative of Nashville and Vanderbilt University. A collection and sale of old tires recently netted about $5,000 for this fund, but the Confederate Veterans of the city desired to show their appreciation for the services being rendered by the boys over there and decided to stage a benefit movie performance. Accordingly they have secured the Knickerbocker Theatre, through the patriotism and courtesy of Manager W. H. Wassman. The theatre will be under the direction of members of Frank Cheatham Bivouac, Company B, Troops A and C, Forrest Veteran Cavalry, on September 15, and in view of the fact that the occasion is a war benefit for Nashville's own boys and promoted by Nashville's own boys of 1861-65, it is hardly probable the mayor will invoke the aid of his police department to put a stop to the Sunday show at the behest of various Sunday school unions and religious organizations, which have fought Sunday movies in Nashville from the start.

Sept. 14 To Be Flag Day in New York Theatres

THE Mayor's Committee of National Defense has requested the aid and co-operation of the National Association of the Motion Picture Industry in making Saturday, September 14, Star Spangled Banner Day throughout the motion picture theatres of Greater New York.

The plan is to have the audiences in all of the theatres of the city rise and sing "The Star Spangled Banner." In order to make this easy the Mayor's Committee is now having made a sufficient number of slides, made in the form of the American flag with the words of the national anthem printed on the white stripes. These slides will be distributed to all the theatres in the city.

The committee is also mobilizing 600 well known singers. One of these singers will be assigned to each of the theatres and will act in the capacity of a leader to get the audience singing.

The request of the Mayor's Committee was made in the form of a letter to William A. Brady, president of the Association.

Mr. Brady referred this letter to Frederick H. Elliott, executive secretary of the association, who immediately assured the committee that it could count on the full co-operation of the National Association and the exhibitors of the city. A meeting will be arranged in the near future between the presidents of the Manhattan, Bronx and Brooklyn locals of the Motion Picture Exhibitors' League to take care of all the details of this movement.

Picture Day at War Show.

As the result of a suggestion made by Watterson R. Rothacker, middle western representative of the National Association of the Motion Picture Industry, it is very probable that there will be a motion picture day at the war exhibition of the Committee on Public Information which is to be held in Chicago during the same week as the American Exhibitors' Association meeting.

Mr. Rothacker made this suggestion in a telegram to Executive Secretary Elliott. The secretary of the National Association consulted with Mr. Hart, who looked on the idea with approval, with the result that Mr. Rothacker was instructed to get in touch with J. J. O'Connor, the representative of the Committee on Public Information in charge of the exhibition in Chicago, and arrange all of the necessary details.

PATHE CLUB HAS OUTING.

On Sunday, August 25, the Pathe Club had a successful and enjoyable outing, members of the club and their friends going up the Hudson by special steamer on an all day trip. Luncheon and supper were served on the boat. An orchestra furnished music. A stop of several hours was made at a place up river and bathing was enjoyed.

Over 125 persons attended the outing. Club President Paul Brunet and Mrs. Brunet, Louis J. Gasnier, president of Astra, Mrs. Gasnier and daughter were prominent among them. Among others were Mr. and Mrs. A. J. Picard, Mr. and Mrs. Tom Wiley and Mr. and Mrs. Charles Zenker. Members of the club from the Jersey City studio and the New York exchange helped the home office crowd to "shake it up" and make the day enjoyable.

Jack Kyle, secretary of the club, and J. T. Richards comprised the committee on arrangements, and the consensus of opinion was that they did very creditable work.

IN TRAINING FOR "THE HELL CAT"

Geraldine Farrar's Story of How She Learned to Ride and Shoot with True Western Nonchalance in Record Breaking Time and of Her Regard for Men of the Range

By Edward Weitzel

WITHIN the next year a three days' celebration will take place in the sparsely populated but intensely alive town of Cody, Wyo. In the vernacular of the region, this celebration will e-clipse any other social affair that has ever been pulled off by the united efforts of every man, woman and child in the community. The scene of the doings will be the largest hall in town, and Buck, Curley and other less celebrated cow-punchers of Cody will be the guests of honor. Ordinary citizens and their wives and sweethearts will push and jam into the hall and divide their attention and admiring glances between a moving picture and a line of proud and happy cow-nurses on the front row of seats.

The name of the picture will be "The Hell Cat," and comments of an intimate and deadly sarcastic nature will be exchanged by the gentlemen in shirts of brilliant hue and sheepskin breeches, as one or more of their number is flashed on the screen before the deeply gratified gaze of the rest of the spectators. For a trio of days and nights the roll of the bones and the cry of the crap shooter will give place to a prolonged movie jag and the delights of letting one's best friend know what an unhandsome, slab-sided critter he is anyhow!

For the first time in its history Cody and its bevy of cow-punchers have assisted in the making of a moving picture. The Goldwyn photoplay, "The Hell Cat," in which Geraldine Farrar gives her first portrayal of a girl of the ranch, is the picture, and curiosity is bound to rise to the all-consuming point when the Cody actors in the Willard Mack story see themselves reflected on the screen.

Farrar Keenly Enjoys Experience.

To Geraldine Farrar the recalling of her experience while the western scenes were in the making, is a matter of keen enjoyment. The novelty of her surroundings, the odd and refreshing character of Wyoming's native sons, and the knowledge that she must learn to mount, ride and shoot in the shortest possible time, and before an acutely critical and embarrassingly frank body of onlookers, all served to spur her on to do her best.

This state of mind, by the way, is the one in which Geraldine Farrar approaches everything she attempts. It is only necessary to listen to her for a few moments and feel the enthusiasm that colors each word to understand her success in life. Her artistic instinct responds to every form of dramatic expression, either behind the footlights or on the screen. The occupation of the moment absorbs her entirely; and she was as anxious to win the approbation of those unpolished but discerning Codyites as to earn the applause of a Monday night audience at the Metropolitan Opera House.

"Curley was a wonderful teacher and a perfect squire of dames, although he probably would resent the title with the aid of his six-shooter." Miss Farrar was sitting on a cretonne covered divan in her Central Park West apartment, as she laughed heartily at the recollection of her riding teacher and his engaging peculiarities.

"I knew absolutely nothing of the three arts of which Curley was master, but he taught me to mount, ride and shoot western fashion by a method that meant quick results or sudden and serious disability. No sympathy is wasted on the unfortunate tenderfoot who can not ride a horse or handle a Colt Wyoming style. There is no excuse for not knowing how. Such things should come naturally while one is young, like the whooping cough and the measles. So the male beings stand around and wait cheerfully for you to fall off your mount and break your neck or pump a few bullets into a luckless bystander. It's the normal result of neglecting one's early duties in life."

"Did you disappoint the populace, Miss Farrar?"

Curley the Blessed Cowboy.

"I just had to! Our time was limited and I was forced to do credit to Curley's teaching without the usual pauses for repairs. That blessed cowboy! I think that he and the rest of the cattlemen were willing to be known as my friends, but none of them could quite reconcile himself to the part I was playing. The girl is the daughter of a sheep raiser, and her father is engaged in a feud with cattlemen. Curley and his companions hold all sheep raisers in the deep contempt felt by every honest cow-puncher.

"'I can't jest see, Ma'am, how you can fetch yourself to act out a sheep raiser's girl,' he said to me one day. 'Them fellows ain't men nohow, jest white-livered coyotes same's their sheep. They ain't got no rights on the grazing lands. When we wants to get rid of 'em we drive a steer into the middle of their flock and tell the owner to get off our land. If he don't move fast enough, we hurry him out of the country with a gun, and kill off his sheep. You orter have a cattleman for your dad.' Curley was a diamond in the rough in most things, but he considered sheep and sheepmen worse than unnecessary."

"Did you stay in Cody the entire five weeks you were away?"

"Oh, no! We rode fifty miles up into the mountains to a place called Valley Ranch, on the South Fork. Part of the road was so narrow that it didn't steady my nerves perceptibly when I was told that a horse and rider slipped off the trail recently just at the particular spot we were at, and rolled down about eight hundred feet. It was Buck who gave me the pleasant information, and when I asked what happened to them he looked me straight in the eye without a smile and replied that he and his companions tied several ropes together and pulled the horse and rider up again. Every tenderfoot is fair game for their tall tales, you know."

"You must have found it comparatively easy to get into the spirit of your part in such an atmosphere."

Santschi a Superb Villain.

"I did. The character is more like Carmen than any other part I have ever played. She has the same quick temper and imperious nature, but is good and lovable. In order to find an excuse for her black hair and the touch of romance

Geraldine Farrar in "The Hell Cat" (Goldwyn).

in her appearance, the author has given her an Irish father and a Spanish mother. The picture has all the color and action of a typical western drama, but we have tried to dispense with extravagant detail. My scenes with Thomas Santschi are strong and fine. He's the villain and he is superb. I've seen one of the prints run off. The locations are splendid. Those Wyoming mountains are full of marvelous tints and rugged beauty."

"How are Curley and the Codyites?"

"Born actors, as are all cowboys. They are only a lot of children, and play-acting is second nature. Why, they were so proud of the grease paint, they wore it day and night. They thought it enhanced their beauty, and refused to wash their faces all the time we were there."

A phone call for Miss Farrar gave the interviewer an opportunity to inspect the collection of rare Japanese prints on the walls of the apartment. When the lady returned she was still eager to recall her Cody experiences with the gentlemanly range riders of the West.

"I could tell you dozens of funny happenings out in Wyoming. It was real roughing it. Mr. Tellegen and I occupied a room directly over the barroom of the Cody hotel, and I am afraid we interfered terribly with the free and easy joyousness that ordinarily went on in the room below. It seems that all the cowboys made it a point of honor not to shoot up through the ceiling while we were in our room. It was very thoughtful of them, a piece of delicate courtesy that both my husband and I fully appreciated; but we never felt sure that some stranger might not saunter into the barroom some night unnoticed and send the contents of his shooting iron in our direction before his playfulness could be curbed. The attitude of those boys toward a woman is a very fine thing to see. How I wish I could be present when 'The Hell Cat' is shown in Cody!"

EXPORTS AND IMPORTS HOLD UP WELL

Fiscal Year of 1918 Shows Gain of 8,508,649 Feet in Unexposed Film Sent Out of Country

Washington, D. C.

ALTHOUGH the war has had a very depressing effect upon the foreign trade on many non-war industries, the motion picture seems to have been but slightly affected. Statistics now being compiled by the Department of Commerce, showing the imports and exports of motion picture film during the fiscal year 1918, which ended June 30 last, have been compared with those of the fiscal year 1914, with most encouraging results. The total difference in the balance of trade is about a million dollars loss, our imports having fallen off approximately that amount, while our exports show a loss of only about one hundred thousand dollars.

The greatest falling off in imports appears to have been in the receipts of negatives, which have always been the most important branch of the import end. These fell from 20,057,144 feet in 1914, to 713,363 feet in 1918. Positive films come next, having dropped from over $400,000 in 1914 to but little over $175,000 last year. Unexposed film increased from 44,717,323 feet to 47,462,715 feet, but the value fell off.

Two periods of depression are noticeable in the statistics, one for the fiscal year 1915, which opened about a month prior to the outbreak of the war, the other during 1918, which opened three months after the advent of the United States into the conflict. The years 1916 and 1917, in nearly all commodities, show some recovery from the depression which followed the beginning of the war in 1914, but this is lost in 1918 and, in some cases, notably in negatives, the percentage of loss was then even greater than that of 1914.

The following table shows how our imports have varied from year to year, beginning with 1914 for a base, that being the last pre-war period:

	Unexposed.	Negatives.	Positives.
1914.....	$889,560*	$1,009,469	$402,704
1915.....	967,907	411,999	258,800
1916.....	750,023	225,690	256,332
1917.....	802,324	448,252	227,118
1918.....	739,135	166,033	177,148

*Beginning with October 4, 1913.

Drop of but $100,000 in Exports.

The fact that there has been a drop of only $100,000 in the value of motion picture film exported is due to the rising market which has prevailed over the past two years. Had it not been for this rising market, the loss in this branch of our foreign trade would have been far more severe.

The falling off in exports is due partly, of course, to the fact that the war has hampered our foreign markets, but also, in part, to the great demand which, since the outbreak of the war, has prevailed for the raw materials which enter into the composition of film and which are of great value in the production of munitions. It is this last phase of the situation which has resulted in so greatly increasing the value per foot of film.

While the exports of unexposed film dropped from 155,359,550 feet in 1914 to 57,995,064 feet in 1918, the export record of exposed films is one of the most amazing features of the whole motion picture industry. Because the calling of all available men to the colors had about stopped production in the allied countries, while still progressing at its regular rate in the United States, this country was able to take advantage of the great opportunity that was offered in South America and some of the neutral countries. At the same time, there arose a great demand in the war-ridden countries of Europe for amusement which would divert attention from the war for a time, which tended again to increase the demand for American films.

Because of these conditions, our exports of exposed film, which in 1914 had amounted to only 32,690,104 feet, had increased in 1916 to 158,751,786 feet, and for 1918, after we had entered the war, they were still 84,557,376 feet.

The details of our export trade during the period of five years beginning with July 1, 1913, are shown in the following table:

	Unexposed Film. Linear Feet.	Value.
1914.....	155,359,550	$4,264,722
1915.....	115,067,424	2,591,444
1916.....	72,098,993	2,220,118
1917.....	49,486,415	1,125,895
1918.....	57,995,064	1,385,291
	Exposed Film. Linear Feet.	Value.
1914.....	32,690,104	$2,282,924
1915.....	35,987,460	2,498,504
1916.....	158,751,786	6,757,658
1917.....	128,549,816	6,633,291
1918.....	84,557,376	5,132,528

NEHLS GETTING GOOD REPORTS.

General Manager R. R. Nehls, of the American Film Company reports highly satisfactory results on the new "direct" selling system inaugurated by President Hutchinson. For the marketing of three series of eight five-reelers by each of the company's three stars, Mary Miles Minter, William Russell and Margarita Fisher, some thirty-odd salesmen covered the United States and deal direct with exhibitors. The Pathe exchanges do the work of shipping and collecting, etc. Mr. Nehls, after five weeks' experience with the new method, believes it to be an ideal one, and large contracts from the entire set of series are coming in steadily.

Funny Face Does His Bit for Uncle's Liberty Loan

OF the many moving pictures planned to aid the United States Government in the next Liberty Loan campaign one of the most unique is that just completed by Essanay and soon to be released.

This picture is entitled "Two Bits for Uncle Sam." It is the first of a series of ten animated doll pictures, created by Howard S. Moss. Director Moss has been working on this series at the Essanay studios for many months and the entire number now are completed.

The patriotic picture shows how the dolls do their bit for Uncle Sam, and stimulates those who see it to do theirs. The chief character is "Funny Face," a doll about twelve inches high. There are several other doll actors in the piece, including doll soldiers and red cross nurses. There is also one flesh and blood actor who takes the part of Uncle Sam.

The dolls not only move and take their parts as any real actor, but they depict all the human emotions through facial expressions, just as human beings. They can laugh, cry, express anger, courage, determination, fear, bravery, love jealousy and the whole gamut of emotions.

Funny Face.

The Motion Picture Exhibitor

MARITIME EXCHANGE MANAGERS MEET

Discuss Important Questions of Taxation with Various Exhibitors Invited to Session

THE meeting arranged by the Maritime Film Exchange Managers' Association with the exhibitors of the province took place at St. John, N. B., on August 26. Not very many of the out-of-town exhibitors attended, but there was a good representation of the local theatre managers. President G. A. Margetts was in the chair, and after the minutes of the last meeting had been read and some unfinished business settled, Mr. Margetts made a short address.

Among other things he said that there had been many rumors circulated regarding the Film Exchange Association and pointing out that it was "part and parcel of a coast to coast organization for the protection of exchanges in the matter of contracts and collections, and for the adjustment of differences between the exchange and the exhibitor in the interests of both."

The exhibitors present were asked to give their opinion of such an association, and several spoke, some saying that the aims were broader than they had at first thought. A letter was read from N. W. Mason, of New Glasgow, stating his regret at not being able to attend, and expressing his satisfaction with a ruling of the association.

A letter from G. J. Galagher, of Charlottetown, was the signal for a lengthy discussion regarding the damaged reels which are shipped to exhibitors from the exchanges. Mrs. Davidson, of Moncton, spoke on this subject, saying that with the close shipments she had for her theatre the reels were almost invariably in a bad state.

Mr. Margetts told of the difficulty of securing new reels at this time, and advised exhibitors to secure their own. It was felt by some that this was not the share of the exhibitor, but should be an expense borne by the exchange. The blame was laid to the operators and the express companies by other speakers.

Mr. Soskins, general manager of the Famous Players, Toronto, said that he personally should see that their exchanges made it their duty to send out all reels in perfect condition, and that injured reels should be charged up to the exhibitor from whom they were returned. Other managers present spoke of the extreme difficulty of tracing the culprits.

Mr. Soskins gave a history of the formation of the association, and pointed out the great value of close co-operation between the exchange and the exhibitor in the matter of taking steps against excessive taxation, the present system of censorship and other questions which affect the trade. R. G. March spoke of close shipments, and showed how it was impossible to avoid this condition in certain parts of the territory.

The question of moving entirely out of the province on account of the high taxes was discussed. W. H. Golding spoke on the subject, and reminded those present that these were war times, that practically all theatres are losing money, and that taxes everywhere are very high. He said the St. John houses were working in close co-operation with the Government, and felt that its members were willing to give as square a deal as was possible in war conditions. It was stated at the meeting that most of the exchanges do seventy-five per cent. of their business in Nova Scotia as contrasted with New Brunswick.

The system of censorship in force in Nova Scotia is that only those reels are censored which have been condemned in other provinces. This makes a necessity for only one censor instead of four as in New Brunswick, and is a great saving in time and money for the exchange, as well as more convenient for the exhibitor, in that sometimes an advertised picture is "canned" at the last moment and he is forced to fill up with something perhaps inferior.

Speaking on the exchanges being forced on account of taxes to charge a higher rental for film, Mr. Golding wisely said that the public are the ones with initiative, and that, while, for a necessity, a consumer **must** pay, in the matter of amusement you cannot force the higher admission fee, for the people simply stay home. The president announced that the aims of the association will be printed and a copy sent to each exhibitor.

Two exchanges in the city, the Mutual (Charles Kerr, manager) and William C. Smith, who handles the General on a percentage basis, were present, and were asked to give their reasons for not joining. Mr. Kerr said he would state his at a meeting exclusively of the exchange managers. Mr. Smith told his side of the case, but the discussion was brought to a close by the chair.

It was asked that a committee should be appointed from the Maritime Provinces Exhibitors' League with the Exchange Managers' Association to meet with the Government to discuss matters of great moment to the trade. The meeting closed with a vote of thanks to the exhibitors who had attended.

There were present I. Soskins, of Toronto; A. J. Reddy, of the Perkins Electric, Montreal; W. W. O. Fenety, of the Gaiety Theatre, Fredericton; Mrs. Davidson, of the Dreamland, Moncton; Steve Hurley, of the Hayden-Gibson Theatre, Woodstock; W. H. Golding, F. G. Spencer, W. C. McKay, A. Prince, R. Romney (Vitagraph), R. G. March (Specialty Film Import), A. Donaghy (Superfeatures), J. Lierberman, (Fox), M. Bernstein (Famous Players), Charles Kerr (Mutual), W. C. Smith (General), E. Tearle (Regal).

All exchanges in the city were represented. T. P. Regan, the attorney of the association, was present, and Alice Fairweather, representing the Moving Picture World, was invited to attend.

—A. F.

The Milwey Theatre, Montreal, advertised the new Universal serial "The Brass Bullet," by sending out an automobile the body of which was shaped like a rifle bullet painted to resemble the color of brass.

Canadian Exhibitors Act on "No Canceling"

THE letter which Secretary Thomas Scott of the Motion Picture Exhibitors' Protective Association of Ontario, Limited, Toronto, sent out to exhibitors of Ontario and exhibitor associations of other Canadian Provinces with respect to cancellation clauses in booking contracts, was as follows:

"Dear Sir:

"What would you do if you lost control of your theatre? This can be brought about by thoughtlessly binding yourself to one exchange for a period of fifty-two weeks. This association wishes to guard, not only its members but every exhibitor in Canada, against signing any contract that does not give the exhibitor the thirty-days' cancellation clause. You might just as well sign over your investment right away as to sign without this cancellation clause. There is only one safe investment for the future success of the exhibitor and that is open booking. In the very near future, big things may happen in the business; this is the reason that the association is sending out this warning. We will advise you from time to time, keeping you in very close touch with the business. Therefore, do not bind yourself to one exchange. Keep them all open. By so doing your investment is safe."

The exhibitors of Ottawa, Ontario, the Canadian capital, have organized a branch of the Retail Merchants' Association of Ontario, according to an announcement by J. C. Campbell of that organization. Mr. Campbell declares that the exhibitors of Ottawa Valley are also almost ready to come into the organized fold. The Ottawa branch will appoint its own officers.

Maritime Exhibitors to Meet.

Secretary J. M. Franklin, of the Maritime Provinces Exhibitors' League, announces that there will be a convention of that organization at Halifax on Wednesday and Thursday, September 18 and 19. It is expected that there will be a large turnout of exhibitors.

Here's a Corking Good Idea.

Cincinnati, O.—A trifling and yet important feature, which has been installed at the Gifts Theatre by McMahan & Jackson, for the convenience of the public, is a bulletin at each entrance, on which the time of the next performance is kept posted. The firm in this way takes notice of the annoyance which many moving-picture "fans" experience when they enter a theatre in the middle of the feature number, making it necessary to see the last half first, and thereby depriving them of much of the pleasure of seeing the story unfold.

The bulletins will make it possible for patrons of the Gifts to time their entrance so as to see the beginning of the entire program. Incidentally, they will

at the same time perform a valuable service for the house, by tending to avoid the confusion incident to patrons arriving and leaving in the middle of a performance, and will in no way slow things up.

Mrs. Henrietta B. Starkey, owner of the Star Theatre, of Le Sueur, Minn., is one of the oldest and most successful small town exhibitors in the Northwest. She has always been in direct charge of the business and has watched it grow steadily. Her son, Edward, was her only assistant for several years and now she is without his aid, for he went to war this month.

Community Singing Great Success.

That theatregoers should get acquainted and be friendly instead of handling out icy stares and sourly scowls to their neighbors in the seats to the right and left of them, is the theory evolved by E. H. Hulsey, owner of three big motion picture theatres in Dallas, Tex. Hence he has started motion picture "sing songs" at the houses under his control.

Mr. Hulsey believes that an audience which sings in chorus naturally becomes friendly and feels good. He started the "sing song" plan at the Hippodrome Theatre late in August.

At first, when the song leader on the stage started up "Old Black Joe," there was little response. Another melody was tried and in a moment or so the big audience had warmed up and were trolling out "Over There" with an enthusiasm which would cause the goose flesh to rise up Kaiser Wilhelms spinal column.

The singing made the audience feel genially at home. It is now being made a regular thing at evening performances for a minute or so before the commencement of the feature film.

To Boost Liberty Loan Film.

Cincinnati, O.—The Associated Film Exchange of the Chamber of Commerce, comprising all the nearly two-score exchanges doing business in Cincinnati, held a important meeting a few days ago with W. E. Lusk, chairman of the Fourth Central District for the Fourth Liberty Loan. The affair was preceded by a luncheon at the Chamber of Commerce, and was held for the purpose of discussing arrangements for the distribution of the films which will be used to promote the forthcoming loan.

As has become known already, more than thirty subjects will be handled in these films, and such leading stars as Mary Pickford, Douglas Fairbanks, William S. Hart and others will give their services in producing the pictures. According to Mr. Lusk's announcement to the exchange managers attending the luncheon, 3,000 prints will be available for distribution, this large number being decided upon in order to make certain that as nearly as possible all of the 100,000,000 people in America can see at least some of the pictures during the limited period of the campaign.

Making Critics Out of Patrons.

Colonel Levy, president of the Big Feature Rights Corporation, Louisville, in presenting Petrova pictures to various houses, announces a plan to directly interest picture patrons in presentations of the various subjects. Fairly and intelligently written criticisms of the pictures witnessed are invited, and the theatre patron who sends what is considered to be the best criticism receives an award. It is believed that in this way each member of the audience will be more concerned in the productions, and the idea presents a suggestion to exhibitors in towns both large and small to develop a personal interest in pictures on the part of "fans." Exhibitors who develop the idea would find added interest in the plan if arrangements were made with local newspapers to print one or more of the criticisms, as part of the "reading notices" that advertisers are entitled to in contracting display space with the local press.

WOMEN EMPLOYES HAVE CALL IN TEXAS

Picture Theatres Are Employing Females Wherever It Is Possible to Utilize Them

THERE'S many a picture theatre in Texas nowadays where patrons never see a single male attendant. They buy their ticket from the girl at the door, a girl usher conducts them to their seat and if they want to see the proprietor the chances are that it is a competent woman manager who hears their complaints or receives their congratulations.

It is only up in the fire proof booth that the male is still holding undoubted sway—and so many motion picture operators have gone to the war that already there is talk of having to put women in their places. The operators in Dallas protest that a woman cannot operate a machine, her hair will get tangled in the works, she is too temperamental, etc., etc. On film row it is said, however, that the girl operator is merely a question of a few more months.

For girl ushers in Texas, a military rig is proving popular especially in towns where the great cantonments are located. In Houston for instance, patrons of the leading motion picture houses are greeted with a snappy salute from demure little damsels clad in regulation kahki and wearing army campaign hats. The soldiers like it, and the civilians too.

The overall girl, doing man's work to aid in winning the war, has at last come into evidence in Dallas film exchanges. At Jimmy Kelly's General offices on Commerce streets there are several pretty girls at work in the poster room, clad in honest work-a-day blue jeans.

Blanche Corley and Catherine Rogers were the pioneers in the overall line. They declare that being free from restricting feminine garb makes them fifty per cent. more efficient when it comes to climbing ladders, stacking posters, etc. They fill places of boys who are in kahki.

"Smiling" Kelly Has a System.

Mental suggestion and mild mannered persistence are the methods used and advocated by Smiling Jimmy Kelly, of General, in dealing with censors and censor boards.

He says that by concentrating his mind hard enough he brought the Dallas censor board to the unanimous opinion that "Hypocrites" was a cracker jack show.

Mrs. Boyce, the Dallas censor, turned down "Hypocrites" late in August. Jimmy Kelly promptly appealed to the board of censors. They viewed the show and upheld the censors decision. Nothing daunted, Kelly again persuaded the board to look the film over. On the second trial they passed it.

"I just used a little mental suggestion," Kelly says. "I did not argue with them. They all came around to my way of thinking and "Hypocrites" will show at the Jefferson Theatre right away."

Feature Showings at Liberty Theatres.

"Hearts of the World," the wonderful Griffith spectacle, opened big at Camp Gen. Sherman last week.

Special orders from Headquarters were issued at Camp Jackson to the manager of the Liberty Theatre to secure "To Hell with the Kaiser" for showing in the Liberty Theatre.

E. L. Hyman, Director of Pictures of the War Department, Commission on Training Camp Activities, announces that arrangements are being made to play in the Liberty theatres, "The Prussian Cur," "Why America Will Win," and "Crash through to Berlin."

"The Beast of Berlin" played three successful days at Camp Devens last week with Marguerite Clark in "Rich Man, Poor Man" to follow.

The Picture Division is anxious to have all film concerns, who wish to render patriotic service, notify E. L. Hyman, 1520 Broadway, New York.

Send In Your Ideas on Promotion.

If you have evolved an idea in lobby display that works out with benefit to your box office; if you have thought out a new "kink" in presenting a picture; if you have "put across" a feature by any means unusual or distinctive, pass it along and give your fellow-showmen the benefit. In return for your ideas you will get some from the "other fellow" if exhibitors will take the time and interest to communicate in this way through the columns of the World.

Serial Star Visits Exhibitors.

Marguerite Snow, attractive star of "The Eagle's Eye," is making a unique motor tour, as guest of Marcus Loew. She is travelling alone in her motor car through New England, visiting in person a number of theatres playing her serial, making stops at the larger cities.

Miss Snow's stop at Loew's Bijou Theatre, Fall River, resulted in practically the whole town turning out at noon on the day of her arrival, when the Mayor called a mass meeting on the steps of the City Hall. Two bands helped to greet the serial star, and the meeting was turned into a thrift stamp drive which netted several thousand dollars in cash sales.

She was scheduled to remain in Fall River only one day, but so many people were unable to get into the theatre that she consented to remain another day. Miss Snow's trip will take her from New York almost to the Canadian border. She is an enthusiastic motorist, and long journeys between cities hold no terrors for her.

Burton Rice's Trade-Mark Art Work.

Rialto De Luxe Productions is featuring its attractive new trade-mark. The design is from the facile brush of Burton Rice, whose striking posters for the first Rialto release, Grace Valentine in "The Unchastened Woman," created no end of comment in moving picture circles.

It is the intention of the company, as explained by a Rialto Productions official, to express in this mark the high class and artistic excellence of releases put out under the Rialto brand. At the studio experiments are now being made for the preparation of a trailer, an animated Venetian scene, which will dissolve into the Rialto bridge scene shown as a silhouette in the conventionalized trade-mark.

"Wives of Men" Keeps Open House.

By special arrangement with the Mayor's Committee, the Pioneer Film Corporation will act as host four nights of this week, at the Casino Theatre, New York, to the boys in uniform, our Allied visitors, and the Red Cross. The attraction at the Casino is "Wives of Men" with Florence Reed, a dramatic epic that has received excellent press notices. Tuesday night was given over to the army, Wednesday night to the navy; our Allied visitors will be entertained Thursday night, and Friday night has been allotted to the Red Cross.

Courtesy Has Cash Value.

Courtesy is something that is taught in childhood, but, like other childhood lessons, is not always learned. Courtesy is a good thing to have for itself alone. But it has an added value. It means actual dollars and cents.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Will Make Eastern Liberty Loan Tour.

WILLIAM S. HART expects to leave Los Angeles for the East on September 20, when he will begin a tour of Eastern cities that will take in Washington, Philadelphia, New York and Boston, in behalf of the Fourth Liberty Loan. Mr. Hart has been specially requested by Secretary McAdoo to make the tour. Hart's new picture for Artcraft, "Border Wireless," which will be released about the time the Loan campaign is launched, has a patriotic theme that is expected to rouse the enthusiasm of all Americans.

Sherman Back from East.

Harry Sherman, of the Sherman Productions, has returned from New York, where he had gone to dispose of the completed Dustin Farnum production, "The Light of Western Stars." The film was sold to the United Picture Theatres of America, and Mr. Sherman made arrangements to supply this organization with six pictures annually from Dustin Farnum. The second of these features is now in preparation, and locations are being settled upon in the forest and lumber camp sections of the West.

Wales Is Little Mary's Manager.

Wellington E. Wales, for nearly four years comptroller at the Lasky studio, has been engaged as Mary Pickford's manager.

Film Actress Dead.

Lillian Peacock, known in private life as Lillian M. Webb, died at the home of her parents in Los Angeles, on August 18, after six months' illness. Two years ago Miss Peacock fell when leaping from one running automobile to another during the filming of a comedy, and was injured internally. She recovered and again took up picture work, but early in the present year she became incapacitated on account of the old injuries. Miss Peacock was twenty-eight years old, and came to Los Angeles eleven years ago with her parents from Pennsylvania. Her picture career began when she was nineteen, and she worked at Universal City, with the Bosworth and the Pathe companies at different times. The body was laid at rest in Hollywood Cemetery.

States Rights Film Man Dies.

Harry Jacobs, who has been handling states rights features in the West, was found unconscious in front of a confectionary store on Fifth street, early in the morning of August 19, and was taken to the Los Angeles Receiving Hospital, where a pulmotor was used in an effort to revive him, but he died without regaining consciousness. Papers found on him gave evidence of the fact that he was a film salesman.

Theatre Pronounced Safe.

The California Theatre, being erected by the Miller Amusement Company, at Eighth and Main streets, has been pronounced safe by the building department of Los Angeles, upon the testing of the balcony with sacks of cement. The balcony, which is built on the cantilever system, withstood the strain of 500 pounds for each square foot, or approximately ten times the weight of all the people who could at any time occupy the space.

Cheering Godspeed for Mechanics.

A service-flag vaudeville entertainment was given to the "Fighting Mechanics," who have just completed their course of training at the State Normal School by a number of film stars at the Normal Auditorium on August 21. The show was a sort of "Cheer-up" affair to send the boys away with a smile.

Gladys Brockwell appeared in the Willard Mack sketch, "Kick In." William Farnum recited "The Prophecy." Theodore Roberts gave a dramatic reading entitled "War." Mary Pickford and Sessue Hayakawa made short addresses. Billy Mason and his wife, Alice Forrest, presented a typical vaudeville song act. The Denishawn dancers appeared in special dances for the occasion and Charles Parrott in a laughable monologue.

Propaganda Film for Canada.

Douglas Fairbanks has been asked to make a picture for the Canadian Government as a special propaganda film for the Fifth Victory Loan drive of Canada. Doug has promised to make it as soon as he finishes the film he is making for the Fourth Liberty Loan drive.

Visitors for Blind Film Star.

Helen Keller, now at work on a big film production at the Brunton studios, is expecting her mother and brother on a visit within the next few days. Mrs. Keller, the mother, lives in Alabama, and Wendell Phillips Keller, the brother, who joined the army several months ago, is stationed at a camp in Oregon. The visitors will watch the famous blind girl work in her picture.

New York Photoplaywright Here.

Lois Zellner, prominent photoplaywright of New York, has arrived in Hollywood after coming across the continent in a motor, a trip that took exactly a month to make. Mrs. Zellner is the author of four stories that have been filmed recently and released during the month of August.

Stone Leaves for Chicago.

Fred Stone left Los Angeles on August 20 for Chicago, where he will shortly open the season's run of "Jack o' Lantern." Stone has finished three pictures for the Famous Players-Lasky company during the vacation months from his stage work, and he promises to come back at some future time and make more pictures. Douglas Fairbanks and several of the cowboy members of his company saw Stone off at the train.

Labor Day Picnic for Atmosphere.

A big Labor Day picnic, to be held at the Selig Zoo, is being considered as a location for feature films by no less than three producing companies who have asked permission from the authorities to film scenes on Labor Day when the crowd will be greatest. The Universal Animated Weekly have also made arrangements to film the picnic for the News Film. Fifteen thousand persons are expected to attend the celebration.

Winn Promoted.

Jack Winn has been promoted to the position of assistant manager of Clune's Auditorium, a post left vacant when Jack Curtis joined Uncle Sam's aviators.

In the Interests of Red Cross.

Mildred Harris and Lois Weber were guests at the Kinema Tea Room on Wednesday, and Bebe Daniels and Margaret Loomis appeared at the Red Cross Shop on Eighth and Alvarado. Hedda Nova made a public appearance at the Kinema on Thursday.

War Notes.

Fred Goodwins, recently with the Lois Weber productions, has made arrangements to sail soon for England, where he will enter the army. Goodwins is an Englishman, and has two brothers in the service.

Carlyle Robinson, former press agent for Charles Chaplin, is stationed at Camp Pike, Arkansas, in the Officers' Training School.

Edmund "Hoot" Gibson, character actor of western types, has enlisted in the tank corps.

Sydney Burton, of the Kinema staff, has joined Uncle Sam's fighters and caused the fifth star to be put on the Kinema's service flag.

W. H. Clune and a party of friends have just returned from a visit to Ensign James Clune, son of W. H., who is stationed at San Diego.

Studio Shorts

JACK PICKFORD is expected in Los Angeles next week, according to his sister Mary.

Elinor Fair, a new ingenue at Triangle, working in "The Nemesis," with Belle Bennett and Barney Sherry, says her part in the picture is very lively and she gets murdered at the end.

Kitty Gordon is said to be coming to Los Angeles for the winter and will probably join the coterie at the Brunton Studios.

Mack Sennett has purchased a tract of land near Silver Lake, just opposite Julian Eltinge's property, and is considering building a home there at some future time.

Donald Crisp, director at the Lasky plant, with Mrs. Crisp, is away on a fishing and hunting trip that will extend as far as Yosemite, and will take in the three weeks of his vacation.

Director Scott Sidney, who has been packed up for a month, has just started off on his week's vacation.

Katharine MacDonald has been engaged to play an important role in Cecil B. DeMille's coming feature, "The Squaw Man."

Sessue Hayakawa has completed his third production for the Haworth company, and is beginning on the fourth.

Anita King, who has returned from a short vacation which was spent in fishing at Bishop, is preparing for another across-the-continent trip by automobile.

Eugenie Ford has been engaged to play a leading part in a Margarita Fisher production being made at the American Studios.

Mary Anderson is playing the feminine lead opposite Henry Walthall in the Ince production, "False Faces."

Mrs. William DeMille, one of the most prominent of the war workers connected with the motion picture industry, has gone to New York for a stay of several weeks.

William Campbell has severed his connections with the Lehrman Sunshine comedy company.

Harry Depp is a new leading man at the Chistie studio.

William Farnum and his company left by steamer last week for San Francisco, making some of the scenes for "The Man of Power" on board the ship and others on the San Francisco water front. The company will return by way of Catalina Islands for desert island locations.

H. Stipton Steck is back at continuity writing for Universal after a long absence, and has just finished a play for Mary MacLaren.

Charles Chaplin's propaganda film, which he made for the Government, has been named "The Bond." The First National Exhibitors will release the film, and the receipts will be turned over to the Red Cross.

Edith Lyle has been given a prominent part in the Helen Keller film, now in course of production.

Ralph Lewis and Tod Browning are planning to take a fishing trip, and both are daily rehearsing the fish stories they will tell on their return.

Bessie Barriscale visited her naval godsons at San Pedro one day recently, and had her picture taken with the captain.

Cecil B. DeMille, who has become an expert aviator, pulled off a flying stunt and dropped bombs in the shape of Thrift Stamps, War Saving Stamps and Liberty Bonds at Selig Zoo last Sunday for the delectation of the crowd who attended the picnic given by the Fraternal Order of Eagles.

Marshall Neilan, who has been identified with Paramount for several years, is said to be coming back to the west coast to direct productions starring Blanche Sweet for Harry I. Garson.

Frank Beresford, production manager at Diando, and Studio Manager John English have returned from their vacations—Beresford from Big Bear Lake and English from Yosemite.

Mack Sennett and Heinie Pfirrmann staged a 100-bird trap-shooting contest at the Venice Pier one evening last week.

Lillian Walker, Edward Dillon, her director, and her cameraman are all coming out west for the winter months, it is said, to make pictures for the Lillian Walker Film Corporation.

Theda Bara has started on her fifth picture, "The Siren's Song," since coming to California. She expects to return to New York when it is completed.

Douglas MacLean, recent leading man for Vivian Martin, will support Enid Bennett in her next picture.

Virginia Lee Corbin, little Fox star, was chief guest at a boxing bout given last week by the Angeles Evening Express for its newsboys.

Director Edward Sloman has been filming scenes for the past week in Los Angeles' Chinatown for a coming Margarita Fisher production entitled "American Ann."

Ike St. John, the tallest press agent on the west coast, has gone back to his old desk at Triangle after a few weeks' absence.

Jane Novak, recently seen in William S. Hart and Charles Ray pictures, is leading woman for Tom Mix in "The Two Gun Man," a coming Fox feature.

Dustin Farnum and his company are at Catalina Islands this week.

Ethel Lynne played the part of an Italian girl for the first time when she was loaned by the Christie Company to George Beban to take part in the propaganda film made by the Italian impersonator.

Louise Lovely, former Universal star, will be William Farnum's leading woman in "The Man of Power," now in the making at the Fox plant.

Little Thrills of the Week

DOROTHY DALTON had a chance to be the central figure in a romance of real life last week. A tall, stout, and somewhat bald person who said his name was John F. Carroll, of New York, called at the Ince studio armed with a photograph of the star and a taxi cab and insisted upon Miss Dalton's staging an elopment scene with him.

Miss Dalton was very busy at the time, and as she is not in the habit of being kidnapped by gentlemen to whom she has not been introduced she politely but firmly refused. Mr. Carroll was placed in the hands of the police and is being held in the psychopathic ward at the County Hospital and suspected of harboring a large hive of bees in his bonnet.

• • •

The week's most important rumor linked the names of Charles Chaplin and Mildred Harris together in the golden claims of romance, and the week's most important denials came from the two above mentioned persons, each of whom said: "There isn't a word of truth in it."

• • •

Tom Walsh, former engaging director at the Ince plant, received the news last week that he has inherited a hundred-and-fifty-thousand-dollar estate in Australia, and as he is named one of the executors he will sail for the antipodes next week. We'd go to Australia for that much money any time.

• • •

Bennie Zeidman was press-agenting himself.

"I've never had anything like a serious mishap since I've owned my car—maybe a little skidding, maybe a bent fender now and then—just bevo accident, nothing more than that."

The very next day he tried to butt a twelve year old palm tree, from the spot it had occupied on Hollywood Boulevard for thirteen long years—and said car is still laid up for repairs!

SAW FIRST ALLIES AT VLADIVOSTOCK

George Ercole, Pathe War Photographer and Twice Wounded, Has Cranked on Many Fronts

THROUGH the enterprise of George Ercole, the famous war photographer of Pathe Freres in Paris, Hearst-Pathe News No. 68 exhibits pictures of the landing of the Allied troops in Vladivostock. M. Ercole will be remembered as the cameraman who secured some two years ago the pictures of the bombardment by the Russian fleet of the Turkish coast and the sinking of a number of Turkish vessels.

Among the scenes shown are Japanese sailors guarding the French consulate; American soldiers, the Belgian mission, etc. It is interesting to note that after he had secured his pictures M. Ercole was arrested and only obtained his freedom with difficulty.

"Mr. Ercole speaks as one having authority and not as the scribes," says the Shanghai Times, of May 28, "for he has been engaged in war cinematography since 1914. His business connections are with Pathe Freres, who sent him to Belgium when the war began, and he was at Mons when the Old Contemptibles made their great stand. In those days Kitchener was the man at the wheel and he thought the proper place for war correspondents and all their tribe was anywhere but the front. One day a British major strolled up to Mr. Ercole and told him that if he did not make himself scarce he would be shot. They did not want films then, and none of the Belgian pictures saw the light. Other ideas prevailed in St. Petersburg—as it was then—and when the Russian Government asked Pathe Freres for a good cinematograph operator they despatched Mr. Ercole. They knew that he knew his business, and as for the other qualification it seemed to be covered by his parentage which was half Irish and half French. So presently Mr. Ercole reported at the Russian capital and found that the advantages of publicity were better understood than at Whitehall. He had a special coach provided on the railways and carried passes which permitted him to go anywhere.

Wounded at Tarnow.

"Mr. Ercole was first sent down to Przemysl, and during the siege he filmed war in many aspects. Then the steam roller rolled forward to Tarnow, when it was almost within sight of Germany, and this was the high water mark of the advance. He was wounded here as the result of an explosion of a 42-centimetre shell which dropped a piece of a railway station on his shoulder, and the Czar recognized his forgetfulness to be afraid by decorating him with the Cross of St. George. A second wound was sustained at Vladova during the great retreat which ended at Brest-Litovsk, but there were many experiences between.

"He was commissioned to join the Black Sea fleet and he filmed the bombardment of the Bosphor Forts. Through their telescopes the Turks might have seen the remarkable sight of a short energetic man with a camera marching about the steel deck, the only living figure to be seen on the warship. But the Turkish gunnery was poor and Ercole did not feel specially uncomfortable.

"Another adventure of great interest was his march with the army of the Caucasus to Trezibond. He was the first Englishman to enter that city in war, and one of the first small group who went in after the city had fallen. A picture shows the two notables of Trebizond who came out to welcome their deliverers. The priest carries a cross for protection.

"The Russians may do what they like," said Mr. Ercole, "but I shall never forget how splendid they were in the first years of the war. They have gone silly and mad, but the first Russian soldiers were great men. I still believe in the Russian soldier."

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

THIS, ladies and gentlemen, is the Thomas H. Ince studio. The fact that this plant was erected in the early days accounts for its being down here on Georgia and Girard streets, near the seething marts of the city, instead of out in the bucolic bailiwick of Hollywood.

The long row of luxurious limousines and other automobiles that line the curb in front of the studio belong to the players and directors employed here. Everyone connected with this studio in any capacity whatever rides to and from work in cars. Only the machines of players earning salaries in the neighborhood of one hundred bones a week are seen standing outside in the street, however.

The cars used by other players are kept in sheds, which you can see by looking across the roofs of the studio buildings to the right. Note the generous size of the vehicles. Each one is painted a beautiful golden yellow in color, and all use electricity as a motive power. Those who ride in them are never annoyed by engine trouble, blow-outs, or the traffic cops.

It is very fortunate that the street car people have their car barns next door to the studio, and it's very handy for the players who do not own automobiles and do not like to walk.

The people you see leaving the offices of the studio are the players who are faring forth to the wilds of cafetaria-land in search of their noonday cakes.

The three men who just passed were part of the herd of tame writers who are kept here.

The one with the cap at the rakish angle is R. Cecil Smith; the other who wears his headgear in a more dignified manner is C. Gardner Sullivan, the highest-priced script writer in the movie industry. The one wearing the panama hat and looking at his wrist watch in an accusing manner is J. G. Hawks.

Following hard on the heels of these scribes are two noted villains of the screen. The one in the lead is Milton Ross; his partner in screen crimes is Donald MacDonald; and stalking these two scroundels is that diabolical deviser of dastardly deeds, Robert McKim, the dean of all friends of the films.

The little lady near the big automobile is Doris Lee, and the other girl approaching from the door is Enid Bennett. The young chap is Al Ray, a cousin to the celebrated Charles. Yes, Lady, we shall see Charlie Ray very shortly.

The two ladies who came out and walked off in opposite directions were Gertrude Claire and Lydia Knott, and the man getting into the car at the end of the row is Jack Holt. Talking to him is William Conklin and the large party near the curb is Charles French. The other two men walking east are John Lockney and Thomas Guise, well known character men.

Yes, Lady, that was Henry B. Walthall. A great many people recognize him from seeing him in "The Birth of a Nation."

We will now pass into the lot. The man seated at the desk in the office to the right is Thomas H. Ince, one of the important figures in the film world.

Mr. Ince began his theatrical activities at an early period in life. When only thirteen years of age he was under the management of Daniel Frohman, playing the part of office boy and official stamp licker in Dan's New York office.

The sweeping success Ince made in this Broadway engagement inspired him to further efforts. He entered vaudeville, and was known as a "bill-topper," if I may quote our English friends, on the best circuit for a number of years.

When the pictures came along Mr. Ince was one of the few men of brains, artistic ability and vision to see their possibilities. He entered the game and his record has been one of steady progress.

If ever an authentic history of the movies be written, the name of Thomas H. Ince will be set down as one of the seven prophets of the pictures.

The two persons who passed with hungry expressions on their faces were, respectively, Fred Niblo, who directs Enid Bennett, and Julian Josephson, a scenario writer who learned the art of dramatic construction from reading the compositions of the pupils of a school where he was once a teacher.

The gentleman standing near the door of the little office is Director Jerome

Charles Ray.

Storm. Near him, looking at the dog with the ball in its mouth, is Thurston Hall. The other part of the triangular audience is Irving Willetts, who directs special productions for Mr. Ince.

Coming down the walk from the south your eyes may be gladdened by the sight of another scenario writer, in the person of John Lynch, and following immediately behind him is Director R. William Neill.

On this stage Victor Schertzinger is putting Dorothy Dalton, whom you see attired in the humble but fetching bungalow apron, and Edward Coxen through the paces of a picture play. The child is Frankie Lee, one of the cleverest kids in the pictures.

And now, as we are about to leave this interesting and fascinating place, after having gazed on the faces and forms of some of the best known people of the screen, we offer, as a closing attraction, Charles Ray, whom you see standing at the door of his dressing room attired in a bath robe and his best unconventional manner.

Mr. Ray is removing the grease paint from his countenance preparatory to seeking food to stay the ravening hunger that agitates his frame.

New York Exhibitors Will Have Headquarters

ON the afternoon of Wednesday, August 28, representatives of the three exhibitors' leagues of New York City met at the offices of the United Pictures Company to decide upon some plan to meet the operators scale of wages. After discussing the matter it was decided to leave the question to the individuals of the league to handle as best they could, according to circumstances governing them.

At Wurlitzer Hall on Thursday, August 29, a meeting of the Manhattan Local was called for 2 p. m. There were sixteen members present. The first subject of discussion was the securing of a permanent headquarters for the league. It was decided to lease the second floor of No. 727 Seventh avenue, next to the Godfrey Building, for a term of two or three years. The floor is ample to afford space for a pool table and different committee rooms, as well as a large meeting room.

President John Manhiemer and Treasurer Charles Steiner were authorized to complete the lease. Wm. Helkermeier and Mr. Hartjen were appointed a committee of two to attend to the furnishings and decorations. It is anticipated that the rooms will be ready for occupancy by September the 15th.

The discussion of the operator's wage scale was broached, but it was decided to leave this subject to an open discussion at the new headquarters, which will be opened with a special meeting and a luncheon. The ten per cent. tax on all film rentals to be placed by the Government was spoken of in a general way. It was dismissed when someone said:

"That's all settled, and we are up against it good and proper, Uncle Sam has told us what to do."

Vera Royer in Barrymore Company.

Vera Royer has been engaged by Herbert Blache as an additional member of Ethel Barrymore's Metro company producing "Lady Frederick," a picturization by June Mathis and Katharine Kavanaugh of the W. Somerset Maugham drama in which Miss Barrymore appeared on Broadway.

Miss Royer, who was last seen in a Metro picture in the part of Clara Oakes, the artist, in "A Man's World," with Emily Stevens, will play a French maid in the Barrymore production.

Hayakawa Preparing for No. 4.

The Hayakawa company is making preparations for its fourth picture. The finishing touches are being put upon the third production, "Bonds of Honor," and Hayakawa and Director Worthington expect to complete the final scenes in a few days.

One of the beautiful locations to be used by the Hayakawans in the next picture will be Bear Valley, in the San Bernadino Mountains, where the company will be busy for ten days or two weeks.

Chicago News Letter

by Jas. S. McQuade

SEATTLE, QUEEN CITY OF NORTHWEST

Tom North, Pathe Western District Manager, Gives Interesting Interview on War Conditions

TOM NORTH, Pathe's district manager in western territory, made a short stopover in Chicago Tuesday, August 27, on his trip to New York from Seattle. During a hurried interview Mr. North informed me he had spent eight weeks in Seattle, where he had built up an entire new office force, and changed the quarters from the old Central office to the New Pathe building, at 2113 Third avenue. This structure is one-story high, built of brick and concrete, with a frontage of 70 feet on Third avenue, and running back to the alley for a depth of 120 feet. It is solely occupied by the Pathe force.

Mr. North had to scurry around for the members of his new staff. The manager, L. O. Lukan, was secured from the Post-Intelligencer, where he held the position of advertising manager. The assistant manager, Ashley McRae, was also taken from another line of business, and the new shipping clerk, Mr. Lackaye, was induced to give up the management of the Green Lake Theatre (which he owns) to his wife and daughter.

Pathe's Seattle office now attends to the bookings for Washington, Oregon and Alaska. Mr. North, however, established a sub-office in Portland, in the Liberty building, and installed as manager A. J. Sperry, who at one time managed the Pathe Portland office. This sub-office will attend to the bookings in Portland and southern Oregon. A. Clayton, formerly in the poster mounting business, was apointed salesman for the sub-office. The difficulties encountered in establishing new office staffs during the present war times are illustrated by Mr. North's experience.

Seattle, with a population of 375,000, has fifty-two high-class theatres, every one of which is "doing tremendous business," as Mr. North expresses it. A city ordinance has been passed which restricts picture theatres to the number stated.

"Money is doubly plentiful in Seattle just now," Mr. North says. "What with the extensive building of ships now carried on, the establishment of Camp Grant about 45 miles away, the Bremerton navy yard across the Sound, the training school near Washington University, where from 5,000, to 10,000 Jackies are being trained constantly, Seattle is enjoying the high tide of prosperity."

The average admission to moving picture theatres in the city is 25 cents, and they are crowded all the time. Every house is packed, no matter what films are run. As the consequenee film rentals are lower in Seattle than in any other part of the country. Assuredly this is a serious condition, especially now when producers are struggling to make both ends meet. Theatre owners must remember that without pictures their expensive buildings would be valueless, in most cases.

There is a great dearth of unskilled laborers in Seattle at present. It was found out, a short time ago, that valuable skilled workers were engaged in labor that required little or no skill. The great loss resulting did not escape the notice of the Seattle Chamber of Commerce. A call was immediately made by the members for professional men, including lawyers, physicians, dentists, etc., to volunteer to do this common work. The call was answered immediately, and these professional men are working in eight-hour shifts, for the entire twenty-four hours every day. This has released the skilled laborers who have come to the assistance of the Government, in hurrying essential work to the utmost.

Beginning the week of September 2 the managers of film exchanges in Seattle will take their turn at these eight-hour shifts, every day in the week, from 4 o'clock p. m. until midnight. This action was brought about by Mr. Korpel, Seatle manager of the World Film Corporation, who is also president of the Film Exchange Board of Trade, of Seattle.

Seatle has always been American to the core, and the old spirit flames more fervently than ever. She is more than ever worthy of the proud title, Queen City of the Northwest.

Martin Joins Quartermaster Corps.

Fred R. Martin, at one time a member of the Chicago business staff of the Moving Picture World, and later traveling salesman in succession for Metro, Fox and Triangle in the Middle West, and recently manager of the Omaha office of the General Film Company, writes as follows from Camp Dodge, Iowa, where he is attached to the quartermaster corps:

"Strange as it may seem to you, the writer has succeeded in getting into the service, and though very busy, as you may guess, I still find time to read the W. G. N. of the Motion Picture Industry, which all leads up to the main purpose of this letter, namely, last week's issue of the World which contains the list of all members of the glorious industry who have given their services to the most glorious of all causes. In that list the following have been omitted, and we shall all be most proud to be mentioned in the next list; for though our work at present is far from the paths of the Silent Art, we nevertheless like to feel that we are still of it. The following are all at Camp Dodge:

"Private Stanley J. Mayer, formerly road man for Paramount, in Iowa, later manager Yale Photoplay Company, Des Moines, and now attached to the quartermaster corps.

"Private Fred R. Martin, formerly of the Moving Picture World staff, Chicago office, later road man for Fox, Metro and Triangle, later manager General Film Co., Omaha, Neb. Now attached to quartermaster corps.

"Private Henry J. Leggo, formerly manager Majestic Theatre, Fort Dodge, Iowa. Now attached to quartermaster corps.

"Private Ray Coffin, former manager theatre at Manson, Iowa, later comedy scenario staff, Fox Film Corporation western studios. Now attached to depot brigade.

"Private Wilbur Ingledue, former manager Strand Theatre, Marshaltown, Iowa. Now attached to Medical Detachment, 351st Infantry, 88th division, A. E. F. The latter was the last division to leave here.

"This is some camp and a wonderful life. I am most happy to be in the game and doing something, and hope my time will come soon to 'Go Over.'"

Fred for many years was obliged to walk with a crutch, owing to injuries received in a football game. He is still compelled to wear a built-up shoe and a cane. For six months he has been trying to get into military service and finally succeeded in joining the quartermasters' department of the national army.

Mr. Martin has always been a plucky boy, who fought his physical disadvantage without let-up. After leaving the World he took up the work of traveling salesman in the business, on the suggestion of the writer. That he "made good" is well shown by his record.

The Chicago office force is proud of Fred and esteems him for his pluck and patriotism. Our best wishes are with him.

Patriotic Affair at Rothacker Plant.

The girl employees of the Rothacker plant gave a bunko card party and studio dance Friday evening, August 23, under the auspices of the Illinois State Council of Defense in aid of the Red Cross. The affair was held in the Rothacker studio, which was handsomely decorated for the occasion by the company. The admission tickets, which were sold by the employees, were donated by a printer in the neighborhood. The sum realized from the sale of tickets was quite substantial and was turned over to the proper authorities. The girl employees, who originated the plan and conducted the arrangements, have been highly complimented by the officials of the Illinois State Council of Defense.

"His Birthright" a Big Success.

President Sheldon, of Mutual, was seen one day last week and expressed himself as being highly pleased with the great success of "His Birthright,"

Sessue Hayakawa's first Mutual feature, at the Ziegfield, where it has been showing for the week beginning Sunday, August 25. Reports which have come in to the office from all the leading cities throughout the country show that the first run of the picture has been highly satisfactory.

George Blair Visits Chicago Trade.

George Blair, of the cine department of the Eastman Kodak Company, spent a few days in the city last week visiting the trade. He returned to Rochester August 24.

I. L. Lesserman on Fishing Trip.

I. L. Lesserman, general manager of Universal's Chicago office, left with members of his family last week for a few days outing at Oshkosh, Wis. Mr. Lesserman will spend his time in fishing. Before leaving he startled his colleagues by appearing in the office without his old-time whiskers. His friends say he looks so young now that he will bear watching.

Paramount's Chicago Manager Pleased.

F. M. Brockell, manager of the Chicago office of the Famous Players-Lasky Corporation, told me last week that business is going very nicely at present. Contracts for next season's output have now been closed with all the leading houses in Chicago, and this applies to all the leading cities in the country.

Small Theatre Contrives to Get By.

John Voumvakis, owner of the Eighteenth Street Theatre, at 1343 West Eighteenth street, informs me he is doing quite a fair business with his house of 275 seats. The Thalia, which seats over a thousand people, is only half a block away, but notwithstanding this handicap Mr. Voumvakis manages to operate his house at a profit. His programs are selected on the open booking plan and are comprised of the Fox, Paramount, Select, Paralta, World, Metro and the Pathe product. A service of about eight or ten weeks old is used.

Oak Park Managers Their Own Censors.

Calvin H. Hill, president of the village board at Oak Park, ruled at a meeting held last week, during which protest was made against the ordinance providing for two moving picture censors, that the managers will be held responsible for censoring their own pictures until a new ordinance is passed. As stated in my Chicago letter of last week, the managers said that they could not afford to pay $2 a day per theatre, for the censoring of pictures and that they would be obliged to close down if the existing ordinance were enforced.

THREE BROADWAY SHOWINGS.

The Famous Players-Lasky Corporation scored a triple hit on Broadway the past week at the Rivoli, Strand and Rialto, with three big Paramount and Artcraft productions. All three pictures, "The Hun Within," "Till I Come Back to You" and "On the Quiet," met with exceptional favor of both press and public, as evidenced by the reviews accorded them by the New York critics and the crowded houses. Chet Withey is responsible for two of the current Broadway successes and Cecil B. DeMille directed "Till I Come Back to You."

SCHADE PLAYS UP THE "CRUSADERS"

Sandusky Manager Builds Palace for Kaiser, Which Is Then Attacked by Cut-Out Soldiers

REAL novelty marked the exploitation that Manager George J. Schade gave "Pershing's Crusaders" when the big Government film recently played the Schade Theatre at Sandusky, Ohio. Two weeks prior to the opening a lively newspaper and publicity campaign was started in the local press beginning with two-column 2-inch ads and finishing with four-column 12-inch display.

The marquee of the theatre was converted into a striking pictorial arrangement by the exercise of considerable ingenuity, as follows:

The twenty-four sheets furnished by the First National Exhibitor's Circuit were cut out, backed up, and arranged on either side of the marquee just above the sidewalk. A replica of the German imperial palace was then erected on top of the marquee with the legend "To Hell with the Kaiser" displayed on three sides of the imperial lodging house with American flags on top of both turrets. Some cedar trees were placed about the miniature castle, and also used as a decorative border about the front and sides of the marquee.

Below on the sidewalk entanglements of small green trees were built up with mannikins dressed in tin helmets peering over the top. Large American flags were draped so as to furnish a background for the cut-off figures of Pershing and his troops, who seemed to be marching directly upon the Kaiser's palace.

At night the transparent windows in the place were illuminated. There were also lights at the entrance to the palace, and the entire outside was illuminated by means of an indirect lighting system.

The result created no end of comment and assisted Manager Schade in packing his house to the doors at every performance. The last day of the showing, people were lined up for over two hours waiting to buy tickets. Two morning matinees were also given for children.

How the Schade Theatre Decorated for "Pershing's Crusaders."

To the casual observer it might appear that the decorations for the Schade Theatre ran into considerable expense, but such was really not the case. The entire lay-out was made of corrugated board, stiffened up with two-inch strips. The 24-sheet cut-outs were covered with a cheap grade of varnish, so they would stand the weather. The Kaiser's palace was also made of corrugated paperboard and painted with barn paint. As a matter of fact the whole display did not cost as much as is ordinarily thrown away by many exhibitors in injudicious newspaper advertising.

Baker Reorganizes Metro's Coast Script Department

GEORGE D. BAKER, manager of productions, has augmented and reorganized the scenario department at Metro's West Coast studio in Hollywood. Baker is convinced that the keystone of successful motion picture production is embodied in the choice of the story and its preparation for the screen in the form of a continuity, carefully embellished by experienced scenario writers.

To that end, the manager of production recently engaged the services of Tom J. Geraghty, successful and widely known author of motion picture successes for a score of stars, and Albert Kenyon, brother of Charles Kenyon.

Baker himself is in direct supervision of the work of the reorganized department. He is a prolific writer as well as a director. Since assuming his duties, some five months ago, he has written no less than six scenarios and collaborated on six others.

With the acquisition of Geraghty and Kenyon, Metro's West Coast scenario department has been placed on a firm footing. Baker also has engaged two readers who supplement the reading done by himself, his assistant Charles Hundt, and the Metro Reorganizes and Enlarges West Coast Scenario Department, etc., continuity writers. The readers are Lillian Ducey and Adeline Alvord.

BALSDON SHOWS CHAPLIN TO NATIVES

In Home Letter Film Man Tells Interesting Experiences Exhibiting Back of the Lines

SOME months ago George Balsdon, exchange manager for the Vitagraph Company, signed up to conduct picture shows for the Y. M. C. A. back of the lines in France. Writing under date of June 30 to his family from somewhere in France, he tells a very interesting story of his work. Omitting the purely personal matter contained in the letter, our readers are given therein a most vivid account of what it means to conduct a traveling picture show in the war zone:

"Just got back from a fourteen days' trip out in field. I was dog tired, as I covered around 190 miles that day in my circus wagon. I had some really new experience this trip. Started out from Paris in the rain, and we had rain for three days.

"Visited several camps up front and had the pleasure of looking at the Boche trenches and their wire entanglements, but had to keep a close watch for enemy planes. It was a curious feeling that came over me as I stood looking out over 'No Man's Land' and picturing in my mind the many tragedies and battles that had taken place there and wondering what was coming next. We had dinner (my assistant and I) with our boys. It was 'bean' day, and one of the boys had gotten some lettuce and radishes somewhere. My, how good that feed tasted! The officer in charge warned us to keep a sharp lookout for enemy planes while driving across open space, on account of something that had happened just previous.

George Balsdon Serving Y. M. C. A. "Over There."
Mr. Balsdon in foreground; Mr. McCord at the wheel; Chico MacDonald on the trailer.

When Blowouts Alarm.

"We finally drove out into an open plain where there was hardly a tree for five miles, and I was just thinking that if by chance a Boche airman came that way I'd sell my chance of getting out for a quarter. Just then there was a loud explosion and we both thought 'caught, by Heck!' when we felt a bumping and discovered the bomb was only a blowout in a back shoe, and as they are leather covered the blowout made a loud report. We looked at each other and then the humorous side of it appealed to us and Ha! Ha-ed! for all we were worth, and then gave a very correct imitation of two men fixing a shoe in a hurry.

"We stopped at a large rest camp that night, and as we arrived after taps had sounded we rolled up in our blankets in the car and was awakened by hearing a bugle call and then the band marching up and down playing a reveille march and then another bugle call—reveille—to get up. I washed up and went to breakfast with the boys. They had a cook who was from Maine, who has a wife and eight children at home, but who felt he owed it to 'Uncle Sam' to 'do his bit.' We chatted with him and then he gave me the treat of my stay here so far—a stack of pancakes with real syrup. Gee! it was great. But what's the use? It's only a pleasant memory now.

A Rare Experience, This.

"Passing through a tiny farm village the other night about 8:30, we were pulling a heavy trailer loaded with a Delco gas electric generator, and with our own car loaded with moving picture apparatus. We got a puncture and the villagers all turned out to see if they could help us, and were very kind in their offers of assistance, but we hooked up a wire to our batteries and fixed the puncture, and being tired after a long journey we decided to stay there over night. Most of them had never seen a motion picture, so we decided to give them a treat in return for their kindness to us. We set up a machine in a big barn and while doing so every one went out and hunted up 'ma' and 'pa,' and I believe we had 90 per cent. of the villagers there. I never saw such an enthusiastic audience, although it was some 'smelly' place and had not been cleaned for a week, yet they stood around and sat in mangers and hayracks. We happened to have a Charlie Chaplin reel, then they went wild; such laughter! It was good to hear, as many who were there had great sorrow from loss of son, husband, or father (as their black clothes testified), and a good laugh was a magic tonic to them. It was an event to them, and we have passed through the village since then and they recognized the car, as we are the 'Bon Americains.' We had dinner with a wealthy farmer, and on the night we stayed there I wish you could have seen the room I slept in. The place was over 200 years old. The bed was a massive affair which I had to climb up to—a stone floor and great oak beams that would last forever. And the kitchen, a great big French stove, rows of big copper pots that had been handed down from generation to generation, with everything made so solid as to last, and so spotlessly clean, with a sanded stone floor. A warm welcome awaits me at any time I go through that village. I told them of the Woolworth building and other wonders of America. (Yes, I speak French enough to be understandable now.)

"The picture I enclose shows my traveling movie outfit. McCord is the one at the steering wheel, Chico MacDonald is on the trailer. We generate our own electricity with the engine on the trailer. The car contains all kinds of movie apparatus, and my home. Sometimes I have an assistant and sometimes I go it alone. We can set up and give a show on half an hour's notice.

"It's a great life and I look and feel like a blacksmith. Please note the wrinkles in front of my tunic caused by the dissimilation of the balcony I used to carry there."

Reynolds Talks of Mix, Range and Screen Cowboy

THAT a tremendous lot of water has passed over the motion picture dam since the early days of the art is a bromide often uttered. But like many bromides it is true; and in no phase of motion picture art is it truer than in the so-called Western play.

Time was when the photofan was satisfied with galloping horses, wild chases over mountains and down cliffs and the final close-up of the large-eyed hero getting a half-Nelson on the equally large-eyed heroine. That sort of Western picture went big during its day; but its day has passed. Now the wise spectator demands realism.

As an instance of the development of the Western play, Lynn Reynolds, who directs Tom Mix, calls attention to the play which Mix and his company are now filming at Prescott, Ariz. In this picture, which has the tentative title of "The Two-Gun Man," Reynolds has infused in a logical manner the actual handling of cattle by Mix and others, such as would be expected only in rodeo pictures. This realism includes roping, branding, cutting herds and the spectacular and exceedingly dangerous stunt of bulldogging steers, which is considered the acme of cowboy daring.

"Through the final two reels of this picture," says Mr. Reynolds, "there is a prairie fire as a background for stampede and other fast action. In these scenes Tom Mix is shown riding through a herd of stampeding cattle and bulldogging the leader of the herd so that the steer falls and divides the stampede, thus saving Jane Novak, who is lying in the foreground, from being trampled to death.

"This real Western life could be played only by Tom Mix. Any leading man or star can be a motion picture cowboy of a sort, but while we ourselves have fifty of the best genuine cowboys working for us at present, not one of them can duplicate more than a few of the dozens of stunts performed by Tom.

"It took the showmanship of Mr. Fox, however, to recognize that with it all he had dramatic ability and screen personality sufficient to warrant starring him in pictures. With stories, cast and direction, he is certain to go to the front, not as an imitator of other athletic stars, but in a distinctive field of his own."

Madison Square Garden Exposition Will Be War Exhibit of the Motion Picture Industry

LAST week's announcement in the Moving Picture World that the motion picture exposition would be held in Madison Square Garden instead of the Grand Centrel Palace has revived interest in that event to a considerable degree. President William A. Brady of the N. A. M. P. I. promises the largest and finest trade exhibit that has ever been made in New York. Many features of interest have been arranged for and the committees are already at work. One of the features will be a collection of old projections and posters consisting of examples of the earliest designs used by the picture makers. A committee consisting of Sam Spedon, chairman; William Wright of the Kalem Company; Will C. Smith of Nicholas Power, Inc.; Paul Gulick of the Universal, and A. E. Smith of the Vitagraph Company, are combing the country for specimens.

In addition to the companies in the motion picture business, who naturally would subscribe for space, a large part of the main auditorium of the Garden will be taken up by the exhibits of the various administrative departments of the United States Government. For this reason this exposition will be in reality a war service exposition of the motion picture industry as every attempt will be made to show every detail of the work of the motion picture in the war and the importance it has in the winning of the war.

One of the largest exhibits in the whole exposition will be that of the Division of Films of the Committee on Public Information. The material for this exhibit consists of three carloads of war relics that have been captured from the Germans on the battlefield of France. There are two or three battle scarred aeroplanes and a wealth of other relics, all of which will have the greatest interest, not only to the general public but to those within the industry.

There will also be exhibits by the Army, the Navy, the Aircraft Board, the Fuel Administration and the Food Administration. The War Savings Stamps Committee has requested space and it is very probable that there will be exhibits from the Red Cross, the Y. M. C. A. and other organizations closely allied with the war work of the Government.

"BANZAI" IS HAYAKAWA GIFT.

In exactly thirty hours after a request had been received by Sessue Hayakawa from the chairman of the Liberty Loan committee of the National Association of the Motion Picture Industry, for a film which would assist the flotation of the Fourth Liberty Loan, the film was made, and six hours later it had been cut, titled and shipped to Washington.

When the request for this propaganda film reached the Japanese star he was engaged upon the final scenes of his current production, the third made by his own company—the Haworth Pictures Corporation for release by Mutual. Hayakawa, who has subscribed liberally to the three Liberty Loan issues which the Government has already made and who has campaigned enthusiastically in behalf of the bonds in each of the drives, gave orders immediately to cease all work on the picture, and calling the members of the company together informed them of the task which confronted them.

"It's an opportunity to do another bit to help win the war and we must get busy at once, because this film must be in Washington by August 25 and tonight is the 15th. Some time tomorrow we'll start the picture, which is to be made in 500 feet, and we'll keep at it until it is finished and out of the way," he said.

The story, which was prepared by Hayakawa himself, is unique. Hayakawa, who has the role of a colonel serving under the stars and stripes in France, gave it the Japanese title "Banzai," corresponding to "Hurrah" in English. It is replete with interesting action.

Hart Coming East to Hunt Big Money for Next Loan

WILLIAM S. HART, famous Artcraft star, has been requested to tour three important districts of the East in behalf of the Fourth Liberty Loan campaign. The request came from the three chairmen of New York, Boston and Philadelphia districts, through the Liberty Loan Committee. Mr. Hart immediately agreed to accede to the request early in October and will leave for the East the first of that month.

In the Third Liberty Loan drive, Bill Hart had the Coast states to cover and raised two million dollars in bond sales, besides subscribing $105,000 himself. This time he expects to beat that record considerably, owing to the more thickly populated territory he will have to cover, for, while the ground traveled will be less in extent, he will talk to from three to four times as many people.

Bill Hart's Liberty Speech Face.

Porto Rico Camp to Have Its Liberty Theatre, Too

San Juan, Porto Rico, August 17.

WITHIN ten days there will be a Liberty Theatre for the soldiers at Camp Las Casas in full operation. The theatre is now under construction and when completed will seat 3,100 people.

Alexander Goldman, manager in Porto Rico for the Universal Film Company, will be the manager of the Liberty Theatre. Mr. Goldman returned from the United States on the last ship after having gone to Washington to consult with W. Prentiss Sanger, director of training camp activities.

Mr. Goldman said that several weeks ago he learned that no provision had been made for the erection of a Liberty Theatre at Camp Las Casas. He communicated with Mr. Sanger and later went direct to Washington to consult with him. As a result of this visit an appropriation was made for the Liberty Theatre at Camp Las Casas and instructions were cabled to Major Seward, the constructing quartermaster in charge, to start the work in the theatre at once.

All sorts of entertainments will be given in the Liberty Theatre for the benefit of the soldiers. Manager Goldman said that, although he believes that moving pictures would make up the greater part of the program, every effort will be made to provide other form of amusements. Admittance to the theatre will be charged, and all of the proceeds will be accounted for in the fund for training camp activities. The theatre, he said, must be self-supporting, and if there should be any surplus it will be available for the soldiers to spend on other forms of amusement. All of the help at Liberty Theatre will be from among the soldiers. Manager Goldman will devote a large part of his time to the Liberty Theatre, but will also continue to represent the Universal Company in Porto Rico. HULL.

STOERMER'S NEW ENTERPRISE.

It is rumored that William Stoermer has resigned all associations with the American Standard Motion Picture Corporation, likewise W. K. Bielenberg, effective September 1, 1918. The American Standard Motion Picture Corporation offices have been moved to Chicago, where business will in future be conducted.

Mr. Stoermer remains in New York City, with offices at 130 West 46th street, and will in future devote himself to the William Stoermer Enterprises, of which he is president. He has several big productions on hand and will announce his plans in detail shortly.

Washington's Views for Universal.

A Universal cameraman took a thrilling airplane flight several days ago over Bolling Field, the aviation field at Washington. The films he obtained are part of a special campaign to help Uncle Sam get mechanics for the division of Military Aeronautics. Jack Cohen, director of the pictorial news departments of Universal, received in acknowledgement of this service, a letter from Colonel F. R. Kenney, of the aeronautics division, expressing hearty appreciation. The aviation films will be released in the Universal programme immediately.

Foreign Trade News

Conducted by F. G. ORTEGA

LONDON AGENT PRESENTS EXPORT VIEWS

Lionel Phillips Claims Export Difficulties in America Offer Chance to British Producers

THE FOLLOWING article, which appeared in a recent issue of the London Kinematograph and Lantern Weekly, should prove of interest to all New York exporters:

Lionel Phillips, as exclusive agent for the foreign rights of some of our leading British producers, speaks with authority in dealing with the future of British films abroad. Significant, not to say sinister signs, are not wanting that we have arrived at a parting of the ways, and that New York is making a powerful bid to oust London and to become the world's film trade center.

"I am sorry to say," remarks Mr. Phillips, "that buyers for a large number of markets have recently migrated to America. One by one they have slowly left us. We are selling practically nothing to Japan, their principal buyer having gone to America. The Australian buyers are to-day buying nothing but topicals in this market. The African buyers recently bought everything here and to-day buy 80 per cent. of their films in America. The Scandinavian market has practically left this country, the leading buyers to-day buying in New York. **South America has always been more or less a dead letter for us.** India is now being carefully spoon-fed by the Americans, who have recently sent special representatives to that country and have placed brands en bloc. The business for British films in France and Italy (which also buys for Egypt and other Mediterranean shores) has never been brilliant, and as most of these countries have only limited powers of consumption, the never ending stream of American productions seems to be up against British films everywhere.

"To-day a magnificent opportunity is arising which we can and must make use of if British kinema productions are to make up the leeway of the past. The restrictions in the importation of American films are not only a question of transport difficulties (for the space taken up by the weekly import of American negatives could be filled by one packing case of 40 cubic feet), but there is a general tendency, owing to many contributary causes, of a curtailment of American importations and indeed of manufactures generally.

"Here, then," says Lionel Phillips, "is the British producers' chance on both sides of the Atlantic," and he calls for a combination and co-operation of united British efforts to enter into a vigorous campaign for the British film both at home and abroad. The sympathy of the entire civilized world is with British ideas and ideals, and although we may not as yet be able to beat the Americans in sumptuousness of production, owing to our hitherto lack of capital, conditions have vastly improved with the British film these latter days, as witness the activity of some recent British productions and the price paid therefor, amounting, in some cases, to four or five times the price obtainable for corresponding American productions in this market.

Although right in his facts our London friend is quite off the track in his conclusions. Some British films might be sold throughout the world, but it is doubtful whether they will ever offer any serious competition to the American article, much less take its place.

If Mr. Phillips really wishes to keep in touch with the world markets and maintain his position as an exporter of films on a large scale he should establish his headquarters in—New York.

OUR ACCESSORIES IN FOREIGN MARKETS

German Carbon "Out to Stay" Says Kaufman of Inter-Ocean Film Corp.

EUGENE H. KAUFMAN, head of the carbon and accessory department of the Inter-Ocean Film Corporation, and the man who introduced the Speer Carbon to the foreign markets

Eugene H. Kaufman.

formerly controlled by German carbon manufacturers, is firm in the belief that the American-made carbons are permanent factors in the foreign field.

"They are no longer mere subjects for experiment and they distinctly are not war-time fill-ins. Our information is the direct testimony of foreign cinema men who have bought them. Their own letters to us tell the tale. The American-made Speer product has stood all tests. These foreign purchasers have settled down to permanent use of it. Many of them have made long-time contracts that they know must outlast the war. These contracts alone establish that the German-made carbon is out, to stay out.

"The figures on Speer foreign sale are little short of phenomenal. Recent items, for instance, are 100,000 sent to Australia, India 16,000, China 10,000 and Brazil 27,000. Of course the original chance to place them came through the elimination of enemy-made carbons by war conditions. But the market had to be held through sheer superiority of product. Certainly a year is long enough to tell you whether you have that. It was our Speer experience that impelled us to negotiate the recent contract for the foreign rights of the Fulco accessories. The world-market is waiting for good American goods and it wants them permanently."

Mr. Kaufman announced that the first offering of six Fulco specialties on the foreign market would be enlarged in the Fall to ten articles, because of the call for American products Inter-Ocean is convinced exists.

FOREIGN NEWS AND COMMENT.

The establishment of the Film Exporters of America, Inc., an association designed to safeguard the interests of the dealers doing business in films and supplies between New York and foreign markets, marks the official beginning of what might be termed the brokers' era in the export trade. How long it will last it would be rash to predict, but judging by the experience obtained in other commercial lines and by the trend of events in this particular field

it may be safely granted that the heyday of the non-producing exporter will be reached during the last year of the war. With the coming of peace there will probably be a sharp decline in their activities.

It is the opinion of quite a few well-informed people that the non-producing brokers as such will cease to exist in New York and other moving picture centers on the present large scale one or two years after the resumption of normal conditions. Their independent organizations of to-day will either be swallowed by the producers, or the brokers themselves, if strong enough financially, will have to decide on any one of the following courses: turn producers, associate with or absorb the producing companies the output of which they are handling; start their own renting organization in the markets they are covering, associate with or absorb the clients they are at present supplying with film.

However, whatever the future may have in store for the flourishing merchants of the Film Exporters of America, Inc., they represent at this time a very powerful element that is opening and developing new and profitable fields for the industry in general.

Will "Hearts of the World" be exhibited in Latin America, or are we heading for a repetition of the "Intolerance" case? The scandal in the British trade and daily press caused by the peculiar booking methods adopted in connection with the Griffith war drama is still fresh and has left a very disagreeable impression. There appears to be no doubt that this picture does not constitute a purely commercial transaction. The privileges granted and the financial assistance given to the producer seem to imply that it was made to be shown throughout the allied and neutral world, and to be shown now—the question of profit playing a secondary role.

If it is going to create the effects intended, and its value to the cause of the Allies reaped in full, copies of the picture should be on their way to every Latin American republic without a moment's delay.

The difficulties that on account of the war must be overcome when shipping films to foreign markets have also certain advantages, some of them of real importance. At the present time, for instance, it is practically impossible to ship films abroad that have not been obtained through the proper channels, and the legion of more or less unscrupulous dealers that made their headquarters in New York is rapidly disappearing. Needless to state, although many buyers, particularly from Latin America, were caught napping before the new rules went into effect, in most cases the victims had only themselves to blame, either because they were trying to purchase at prices at which pictures cannot be sold, or because they would not listen to the repeated advice of Cine-Mundial in the matter of sending money in advance to unknown people.

Sam E. Rork, general representative of the Haworth Pictures Corporation, announces that the rights to the Hayakawa pictures in the British Isles have been sold to J. K. Walker, of London, and the rights to Australia to the Williamson Company. Both deals include the entire eight productions which Hayakawa will make for the Haworth Corporation for release in this country by special arrangements and through the Mutual exchanges. Negotiations are now pending and nearly closed for the sale of the Hayakawa pictures in South America and Japan.

In the story published by the New York Times on the arrest of William C. Thompson and others implicated in the illicit film traffic between this country and Latin America, the reporter exposes the mysterious and threatening practice of changing the English for Spanish titles in this illuminating way:

"It was learned that when the films were shown in the southern countries the English captions were eliminated and captions in Spanish substituted. The authorities are investigating all the circumstances surrounding the changing of the captions."

The Co-operative Film Company of New York has just released "A Grain of Dust" and "Just a Woman" in Santiago, Chile, opening up with a week's run in the Teatro de la Comedia. José Traver & Co., their local managers, report that "Thais," "Dodging a Million" and "Polly of the Circus," the first three Goldwyn subjects to be released in Chile, have already been exhibited in all the large theatres of that territory.

Figures published in the South American trade papers show that "The Submarine Eye" made 2,400 pesos during its first exhibition in Iquique and 4,600 pesos in the two first exhibitions in Antofagasta. The picture has been one of the big successes of the year in Chile.

Ben Blumenthal, president of the Export & Import Film Company, announces the recent closing of a contract for all Metro productions for the next year for Brazil. With the signing of this contract this company has disposed of all the Metro output for the entire world with the exception of enemy countries.

The Houdini serial, which is being produced by the Rolfe Company, has created a great deal of interest in all foreign markets. The international rights to this production are controlled by the Export & Import Film Company.

WEST'S DOUBLE IN CENTRAL AMERICA

Unique Proposal to Advertise King-Bee Comedies in All Central American Republics

A MODEST request for $50 per week salary has been made to J. Frank Brockliss, Inc., from Central America. A letter explaining the proposal has just been received by Mr. Garrett from some unknown who wants to tour Central and South America for the well known foreign film house. The request is unique, as for that modest stipend the writer of the missive desires to be allowed to traverse the entire country on foot accompanied only by a pack mule.

It seems that he is the living double of Billy West, whose comedies are handled by the Brockliss firm in all foreign countries. Dressed as Billy West and with suitable placards decorating his trusty mule, the correspondent thinks that he can arouse such widespread interest in Billy West comedies in all centers of the Americas that all competitive comedians will be forever eliminated from the field.

He has enclosed a photograph of himself and said pack mule to verify his statement as to his resemblance. However, the familiar stiff hat of Billy has been supplanted by a huge sombrero, which we presume meets with the approbation of all things in general below the equator.

Say Toronto Operators Will Not Raise Scale

PRESIDENT DENTELBECK of the Toronto Moving Picture Operators' Union has issued a vigorous denial to the report published in several Toronto newspapers to the effect that the local operators had held a meeting to consider a demand for higher wages. The operators were reported to have met on Friday evening, August 23, but they did not do so at all. Their regular monthly meeting was scheduled for Sunday, September 1.

Mr. Dentelbeck declared that conditions in Toronto theatres were satisfactory on the whole. He believed that the operators could secure a raise if they went after it, but there was no intention to do so. The officials of the union have taken a very fairminded stand in the matter.

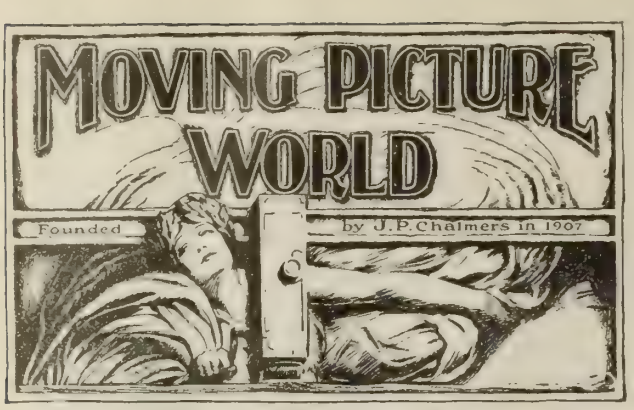
"We are looking to the future," said President Dentelbeck. "What we want is a living wage after the war. We are not getting as much, in proportion, as some other classes of labor, and we are not getting what we should when the high cost of living at present is considered. But we are not making any wage demands because we want the managers to treat us right after the war."

FARRAR TO MAKE LOAN FILM.

Geraldine Farrar has been invited by the United States Treasury Department to make a picture to stimulate interest in the Fourth Liberty Loan and the singer is meeting the emergency with her accustomed zest.

But recently returned from Wyoming where the entire production of "The Hell Cat," her second Goldwyn picture, was made, the diva found everything in readiness at the Goldywn stduios in Fort Lee for her next production. Orders had been given by Samuel Goldfish, however, that everything should be held in abeyance to the wishes of Geraldine Farrar and she chose, of course, to begin work at once on her Liberty Loan production.

Conceived by herself and Reginald Barker, her director, the picture promises to be strikingly original and will present Geraldine Farrar to her admirers in her most gracious guise. While she prefers not to make known the nature of the undertaking until it is finished, Geraldine Farrar's reputation for sincere effort and her well known contributions to patriotic service in the past are enough to guarantee something out of the ordinary.



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Saturday, September 14, 1918

FACTS AND COMMENTS

JUST a few words about ourselves. It is very seldom that we do any boasting or self boosting, but right now we think it is proper to call your attention to some of the points of excellence in the MOVING PICTURE WORLD which you may have overlooked or just taken for granted in the general run of goodness that has always characterized this publication. You may have noticed that the MOVING PICTURE WORLD is always a little different from the rest of the trade papers you read. Always in logical and readable form our departments are supplying you with the latest and most dependable information on the various topics. The Projection Department has always been the leader in that branch of service. Alongside of it in the front rank stands Advertising for the Exhibitor, always ahead of all others in the matter of bringing to your hands the best and most successful plans and ideas for presenting your program to your patrons and for instructing you in the methods of advertising an amusement business. Now our Music Department has been rejuvenated and restored to its proper position and kind words of approval are coming in with every mail. The department of Educational Pictures gives the only proper and sufficient description of current educational pictures and is sought and read by leading educators all over the United States and Canada who are adapting the screen to school purposes.

*

Our news pages, always reliable, are the most varied and exclusive in point of information conveyed. The great majority of stories being written by our own staff gives the MOVING PICTURE WORLD a distinctiveness that no other publication in the trade possesses. In all instances is the press story minimized and our own given preference. In this way our patrons are given better service and our readers more interesting entertainment. The MOVING PICTURE WORLD is the only trade publication giving attention to country-wide events. Our corps of correspondents, situated at the most advantageous points, keeps us informed upon the daily happenings in their several localities. A considerable number of pages is devoted to this service and is highly appreciated by our readers. The MOVING PICTURE WORLD reviews of current pictures have long held the highest esteem and confidence of the trade. Competent reviewers contribute to this department of the World's activities and their opinions are the best from any point of view.

*

With a few exceptions this about covers what we are doing for our readers. "Rambles" has already made a place for itself and now our Los Angeles Correspondent is stirring your risibles with his incomparable "Rubbernecking in Filmland." Altogether the MOVING PICTURE WORLD is giving the biggest value for the price and is getting the best price for its service in comparison with its several contemporaries. For all that we are not yet through, as you, dear reader, will shortly realize, but just now we are sure that you need not have us tell you that it is so. Your continued patronage proves that. We thank you.

* * *

WILLIAM A. BRADY has again earned the thanks of the motion picture industry for the excellent manner in which he has handled the question of essentiality of the business before the Priorities Committee of the War Industries Board last week. As one of the committee which went to Washington said: "The entire credit for the successful issue should go to William A. Brady." The MOVING PICTURE WORLD is prepared to accept that statement to its full value. Ever since Mr. Brady has come into the picture business his services to the trade has always been of the foremost importance. His diplomatic handling of delicate questions has been most satisfactory to the last particular. As president of the National Association of the Motion Picture Industry Mr. Brady has given the trade the first organization that has done anything of a considerable value and, at the same time, he has not used the organization

or his position therein to advance his own position in the trade.

*

Of the importance to the trade conferred by the action of the Priorities Committee little need be said here. Everyone engaged in the motion picture business knows what it means. Attention should be directed at all times to the few restrictions that men and material shall be fully conserved. While the presentation of the claims of the motion picture men by Mr. Brady enabled the Government to reach the favorable decision it did in the least possible time, there is little doubt that the Priorities Committee's favorable attitude was largely induced by the whole hearted and unhesitating manner in which the industry has always responded to every request of the Government and the absence of profiteers from our ranks.

ABOUT PLOW HORSE DRAMA

LOUIS REEVES HARRISON.

MOST of it is very tame. It is driven back and forth over the same old limited pasture without a chance to escape into wider fields of action, until it grows accustomed to dull routine and is untempted by wider horizons and themes, especially those which call for superior development.

The main objective is the embrace of a man and a woman.

They may have tried very hard to kiss before the end of five reels, but something has always happened to prevent them. Perhaps one of the characters has displayed a revolver. What a thrill goes down the spine of an audience when a pistol is taken from the drawer of an ornate desk, or merely from a hip pocket and laid on the table!

Perhaps there is a storm, vivid flashes of lightning! We may be treated to a downpour of studio rain!

Trains may be wrecked; the lost child may be restored; the mortgage on mother's home may be paid off; the comedian may be injected into the midst of appalling dangers and knock 'em all endwise; the spy may get the plans of American fortifications; the outlaw may reform under woman's tender influence and be a real man "after all"; the heroine may disguise herself as a boy and find herself in some very embarrassing predicaments; the country maiden may win the young Wall Street millionaire "after all"; the heiress may disguise herself as merely a woman and discover that the humble hero is a "nobleman at heart," the millionairess may cut up pranks with a burglar thrown in, who is not really a burglar "after all"; the erring woman may not be a bad one "at heart" and be silently clasped in his arms "at last"—the old plow goes up one side and down the other without variation.

Complication—Chase—Rescue—Embrace.

Nearly every man in real life has a responsibility.

The drama should have an intimate and direct interest in reality.

Nearly every society in real life has some responsibility.

Each of us shares that of the society to which each belongs.

The leading responsibility of our American social organization is that of our mutual enlightenment. We share that as individuals, and our dramatic art can be made to share it also, especially that of moving pictures, because of their general accessibility to the whole people. Just so far as our social institutions are imperfect and work wrongfully against our common enlightenment and happiness, just so far do they furnish topics of live interest to our people. One of the prime functions of literature, stage drama and that of the screen is to appeal to that live interest with all the strength in their power.

How can this be expected of a plow horse who never gets outside of a daily routine, that of going over the same ground continually?

He may have started out to explore a vast domain of thought, but he has settled down to a daily grind, and he gradually comes to believe there is no other field on earth except that in which he works.

A pays B a good salary to pick plays which suit C, not because C knows anything about it, but because he draws a big salary and must be jollied along. Then A puts out money and effort to sell the product and finds it hard work—he lays it to war times, when foreign rights are selling for more than the entire cost of any live picture.

B is satisfied to be a plow horse—it pays him to be.

He knows there is a vast untrained audience throughout the country composed of people who turn this way and that in search of stories new and delightful, which shall stir them to laughter or to tears, but he has been up and down in one field so long that he is out of touch with the eager longings and progressive spirit of those people, even out of sympathy with their unceasing search for drama of significance.

The greatest need of production today is less that of money than of men, men broad and liberal in spirit, with a high and clear outlook, far beyond one narrow old field. With their coming, moving pictures will flourish as never before, and people will not be constrained to say "the surface has not yet been scratched."

PSYCHOLOGICAL STORIES

BY ROBERT C. MCELRAVY.

THE writer once saw one of those printed memorandums sent out by magazines with short stories, technically known, we believe, as "rejection slips." These rejection slips, it seems, are sent with stories on their homeward journey to authors, when the editor is too busy to write personal letters. Frequently they give an outline of the sort of stories the magazine wants, and the particular slip mentioned above even went so far as to tell what the editor did not want.

"We don't want psychological stories!" The exclamation point is ours, but that is what the rejection slip said, in one item.

Now, psychology is a big word, and has quite an alarming sound. But since this particular editor seemed so opposed to it, there was nothing to do but look it up in the dictionary. Otherwise, if one should ever attempt so hazardous a job as writing a short story, one might put psychology into it without the least intention of doing so. In fact, the writer has since come to believe, that is the very thing a young author instinctively does. And, without meaning any disrespect to the editor in question, for his rejection slip spoke only of his own requirements, if every young author should continue to follow his natural instinct in these matters, more bound volumes of short stories of permanent worth might decorate the library shelves.

Psychology is defined in Webster's Unabridged as "The science of the human soul," and anything of a psychological nature has to do with "the systematic or scientific

knowledge of the powers and functions of the human soul."

A psychological short story, then, is one that deals with the soul struggles of at least one or more individuals. It is distinguished from stories of action, detective stories or stories of adventure from the fact that it deals largely with the delineation of character, and this in turn leads to the study of human motives and the changes wrought by the various turns of the plot upon the characters themselves.

The psychological story, or scenario, if it is to be prepared for the screen, is undoubtedly the most difficult to master. But that is a poor reason for not attempting it if one is interested in story writing. For a good psychological story, properly constructed, stands head and shoulders above a simple story of action or adventure, and is likely to outdo the other sort both in immediate popularity and lasting value.

This is not to class the psychological story by itself, for it may be blended with action and adventure. Neither does it mean that the author must turn his back upon lusty tales of the road, crook stories and the like in favor of religious or goody-goody stories. It simply means that where the author knows his characters well and is able to give the psychological touch at the right time, he will get almost twice the effect that could be attained by simple action.

A current screen production, entitled "Her Man," is a case in point. This is adapted from "The Battle Cry," a novel by Charles Neville Buck and is one of the best of recent screen releases. "Her Man" is a feud story of the Kentucky mountains, a fact in itself almost enough to damn it for the ordinary picturegoer, for there have been feud stories without number in past years. This story contains nearly all of the familiar situations found in the average feud tale, the secret murders, clashes between clans, night riders and all that sort of bally rot, as the Englishman says. But it has something more, and that particular something is what lifts it above other feud stories and sends a thrill through the observer not soon to be forgotten. The entire story is built up about a girl who goes into the feud country to instruct and civilize the natives. She preaches against these evil outbreaks and even induces the hero, with whom she is in love, to take his troubles to the law courts for satisfaction. He does this, for the sake of the girl. But eventually, in spite of this, his own life is threatened. The girl begs and implores him to remain at home out of danger, but when his enemies suddenly appear she forgets her teachings and fights herself with all the savagery of a mountaineer at his side. What were her private convictions against mountain feuds when the life of her man was to be taken in this unjust way? She began to fight for the same reason that America set out to kill the Hun.

It was the soul struggles and character changes in this girl that made this an unusual story. Without this it would have been as colorless as the average story of the kind.

Psychological stories are usually the stories you can remember. They affect an observer more deeply because they raise a moral issue in his own mind and he is constantly measuring the actions of the hero or heroine by his own sense of justice. Then there is a slip in the moral status of the hero, the observer's sense of justice is offended and the effect of the story weakens. In other words, the psychology of the production is faulty and it accordingly falls back in strength.

EMPTY TANKS, FULL HOUSES

By E. T. Keyser.

ABOUT a year ago we listened with scant patience to the wail of the Gloomy Gusses that war conditions, war taxes and the Draft were about to put a quietus on the moving picture business, and a few of the more timorous of the exhibitor group, scenting trouble from afar, closed up shop and tried some other line of endeavor.

Like the old sailor in "Midshipman Easy," their judgment was correct but not accurate. There was trouble for some lines of commercial activity, coal retailers and railroad presidents for instance, but it has skipped the picture men. The industry has been declared essential and the operators have been ruled as immune from the "work or fight" regulations. The Government has learned to appreciate the fact that the only possible propaganda for use in Russia and in neutral countries is the celluloid story, which requires no translation and which is more obviously truthful than the printed word.

And now comes the intimation that Sunday automobiling is to be discouraged, not because there is any governmental disapproval of Sunday motoring but because fuel and oil are needed for sterner service.

This means that the city dweller whose Sunday trip took him afield for the entire day will now spend a portion of that day in the picture theater and that the suburbanite will help to fill the ticket box of the local show instead of his gasoline tank. This means that from now on the attendance at Saturday and Sunday picture shows is slated for a profitable increase.

Which adds proof to the statement of the wise man who said the worst of his worries had been over troubles that had never happened after all.

Pennsylvanians Win Decision On Sunday Shows

One of the most important decisions handed down in Pennsylvania was delivered by Judge McLaughry in the Circuit Court at Mercer, Pa., in the case of Farrell vs. Adler, Leslie and Stahl. The decision states that Sunday shows are legal under the present Pennsylvania statutes providing they are properly licensed under the borough law. Judge McLaughry ruled that the boroughs are self-governing and that matters pertaining to the licensing of amusements come properly under the borough's governing powers.

In the decision the Judge ruled that the act of May, 1915, provides sufficient power to be vested in the boroughs to permit such operation if the proper license has been granted, and that the entire matter is outside the court to interfere.

The decision came as the climax to a case which grew out of litigation raised over a year ago, on the operation of motion picture shows in Farrell on Sundays. The borough authorities permitted their operation, but the case was appealed by the various taxpayers on the ground that the State law forbade Sunday shows, and that the local authorities were exceeding their authority in granting permission to operate on Sundays.

This decision of Judge McLaughry is the first definite ruling of the kind and will undoubtedly put a quietus upon anti-Sunday crusades from a legal point of view throughout the state. The motion picture men of Sharon have made application for Sunday license to the borough authorities, and upon advice of counsel will open their shows to the public in a short time. Farrell and Sharon are industrial towns close together, and the exhibitors feel a sweeping victory has been won for them. Movements favoring Sunday operations in other industrial sections will undoubtedly take form in the near future, and it is believed that it will not be long before the Sunday idea becomes general. The three defendants in the case at Farrell have fought a hard fight and credit must be rendered them for taking the initiative in a matter which may have such far reaching consequences.

PATHE-NORTH SALE COMPETITION

Being the Second of the Series of Sound Suggestions from a Master Sales Manager to His Staff That Will Be Read with Interest by Exhibitors and Exchangemen

AS detailed in the last issue of the Moving Picture World, Tom North has determined upon a sales campaign for Pathe in the Western District, the trophy to be permanently awarded the exchange holding the cup for three months in succession. The cup is a really handsome affair, but its intrinsic value is slight as compared to the record the cup will stand for, and the bonuses will amount to far more than the cost of the cup.

Having received favorable comment from the managers in his district, to whom the idea of a contest was broached, Mr. North sent out this letter, more fully outlining the terms of the contest, and contributing some ginger talk. He wrote:

Dear Mr. ———:

I didn't begin with askings. I took my job and stuck;
I took the chances they wouldn't, an' now they're calling it luck.
And they asked me how I did it, and I gave 'em the Scripture text,
"You keep your light so shining a little in front o' the next!"
They copied all they could follow, but they couldn't copy my mind,
And I left 'em sweating and stealing a year and a half behind.

—Rudyard Kipling in "The Mary Gloster"

Hurrah! Each and every member in the Western Division accepted the cup competition proposition, and each one swears that he will win the cup, so that, commencing August 1, the race for the cup will be on! Lay out your plans for a real hard driving race, as the balance of the boys swear by all that is holy that the cup will land in their office.

Competitors.

Manager of the following branches are in competition for the cup: Salt Lake City, Denver, Los Angeles, San Francisco, Seattle, Spokane.

The Contest.

This contest is for a silver loving cup. A cup will be awarded to the exchange that exceeds the business done by that exchange during the month of April, 1918, by the largest amount. In other words, the business for your office during the month of April, 1918, amounted to $———, and if you exceed this amount during the month of August by $1,000 and the next highest office exceeds their amount by $999, why you win the cup for the month of August competition. If, during the month of September, you exceed your August month by the largest amount of any of the offices, you will retain the cup another month. If you again succeed in exceeding in October the business you did in September, then the cup belongs to your office for all times, and another cup will be put in competition. To be more plain, if you succeed in winning the cup for three successive months then the cup remains the property of your office.

Campaign.

Lay out your campaign dates, and advise each and every one of your staff of this competition. The race is going to be a hot one and the pace fast and furious, so it will behoove you to get busy right away.

Remarks.

It is really with a great deal of pleasure that I note your promptness and the spirit in which you have accorded this contest. I feel mightily proud to have association with a man like you, and you can believe the writer that he is very sincere in this exclamation and if he can be of any service to you please know that that is what he is in this position for; and another thing, do not overlook the fact that he is more than glad to co-operate with you in any and all matters.

With such spirit as you have shown it is an absolute cinch that the western division will lead the entire Pathe organization before November 1, and it is going to hustle the balance of the organization to take the supremacy from us after that time.

The home office is going to furnish us with the best product that they can obtain, and we are going to show our gratitude by securing the best business of any part or division of our entire organization.

During the time that I was back East I heard nothing but good words and lofty exclamations about the hustlers in the film business out West, and you know how proud it made the writer feel to know that the boys of the West are held in such high esteem, and during this contest we are going to show them that they have not underestimated us by any means.

As a suggestion the writer thinks it would be a good idea if you would advise your local Chamber of Commerce, Commercial Club and Rotary Club of this contest and get their backing, as there is always a great amount of civic pride displayed by the bodies above mentioned, and you could use a letter from each of the bodies above mentioned to good advantage in circularizing your territory, and at the same time you could get a corking good newspaper story on this contest and the local civic bodies sanctioning it.

The writer also suggests that you have a rubber stamp made reading about like this:

"This branch is in competition with other Pathe branches for a silver loving cup, which will be won by the branch turning in the largest amount of business during the month of August! You know how proud we will be to have the ——— Branch win this cup, and we feel quite certain we have your undivided support in this contest, for which we thank you."

Also as a suggestion a neatly painted card placed in the location which will meet the direct gaze of each and every one coming into your office, reading as follows:

"Did you know that we are in a competitive race for a silver loving cup? Ask us about it."

Lay out your plans for the hottest campaign that you have ever instituted, and forward the writer copy of it. As a slogan the writer suggests that you send a copy of the following to each and every one of your salesmen, as well as your booker:

"Every time you see an expressman take a feature, serial, scenic, comedy, or in fact any piece of film belonging to an opposition concern into a theatre, just impress upon your mind the fact that a chance went by to make a Pathe sale."

Get busy at once, and when the bell sounds August 1, instead of sticking with the bunch, jump out ahead.

Yours for success and lots of it,

Yours very truly,
Pathe Exchange, Inc.,
TOM NORTH,
Western District Manager.

Screencraft Pictures Begins Work at Studio

WORK on the first production to be made by Screencraft Pictures, Incorporated, was started August 26 at the Thanhouser studios in New Rochelle. Previously the necessary sets had been made, props secured and everything put in readiness. Before a foot of film was exposed Mr. Fleckles and Mr. Wineberg of Screencraft had all of their plans completed. Frank Reicher, who is directing the production, has completed his cast.

The leading roles will be assumed by Mary Boland and Lucy Cotton. Miss Boland has appeared in several well known special productions in the past. She also enjoys a wide stage experience. Miss Cotton also has had camera experience. She is a splendid type.

The story for this first play is "Flaming Ramparts," written by Edith Barnard Delano. It is not a war story. The picture, however, will not be issued under this title. Miss Eva Unsell wrote the screen version of Miss Delano's story and has done her work full justice.

The leading male roles will be handled by Harris Gordon and Raymond Bloomer, with Ira D. Schwarz at the camera.

BETTY HOWE UNDER KNIFE.

Betty Howe, former Vitagraph and International Film star, was operated upon last week. Miss Howe, who since her appearance in "To Hell With the Kaiser," has had the ingenue role in the new serial being produced by the Western Photoplay Company, was taken suddenly ill during one of the final scenes of that production. Reports following the operation were to the effect that Miss Howe had undergone it successfully and that complete recovery might be counted upon within a few weeks.

The operation was most unfortunate because of the fact that Miss Howe has just been placed under contract for a series of pictures in which she is to be the featured player, announcement of which has been postponed until her readiness to enter into the new association is definitely assured.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Looks Like a Record.

HAL HODES, of Universal publicity, seems to have dug up a record holder in Carl F. Miller, of the Strand, Fremont, Ohio. The Strand had "The Kaiser, the Beast of Berlin," for two days. There are two daily papers in town. Mr. Miller ran a total of 23 advertisements, covering 330 column inches of space for the two-day run, varying from a two three-quarters to seven fives, there being six of the latter. With this went fourteen reading notices totaling 101 column inches and five cuts, adding 72 column inches, making a grand total of 503 column inches of space for a single two-day run in a small town. Mr. Miller adds that the papers took everything they could get on the subject, and that he used up most of the press book. He is fortunate in working in with a live exchange, but given the cuts—and the nerve—any small town man can do what Mr. Miller has done. If anyone can beat this record for a two-day run of any subject, we'll be glad to hear from him.

Getting Results.

L. W. Barclay, of the Grand Amusement Co., Johnstown, Pa., writes that he is getting more material and attention as a result of his article in the big Convention Number, but sends in one cut for a Bluebird which he was able to use by sawing off, and adds that a second cut, one for "The Deciding Kiss," was so covered with company advertisement that he could not get rid of it. Publicity men may think that it is clever to smear a cut up with advertising for the production company, but in the main they merely spend their employer's money. Men like Mr. Barclay are paying space rates to advertise their own attractions and not the production companies, and yet Paramount, which has spent the most money for national advertising, is the limit in trying to make the managers share the expense, by plastering their cut material. Mr. Barclay got action by making a definite complaint instead of a general kick, and by backing up his statements with the evidence in the shape of the cuts. Let's get together with specific complaints and see what can be done.

Program Copy.

Try this on your own program. It is from the Garfield, Chicago. We note that Mr. Ryan does not yet sign his name to these appeals, though we think it would help not a little.

"LET'S LIVE"

A life in two hours—out goes the library lamp. Be sure you have the key! We're bound for a chair in a theater that knows and shows what we want to see in photoplays. We don't have to hunt for it—don't even have to take a chance on what we'll see. At the "Garfield" we'll see foremost stars, superbly directed in clean motion pictures. And when those two hours have past we can't forget the pictures that work such a happy transformation in us.

Mr. Ryan has been using his front page for special attractions of late, but we think that some talk like this is as well worthy of the space as the weekly program. Get your patrons interested in pictures as well as certain pictures.

The Wholesale Hardwicks.

The Hardwick Brothers, Clovis, N. M., seem to hoard their advertising until they get a couple of pounds before they send it along. It's all worth while and there's the trouble. It's not easy to pick out stuff for mention, but one novelty advertisement takes first place. It is a

Office—Lyceum Theatre Building
Hours—7:30 to 11:00

DR. WALLACE REID
Specialist
Grouches—Blues—Melancholia

R

For..... *Everybody In Clovis* .....

DIRECTIONS FOR TAKING—ON INSIDE

Medicine envelope containing a capsuled advertisement.

small envelope of the sort known to the trade as a "prescription envelope." Inside is a capsule containing a 5 by 8 throwaway, on very thin paper, advertising "Believe Me, Xantippe." The chief bank reads:

A $40,000 bet——a $100 forgery——a million dollars' worth of girl and enough fun and excitement to pay off England's war debt! Like "Xylophone" it sounds different than it looks——and like "Xmas," it's something to look forward to! Try and pronounce it, be sure and see it, it's the only sure cure for grouch, blues or melancholia.

The same type was also used to run these off on wall paper, a light ground being used. It is the first wall paper bill we've seen in a long time, but it is possible to get a job lot of paper cheap or to use the sample books that most decorators have laying around their shops. The same style of talk is used for "Vivette." The introduction runs:

It was lots of fun to be engaged to two fellows at once—until they found it out. Then—!!??xx—Blooie!

(NOTE—A girl that can get two nowadays with Uncle Sam in the field against them—she's some humdinger.)

This sort of thing may not sound like selling talk, but it gets a laugh that is credited to the play itself and a good impression is established. We have shown before the cross-page nines, but here is another example that is good save for the lack of lower case letters in that ten point bank. In the original the line is five inches wide—and there are eleven lines, making entirely too much all-caps to be read with ease.

A cross-page space dropping nine inches. The frame is stock and the current attraction is put into the mortise with type. There is too much all capital copy.

The frame is all one piece and the title and selling talk is dropped into a mortise. With a set of these for popular stars, the cost of art work can be materially cut without a loss of effect. It might be possible to carry this further and letter the top for the house and mortise for cut as well as copy. The next examples show a pair of four elevens, one

BILL HART
IN
"BLUE BLAZES" RAWDEN
Face to Face, He Was Blue Blazes Rawden. Behind His Back "The Hell Bound of the North". But All These Grim-visaged Men of Strong Pleasures and Stronger Passions Acknowledged Him Brute and Leader of Brutes.
LYCEUM
TO-NIGHT!
Saturday, March 9th
Also—Crackin' Good Two Reel Comedy!
MARY PICKFORD
IN
"AMARILLY OF CLOTHESLINE ALLY"
LYCEUM
SATURDAY
TO-NIGHT!

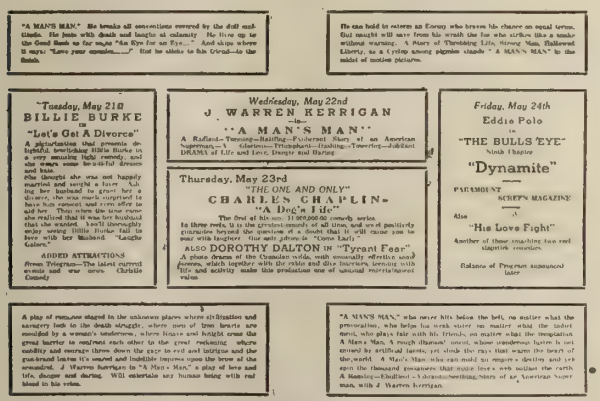
A pair of four elevens from the Lyceum, Clovis, N. M., contrasting type work with a cut attractor.

advertising with a cut attractor and the other depending upon the type display for effect. These two examples take better care of the house signature than the cross page, and even in a small town we are strong for a big signature. The title of the house should stand for as much in the minds of the patrons as the name of the star or the title of the play. In the next cut four examples are shown. Two of these are four

columns wide and two are two columns each. All drop about seventeen inches. The Talmadge display is the best of the four, but the use of the dollar mark in "purchase" is apt to be regarded as an error since but one is used. Were there a chance to use several it would be more apt, but a single $ does not suggest the taint of money but rather that the linotype operator hit the wrong key. The smaller advertisements are good examples of the all-reading style. That for Huck and Tom

Four display ads from the Lyceum, Clovis, N. M. Those on the right offer good displays for their types. The ones on the left are less successful.

is better form than the Cohan, which is boxed in with rule work. By taking the side heads into the margin picks up the eye more quickly. It takes more time to set, but the result is worth while. The last example shows the new weekly program layout, the cut giving the middle


"A MAN'S MAN." He breaks all conventions covered by the draft and climbs. He jests with death and laughs at calamity. He lives up to the Good Book as far maybe "An Eye for an Eye..." And skips where it says: "Love your enemies....." But he sticks to his friends—to the finish.
He can hold to esteem an Enemy who braves his chosen on equal terms. But naught will save from his wrath the foe who strikes like a snake without warning. A Story of Threatening Life, Strong Man, Hallowed Liberty, in a Cyclop among pigmies stands "A MANS MAN" to the midst of motion pictures.
Tuesday, May 21st
BILLIE BURKE
in
"Let's Get A Divorce"
Wednesday, May 22nd
J. WARREN KERRIGAN
—in—
"A MAN'S MAN"
Thursday, May 23rd
"THE ONE AND ONLY"
CHARLES CHAPLIN
in
"A Dog's Life"
ALSO DOROTHY DALTON IN "Tyrant Fear"
Friday, May 24th
Eddie Polo
"THE BULL'S EYE"
Ninth Chapter
"Dynamite"
PARAMOUNT
ARTCRAFT MAGAZINE
Also
"His Love Fight"
A play of romance staged in the unknown places where civilization and savagery look to the death struggle, where men of iron hearts are moulded by a woman's tenderness, where hopes and knight cross the great barrier to confront each other to the great reckoning where nobility and courage throw down the gage to evil and intrigue and the gun-scared lectern it's seared and indelible impress upon the brow of the wounded. J Warren Kerrigan in "A Man's Man," a play of love and life, danger and daring. Will entertain any human being with red blood in his veins.
"A MAN'S MAN," who never hits below the belt, no matter what the provocation, who helps his weak sister no matter what the ladies' quest, who plays fair with his friends, no matter what the temptation. A Man's Man. A rough diamond novel, whose unadorned luster is not covered by artificial lustre, yet sheds the rays that warm the heart of the world. A Man's Man who can mold to conquer destiny and rob upon the thousand possessors that make love a web across the earth. A Stanley—Unafraid—Chronicle—writing history of an American hero! man, with J Warren Kerrigan.

A novel layout for a weekly program. The four days each have a special box for selling talk above or below the program.

pages. Four days are shown on this page, and each day has a special box, though in this case all four of the boxes have been used for "A Man's Man.' A better layout would be a display advertisement for each space and selling talk in the boxes above and below. The page is 5½ by 8½, the cut showing the double middle page. We liked the Hardwick monthly program, and perhaps they are still getting it out, but no samples were sent in this batch. We hope they do not wait another six months before sending the next batch.

It's Big Enough.

Don't argue that your house is too small to make it worth while to advertise. Advertise and watch your house grow. We know a man who advertised a frame shack into a brick building. You can do it, too.

Posting.

Just because the whole town passes your house in the course of the day, do not suppose that you need no poster displays. In New York there are three candy stores under the same management in two blocks leading to a railroad station. The third does the largest volume of business because it has been advertised by the other two. The first gives the idea and the second is a reminder. The patron goes into the third. It's the way with posters. Start to talk to them before they can see your house lights.

Try It Yourself.

Advertising put the stars where they are. Try some of it on the house. Make your theater known three towns away if you are in the country or three theaters away in town. It pays.

Bottled Up.

The Oneonta (N. Y.) theater sends in a two drachm vial such as druggists use labeled:

Pep and Punch
The Sure Cure
Open me up and look me over.
Oneonta Pharmacy
41 Chestnut street Oneonta, N. Y.

This label nearly covers the vial. Inside is a sheet of very thin paper 4x7 inches advertising "A Fight for Millions" and offering an admission for five cents and the announcement to the first chapter. The idea is not new, but it is not often worked, because the vials cost money, but any novelty of this sort will be read and read carefully where a far more attractive sheet will be dropped scarcely noticed. And in passing, the Oneonta got a good job of typesetting on this circular, with a nicely proportioned selection of type faces to throw up the most important points.

Don't Use Quotes.

Be sparing in your use of quotation marks. Too many exhibitors seem to think that the lavish use of quotation marks gives point to what they write. It is like a man laughing at his own jokes to put quotes on what you think is clever. Don't do it. If it is really clever, the reader will appreciate it the more if he finds it out for himself. Quotation marks should be used only in quoting the words of others.

Ours and Yours.

Remarks the Hill theater, Newark: "Just look at our, or I should say your, program on the other side, &c." We like that idea. Make it the patron's own program. Give him an interest in it.

Drawn Designs.

Lately we asked Thomas D. Sorerio, of the Park theatre, Boston, for his ideas on the drawn designs he always used for that house. We asked if he did not think that type would be better than hand-lettering. Mr. Sorerio explains:

> Under separate cover I am sending you last week's ads as they appear on the pages, and you will see that the first ad that catches your eye is Park theatre, because I take special pains personally to see that it is properly drawn and the right kind of hand-lettering put in. These ads before they go to press are seen by me two or three times before I give them my final O. K.
>
> You will find in smaller towns, and, in fact, in a good many larger towns, that it does not pay to take chances with com-

A Page from a Boston Sunday Advertiser in Which an Excess of Display Results in Hardly Any Display at All.

> positors, as they are not up to the minute—in other words, progressive. They are so used to the type ads they have been getting that you cannot get them out of that rut.
>
> I also note what you state about having a mortised cut. I use the mortised cut in every other city where we have our theatres of which I am general manager. It is not necessary in Boston for me to use same. Of course, if I had a lot of theatres named Park theatre I would have them all mortised. As you know, that saves a lot of money in the long run, but many

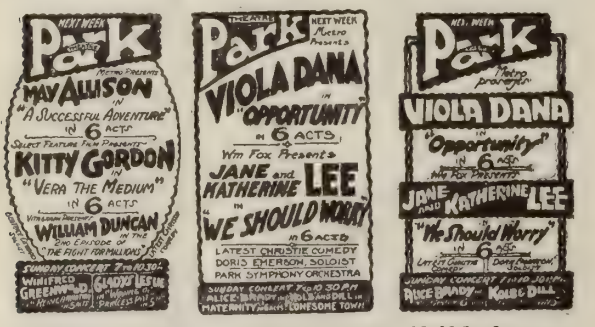
exhibitors do not know the value of advertising. Advertising and making these ads is hard work, and lots of exhibitors do not like to tie themselves down to hard work. I am very conscientious in my ads, and if at any time they will do the exhibitor any good I should be only too glad to send them to you.

Boston is pretty bad on the matter of display, as we pointed out last Summer, and the drawn design seems to be the general rule rather than the exception, but it makes a pretty poor advertising page as you will find if you will put the glass to this reproduction of a page from one of the Boston Sunday papers. There is so much reverse cut work and so much hand-lettering that nothing stands out particularly well, but we think that a space no larger than the Park takes, with a one-inch margin of white all around it would get more results than the most elaborate design—until the others started to copy. The second example gives a better detail of the Park display. This is a

THIS WEEK
Park
THEATRE
A THOROUGHLY ENTERTAINING BILL & SURPASSED BY NONE
Thos. DeLoriera
MANAGER
METRO PRESENTS THE ADORABLE
VIOLA DANA
IN EDGAR FRANKLIN'S ALL STORY WEEKLY SUCCESS
"OPPORTUNITY" A NEW TRIUMPH FOR HER IN 6 ACTS
WM. FOX PRESENTS THE POPULAR KIDDIES
JANE AND KATHERINE LEE
IN AN IMPISH STORMY COMEDY-DRAMA
"WE SHOULD WORRY"
IN 6 ACTS
LATEST CHRISTIE COMEDY
DORIS EMERSON, SOLOIST
SYMPHONY ORCHESTRA
SUNDAY CONCERT 2 to 10:30 P.M.
ALICE BRADY IN "MATERNITY" IN 6 ACTS
KOLB & DILL IN "LONESOME TOWN" IN 5 ACTS

A Double Column Four and One-Half Inch Space Used by the Park, Boston, Which is All Hand Lettered.

double-column four and a half inch space in which the stars are fairly well displayed and the titles not so well. The lettering is fairly clear, but the best hand-lettering possible will not equal a similar letter in type. When reduced space is taken, as in the daily single three and one-half inches, the effect is even less good. In suggesting a mortise



Three Daily Spaces, Three and One-Half Inches, Single Column.

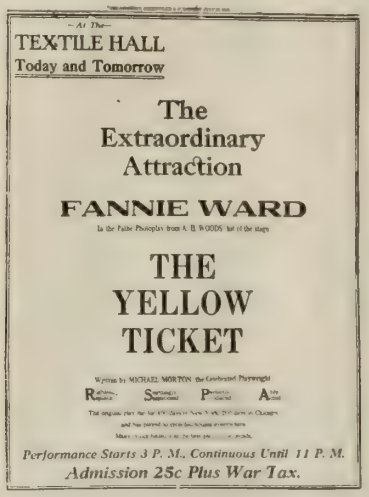
we did not have in mind a mortised frame, but a mortised original design in which the minor type could be set, though a mortised frame would also work well, and this, too, would cut down expense and give greater legibility at the same time, were the printer to be trusted, but apparently the Boston printers are not up to standard. Perhaps this is one reason why even "My Four Years in Germany" is given but a two fives—and rather scant fives at that. We think that if some paper gave more careful attention to composition, it could coax larger displays. Here part of the cost must be put into the designs.

Over the Top With Ryan.

Charles H. Ryan sends in his program for Over the Top, which may give hints to others who have still to produce this play. It would work as well for other patriotic subjects. At the rise of the drop the stage showed a trench scene, this following an overture of southern medleys. Singers from two music publishers "plugged" their songs not too violently, then the stage and house lights were turned out for ten seconds while the organist played the chimes slowly. Following this the stage was flooded with a dark blue while the drummer played the fife (flute stop effect) and the drummer came in with the snares. There was just a moment of this and then the stage hands sang a few bars of "Tenting tonight" off-stage, interrupted by the bugle call to "Charge." Red and green-fire torches were lighted while the drummer blew the whistle signal for over the top and then the stage hands called "Over the top, best of luck, boys." The drummer worked the bass drum for a distant cannon effect while a stage hand rattled the thunder sheet. Then one pistol shot was fired from the orchestra and this turned loose three guns and two cannon on the stage. During the "battle" the organist played hurry music. Then came the bugle call, "Stop firing," followed by the "Call to colors." The blue flood was changed to red and a huge flag was raised on the stage, illuminated from below through a trap. There followed a set of patriotic slides, then some patriotic short lengths, and the feature followed. We think that it would have been better to have run the slides and short features before the production, going from the flag-raising right into the feature, but the general layout is excellent, and even a small house can suggest the trenches with sand bags after the manner shown in the issue for July 13.

Lacks Text.

Justin Fair, of Pathe, sends in a page advertisement used by Textile Hall, Greenville, S. C. The page cost but $40, which is pretty reasonable, but Mr. Fair opines that it takes some nerve to take so much space in a town of but 17,000. It does, but having paid that much for space, we think that the house might have told more about the film. It is not so much the space you take as what you say in that space that counts. If the same feature has been running in a large town nearby, then the copy is enough, but there should be some selling talk unless the story is exceptionally well known. A few lines about the plot, telling the high lights of the story, would have helped a great deal, but the alliterative phrases below are not selling talk unless backed up by argument. There are times when the bare announcement is better advertising than all the selling talk that could be crowded into a page, and this is at least better than a page overloaded with explanation and praise, but there is a happy medium to be followed in most instances and we do not think that the fame of the stage play is so general in the small towns as to make unnecessary some identification of the story. At any rate the house had the nerve to plunge on advertising, and even size will have its effect in persuading many persons that the play advertised in such space must be out of the ordinary.



A Full Page Advertisement Used in a Town of 17,000 Population. The Advertising Story is Too Brief.

Too Much.

The Hill theatre, Newark, claims that its house is 25 degrees cooler than outside. This is a little too much. Twenty is too much, for that matter, and fifteen is about the limit of belief. If you claim too much you are not apt to be believed at all.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World)

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others.* It will help you. *By mail, postpaid,* $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York

Schiller Building, Chicago, Ill. — Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

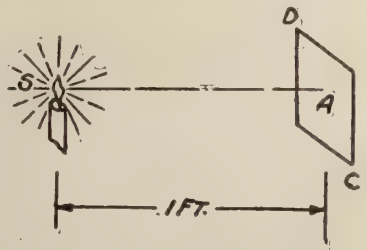
Foot-Candle Standard for Comparison.

The principal difficulty confronting prospective purchasers of Mazda lamp projection is found in the lack of any convenient method of comparing its screen illumination with that of the arc they now have in use. To say that the arc of given amperage D. C. or A. C. will duplicate a given type of Mazda in screen illumination is, at best, but a very rough and unsatisfactory method of approaching the problem, because two 25-ampere D. C. arcs may give very different results as to screen illumination, due to difference in kind or set of carbons, difference in condenser, distance from condenser to aperture, distance from aperture to projection lens and position of revolving shutter or its matching to meet existing conditions. This department has up to this time advocated an amperage basis for comparison for the very simple reason that it has seen no way of applying any other more accurate standard of comparison. But after all what is the use setting up something which must in due time be pulled down. Why adopt something which is a makeshift because of the diffculty in introducing that which is right and accurate? Therefore we propose reversing our position and advocating the foot-candle as a right and proper standard for comparison of the arc and Mazda.

This matter rightly approached is not so difficult as it sounds, for the foot-candle is simply a unit used to measure the illumination on a newspaper, a desk top or a motion picture screen, as the case may be. In the sketch, if the source, S, gives an intensity of one candle along the line SA, which is perpendicular to the plane CD, and if A is one foot distant from the source, the intensity of illumination on the plane CD at the point A is one foot-candle.* As a matter of fact, the intensity of illumination, measured in foot-candles, is the unit of measurement most intimately associated with our everyday use of light and a measurement which the eye either consciously or unconsciously is making whenever the faculty of vision is being employed. A working idea of a foot-candle of illumination can be obtained by considering the intensity on a newspaper being read by the light of a candle, the paper being held approximately one foot away from the candle.

The usefulness of the foot-candle as a measure of screen illumination depends: first, upon the providing of Mazda lamp salesmen with reliable portable photometers (which, I undersand, has already been done); second, upon the proper understanding of what difference there may be in the foot-candle screen illumination as between the arc and the Mazda to give equally satisfactory results, and third, and most important, upon the co-operation of projectionists and their willingness to accept and understand this new method of comparison. Besides simplifying a comparison of the two sources, this plan will also form a basis for the setting up of a standard of screen illumination necessary to bring out the photographic detail of films, and that is a very important matter indeed.

The real diffculty of establishing standards of screen intensity necessary to do justice to the films is found, I think, not so much in the size of picture or the distance the picture is projected, as in the variation in reflecting power of different screen surfaces. The illumination on a surface as indicated by the foot-candles must not be confused with the appearance of the surface as regards brightness. A gray surface lighted to an intensity of one foot-candle does not appear so bright as a white one, for a greater proportion of the light falling upon the gray surface is absorbed and lost. The brightness of a projected picture depends, then, not only upon the intensity of illumination, but upon the percentage of light which the screen reflects as well.



The injection of unfamiliar terms into any industry is always accompanied by some temporary confusion, but I have faith to believe that we can work it all out to a satisfactory conclusion, and to this end I have arranged with the engineers of the National Lamp Works for publication in this department of fundamental light measurement as applied to motion picture projection. These engineers have also kindly offered their services in answering inquiries on this subject through this department or direct.

*The definition of a foot-candle is "An intensity of illumination equal to that produced at a point on a plane which is one foot distant from a source of one candle and which is perpendicular to the light rays at that point."

A Most Excellent Letter.

From Marvin H. Thoreau, Victoria, B. C., comes the following letter, which is the type of communication we hope will be quite common in this department in the not distant future:

Inclosed find ten dollars and five cents, to be applied as follows: Four dollars for handbook, third edition, of course, three and a half for a year subscription, two and a half for Hallberg's Motion Picture Electricity and five cents for carbon copy of department matter if you use the letter therein. Have studied the handbook many times, but never owned one of my own, and in this connection think the near-beers are on you. When you addressed the theatre men of Vancouver you asked: "What is the proper amount of tension at the aperture," to which I replied: "Ninety, etc." "Correct! There is a man who owns a handbook and has studied it," was your comeback. (Nope, brother Thoreau. Drinks are on YOU. Very evidently you HAD studied a handbook and I gave you credit for being a real sport. Apologies (but no drinks) for my error. It was a very natural one. Umph, guess that'll hold you for a few minutes, darn you! Ed.) In Toronto you paid us (Vancouver) quite a compliment considering those two questions about tension and clock. Wm. McCourtney, of the Orpheum, answered the latter question. Since your visit to Vancouver and Victoria I know of only two new projectors being installed in the first named city (May be some excuse for that. War is hell, you know. Ed.), both at the Rex Theatre, and one in Victoria. The Rex clock is still black figures on white; also, another clock has been installed on the other side! (If the Rex manager is determined to hand his box office a black eye he should at least respect the eyes of his audience. Ed.).

The theatre in which I work has no clock and, personally, I hope it never will have. (Wrong, brother. A clock, IF PROPERLY INSTALLED, not only is unobjectionable, but is a convenience to the audience. I have never objected to the clock itself, but to the utter foolishness of using a white face with black hands and letters, with light smeared all over the whole clock and much of the surrounding wall. Ed.). The exit lights in this theatre (8 of 'em) used to be red letters on yellow art glass, 10x24 inches, with two big tungstens behind. Now I have only the red letters showing and will soon have 2 c. p. lamps behind them. (Good! That is just plain common sense. Audience now sees the exit just as well as before, and the eyes are not strained and annoyed by the big blotches of light. Ed.). The orchestra and auditorium lighting comes next on my purity squad activities.

My Power's is A. C. driven, with friction speed control. The Simplex is D. C. driven, with rheostat speed control, though new A. C. motor and friction control are ordered. Have removed tops of lamphouses and installed metal hoods, with 3-inch vent

to roof. (Good. Ed.) Carbon alignment is as recommended for D. C. My screen is glossy and smooth, with a perfectly be-yutiful fadeaway. House is 70 feet wide, so you may imagine results with that type of screen.

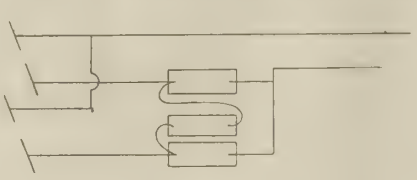
Before I came the light was always stolen from one arc to the other. Here is what I have done: One Power's and one Simplex rheostat connected in multiple, with all grids cut in. (Your sketch does not show rheostats in multiple. You have one on each lamp. Ed.) They were delivering 45 amperes at the arc. By connecting an old coil rheostate as per sketch and putting the Power's on next to high and Simplex on high I was able to get 40 amperes at each arc on change-over. As soon as the switch of either lamp is pulled the other jumps to fifty. Generator is rated at 65 amperes, and would give 100 at change-over, but the motor will not pull more than 80. (I read your text several times before your plan entangled itself. The third rheostat has little or no effect as to actual changeover. With both arcs burning it would, I think, steal current from the arc having highest voltage, delivering the pilfered goods to the other arc. But with one arc shut off, assuming the rheostats to be connected in ahead of the machine table switch, there would be a multiple, consisting of the rheostat belonging to the arc in use and a series of the other arc's rheostat with the third one. This would operate to boost the amperage. If the idea was to do that without purchasing additional equipment or changing switches or wiring, as I see you say in next sentence, the plan is a clever one—decidedly so. Ed.) I had to do this without changing wiring or using additional switches. The arcs are easy to handle and there are no complications to puzzle the occasional substitute projectionist.

Attached find pattern of my Simplex shutter. I want to know what it would be if speeded up 50 per cent. I realize that, due to faster covering and uncovering, the blade would be narrower, but would it be enough so as to give a 50-50 two-winger? I have my shutters so made that they allow only the beam to pass, and all vagrant light is stopped at the ports; also, I intend stopping down at the aereal image as well. The gears of the Power's are so badly worn that I cannot get a good shutter on it. Can you tell me where I can get gears made for the speeding up of the Simplex shutter? (The question of so radical a change is something you should take up with the Precision Machine Company, 317 East 34th street, New York City. If I understand you aright you have the once-and-a-half-around shutter in mind. Whether or no you could get a 50-50 two-wing shutter on your machine by using that plan is too much of a problem for me to figure out, and anyhow the necessary gears should by all means be made by the Precision Company. I would not advise even trying the plant except the Precision Company approved, or at least consented, and made the necessary gears, etc. Ed.) What do you think about stopping down the front condenser to reduce the beam at the shutter? Think I have my optical system about as nearly correct as possible, but want your opinion. Sometimes use 54 and sometimes 50 amperes D. C. May get a new generator soon, so give me data for both amperages, with plano convex and M Bi-C. Am enclosing plan of theatre for comment on picture size. Picture, 21 foot 2 inches; throw, 130 feet; drop, 45 feet. Screen has two-foot black border and stage is set in medium green. What happened to the Sabo short back focus lens?

A most interesting letter indeed. Here is a man who apparently has studied his business to some purpose. He is far advanced in understanding of scientific projection. He can talk understandingly of the problems he presents, and unless he really understands them pretty well he is a stem-winding wonder. I wonder how long it will be before the man who talks understandingly will be the rule, instead of the exception?

Now mind you this is NOT a roast on projectionists in general, but a commendation of those who understand that there really are problems in connection with projection requiring careful, intelligent handling, and the application of expert knowledge. I have preached the red letter exit sign, but how many projectionists have grasped the importance of the matter, and have taken it unto themselves as a legitimate part and parcel of projection? And how many have followed it out intelligently, to the cutting down of the exit illumination after accomplishing the red-letter-black-background part? In other words, how many of you really apply brains to your projection problem? Now don't get peeved. If you are one of those who do, then this does not hit you. If you are one of the aw-dats-good-enough sort, then you have my permission to get just exactly as mad as you want to—the madder the better!

More recent data bases lens formula on amperage. For 55 amperes D. C. here is your lineup: Plano convex lenses, 6.6 and 7.5, with 16.5 inches from center of combination to film; diameter of objective, 2 inches, though that is just a trifle small. With 2 inches diameter, however, the waste will not be much. With M Bi-C lenses you should have 6.5 Meniscus and 9.5 biconvex, with 18 inches to film. Your



2-inch diameter projection lens will still do fairly well.

For 60 amperes D. C., plano convex, you need same combination, with .5 inch less distance to film, and with M Bi-C the same, with ¾-inch greater distance to film. In each case the projection lens diameter is the same and is based on your back focus (3 19/32 inches on Power's and 4 1/16 on Simplex). This data takes care of distance of arc from lens and presumes condenser lenses to be not to exceed 1/16 inch apart. Your present lenses (1⅝ diameter on Power's and 1 9/16 on Simplex), is wasting light, or will be with higher amperage. Very soon I will publish a resume of projector optical system, by Griffith; later I shall have something of large value to offer, I think.

As to size of picture, I never have and don't think I ever will recommend such a large one as you have, except in very rare exceptional cases where rear seats are an abnormal distance from the screen. In my opinion a 19-foot picture would be large enough, and would give you a better general result, the reduction being added to the black border. The Sabo lens is still hanging fire. War conditions have made it impossible for Mr. Sabo to proceed. You will, of course, reduce the effective ray at the aereal image if you reduce diameter of front condenser, by stopping down or otherwise, but by so doing you cut off a portion of your available illumination. If you do that you might better use a condenser of less diameter; stopping down may, under some conditions, sharpen focus. Your distance from screen to front row of seats (26 feet) is most excellent indeed. It more than complies with the rule of minimum of 15 feet for a ten-foot picture and one foot of added distance for each added foot of screen width. My compliments, Brother Thoreau. You are a projectionist—not a mere machine "operator." There is a large difference!

The Wage Scale of 306.

Local Union 306 has adopted a new wage scale, as has already been noted in another department of this paper, page 1232, August 31 issue, same having already taken effect. In the main the scale seems moderate enough, particularly when present conditions are considered. It contains a few items upon which comment seems in order. The scale contains a classification of houses based on prices of admission and seating capacity. Viewed broadly, I cannot see wherein seating capacity has any right and proper place as a governing element in this kind of classification. Aside from hours of labor there should be no classification of projectionists based on anything except ability. The higher price is presumed to and should secure to the theatre a superior grade of ability. For an equal number of hours of duty that is the only proper reason for a difference in pay. The theatre seating 500 and charging 50 cents is in duty bound to supply its patrons the same grade of expert projection service that is given by the same price house seating 1,000. On regular positions the scale runs from a minimum of $25.20 to a maximum of $33.60, which is moderate enough. In fact, one might question whether real ability can be had at these figures. Oh yes, I well know the exhibitor has a heavy burden to bear, but handing the box office a wallop by means of inferior ability in the projection room is not going to help him any. In this connection I might add that the audience paying 25 or 50 cents admission has the RIGHT to expect better service in every particular than has the one paying a less sum.

The recognition of a seven-day week may possibly be defended on the grounds of war time conservation of labor, but I do not believe a man who works 365 days a year is ever an efficient man, or that there is any true conservation of labor by requiring or even allowing seven days of labor. And if the union recognizes the 7-day week, on what grounds can it defend substituting the six day week for computing fractions?

In its last paragraph, the scale forbids union men from operating stereopticons. This was, I think, not intended, but the prohibition is there, nevertheless, and there very clerly too.

The last clause of the scale reads: "All members of this union holding positions as manager can relieve operators (Pants, coat, ladies' waist or motion picture? Ed.) for supper only. This applies to exhibitors also."

This is, it seems to me, ill advised. Should an exhibitor become a projectionist I venture the assertion that he would be shown no special favors by the exhibitors' league. In fact, I think he would be immediately asked to present his withdrawal therefrom.

To sum up, the new scale is, aside from the points I have named, moderate, and errs, if at all, on the low side.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARG ARET I. MACDONALD

Opening of School Renews the Educational Campaign

SCHOOLS everywhere are reopening. In these days of advanced methods, this means that the educational institution desiring to do the most effective work must surely be fully equipped with the moving picture method of teaching. It ought almost to seem unnecessary to have to present any argument to support this statement. It is, however, a regretable fact that for many absolutely inadequate reasons many school authorities are allowing themselves to be lulled into a state of indifference by the varied conditions of the times, which, when studied, ought to prove an incentive rather than a hindrance to the progress which the education of today demands.

The most fallacious idea presented for still further delay beyond the vacation period in adopting the picture-teacher is the "after the war" slogan. This is not only foolish, but is as bad as a pro-German idea in that it hinders the education of young America as to the needs of the hour.

History in the Making.

These are days highly favorable to the pupil in that he is able to learn the most important period of the world's history in the making with all the interesting and progressive details rather than superficial facts afterward. It is everywhere acknowledged even in governmental circles that the present up to the moment readiness of the American people is due entirely to the enormous supplementary aid of the publicity films of every kind. Indeed, it must be said that never before has there been known such a campaign of education which has at once lifted whole nations into a full knowledge of truths, facts and conditions which in days long ago would have required a generation of time to accomplish. This fact alone stands as a pre-eminent factor claiming the immediate adoption of the moving picture in the schools.

In addition to the facts and claims above noted the actual experience of those institutions which have already used the pictures is the last needed proof. It is of importance to note that there is not a single technical school under control of the United States Government which has not its picture-teacher outfit. There is not a school of instruction, a warship, a training camp of any description without this equipment. The lack in one single instance would immediately be reported as a dereliction of duty of those in charge. Let every school and educational institution in the land be at once similarly equipped.

W. H. J.

Offerings in Screen Magazine No. 87.

Among the interesting items in Universal Screen Magazine No. 87 are the hunting of wild honey in the forests of the state of Washington, together with views illustrating the ingenuity and artistry of glass blowers, and how they transform molten glass into the graceful articles that adorn milady's boudoir. An official film of the Department of Agriculture shows how 1,780 farmers, growing berries in an area in the northwest fourteen miles square, operate their own canning factory. Another section of this reel shows the hatching of pheasants' eggs, worth $5.00 apiece. One of Willie Hopkins' miracles in mud, "Kaiser Bill," concludes this reel.

The Psychology of Song.

Among the interesting educational pictures showing at the Strand last week is that part of the Government publicity series which deals with the psychology of song. That soldiers are helped by music when on the march is a fact as old as military marching itself. Indeed it is doubted if ever an army existed that did not in some measure at least know the value of even the crudest elements of rhythm.

Napoleon was the first to officially note and command the use of music to sustain his weary troops. The further use of all kinds of music in army life is too well known to be repeated here. It has remained for America, however, to appreciate and initiate to the fullest extent the psychology of song as a necessary part of military training.

The United States Government has secured the services of eminent singers to give musical training to all the soldiers. The pictures shown are of these talented leaders training large numbers of men in both patriotic and the latest popular songs, so that they can bring up their spirits in times of stress. The audience caught the enthusiasm when they saw upon the screen an army of enthusiastic soldiers singing "We won't come back till it's over—Over There."

Trout Streams of the Catskills.

The 134th release of Paramount-Bray Pictograph contains a treat for followers of Isaak Walton. A trip to a fishermen's paradise, where brook trout abound in countless numbers in the hundreds of streams that twist and turn through the valleys of the Catskills, has been recorded on film.

Not all trout are taken by fishermen equipped with the most expensive tackle. For the cameraman came upon a barefooted boy whose rod was the peeled branch of a tree, whose line, no doubt, once served to hold some parcel together, and whose bait was a worm from the garden patch. His catch would have been the envy of any angler.

The art of fly casting as exemplified by men who know it, furnishes some spectacular incidents and little Mr. Brook Trout lived up to his reputation as the most gamey of fish.

This reel in addition contains two other interesting subjects which were originally scheduled for release in Pictograph No. 133, "The Psychology of Song" and "Aerial Warfare."

"If" Is the Secret of Harry Hoyt's Success

OF ALL the generative forces in the generative forces in the creation of plots for photoplays, the greatest is the word "if," says Harry O. Hoyt, author of "The Road to France,"

Harry O. Hoyt.

a World Picture starring Carlyle Blackwell and Evelyn Greeley. Mr. Hoyt ought to know, as he is the creator of over six hundred photoplays—a record that has never been equaled by anyone else. He makes use of "if" in this manner: "I walk ten to fifteen miles a day, and as I pass along I observe people and objects. I say to myself: 'If that man or woman should step out in the street and hail a passing vehicle what would happen next?' I mentally follow up the situations that would naturally evolve from such an action, and the first thing I know I have a complete story. This formula can be utilized in a thousand different ways, and each one is productive of plots. It is a never failing well of ideas, and one thing is sure—it will never go dry."

Thornby to Direct May Allison.

Robert T. Thornby has been engaged to direct May Allison in "Kate of Kentucky," by George D. Baker and Thomas J. Geraghty. Thornby came to the screen from the legitimate stage. He first directed for World Film Company in the East and then for Paramount in the West. He has directed also for Pathe, Universal and Fox.

SELECT SHIFTS MANAGERS ON COAST

Hicks Goes to Seattle, Knappen to San Francisco and Lotz to Denver—All Promotions

AN important change in branch executives in Select Pictures' Pacific Coast exchanges will place Harry H. Hicks, now manager of the San Francisco branch, in charge of Select's Seattle office the middle of September. J. S. Woody, Select's field manager, is temporarily in charge of the Seattle exchange and will operate it until the arrival of Mr. Hicks. Mr. Woody will then move eastward, visiting other branches in his capacity of field manager.

Mr. Hicks has made a great success with Select Pictures, having been with that concern from the day that it started business, August 6, 1917, when he opened the Los Angeles branch. His success in the southern California territory was so marked that last December he was promoted to manager of the larger and more important San Francisco branch. Here Mr. Hicks' success has been even more marked than in Los Angeles. Mr. Hicks has brought business up in such a manner that in recognition of this work he has been given charge of the Seattle branch, covering the states of Washington, Oregon, Idaho and Montana.

Harry Hicks is by no means a stranger in the Pacific Northwest. It was there that he made his start in the film exchange business, with the General Film Company in Seattle. Later he became district manager on the Pacific Coast for General, having charge of the Seattle, Portland, Spokane, San Francisco, Los Angeles, Denver and Butte branches.

Knappen to San Francisco.

Select's Branch Manager, H. L. Knappen, now at Denver, will assume management of the San Francisco branch on September 9. This, too, is in the nature of a promotion, as San Francisco is a more important branch than Denver and is given to Mr. Knappen in recognition of the success he has made for Select in the latter exchange since he took charge there last December. Knappen, who was a newspaper man before entering the picture business, is returning to his old stamping ground in getting back to San Francisco, for it was here that he was employed on the most prominent of the Pacific Coast dailies.

Lotz Goes to Denver.

Beginning September 4 Select's Denver branch will come under the management of H. E. Lotz, who makes his first appearance as a member of Select's field force on that date. During the last year Mr. Lotz has been, first, special representative of the Triangle Film Corporation, traveling among exchanges, and latterly representing Triangle in its western division, embracing Salt Lake City, Denver, Seattle, Los Angeles and San Francisco, with headquarters at the latter city. Prior to that Lotz was for a year in the San Francisco exchange for Pathe. Previously he had been Canadian general manager for General, with headquarters at Montreal, having worked up to that position two years after his start with the General as roadman out of the Seattle exchange.

VITAGRAPH PUTS OVER THRILL.

Montgomery and Rock, the Vitagraph Big V comedy team, did night scenes on one of the busiest traffic corners of Los Angeles one night recently. This was much to the entertainment of a throng of sightseers. A polite "drunk" was the role being taken by each of the boys. The scenes were part of the Montgomery and Rock new two-reel Big V Special comedy, "Roffs and Riots."

One of the roof thrills in this picture was the breaking of a flagstaff with Montgomery and Rock at its very highest point. Another thrill was the boys sliding down a drainpipe from the top of a seven-story hotel. It was a hand-over-hand performance and difficulty was experienced in filming it, as the camera buckled five times. Both Joe Rock and Earl Montgomery claimed their muscles to be sore all over when the stunt was finally completed. The pipe had been whitewashed. This made it slippery and thus made the thrill all the harder to put over.

Doris Kenyon to Increase Yearly Number of Pictures

BY special arrangement entered into between Theodore C. Deitrich, president of De Luxe Pictures, Inc., and William L. Sherry, president of the William L. Sherry Service, eight Doris Kenyon features, with Miss Kenyon at the head of her own company, will be produced within the next year, beginning September 1. The original arrangement entered into between De Luxe Pictures, Inc., and the Sherry Service called for from four to six pictures for the first year.

The great success of the first Doris Kenyon pictures, "The Street of Seven Stars," by Mary Roberts Rinehart, and "The Inn of the Blue Moon," by Louis Joseph Vance, resulted in a demand by exhibitors and motion picture patrons for a larger number of Kenyon features. The pictures will be released through the Sherry Service upon specified dates.

The same policy will be maintained in future as has marked the past productions by Miss Kenyon. Clean, wholesome stories by famous authors produced on a elaborate scale will be the rule followed.

Miss Kenyon has started work on her third production, "Wild Honey," adapted by Louis Joseph Vance from the original story by Vingie E. Roe.

ARMY PRAISE FOR BIG U.

"Crashing Through to Berlin" is taking a big part in the entertainment provided for soldiers at the various camps before they leave for France. H. N. Berman, head of Jewel Productions, Inc., has arranged with the War Department Commission on Training Camp Activities, to show the big film at all the Liberty theatres, conducted exclusively for soldiers.

Mr. Berman received several days ago a letter from E. L. Hyman, director of the picture division of the commission, extending hearty thanks and appreciation for the use of the film.

"Jewel Productions, Inc., can feel justly proud," writes Mr. Hyman, "of being able to present to the men its inspiration just before they are leaving the country to go over and drive out the Hun."

NOT RELEASED BY GENERAL.

Referring to an item in a recent issue of the Moving Picture World a representative of General Film Company states that the Broncho Billy reissues are not being released through that company, and that distribution of those subjects is in other hands as formerly.

Nazimova Talks About Metro's "Eye for Eye"

THE title of Mme. Nazimova's forthcoming superfeature, "Eye for Eye," which Richard A. Rowland and Maxwell Karger will present in October, was chosen by the star herself from a list of fifty titles submitted. "Eye for Eye" is the name that has been given the screen version of the great three-act play, "L'Occident," by the Belgian dramatist, Henry Kistemaeckers, which Albert Capellani and June Mathis have adapted for Mme. Nazimova's use, with Mr. Capellani directing.

"The reason I chose the title 'Eye for Eye' from the list of those submitted," says Mme. Nazimova, who will be seen in the fascinating role of Hassouna, a girl of the desert," is because it exactly expresses the meaning of the play. The original title, meaning 'The Occident,' expresses it, too, but unfortunately a great many people do not understand French, and to many minds 'The Occident' means very little more. Kistemaeckers wanted to bring out in his great drama the vital difference between the standards of the Eastern and the Western worlds—the Orient and the Occident.

"Because the words 'An eye for an eye, and a tooth for a tooth' appear in the Bible, many people consider that they are wholly Hebraic in application. That is not the case. 'Eye for eye and tooth for tooth' is the rule throughout the Orient. It is the Mussulman's creed."

"An eye for an eye and a tooth for a tooth" is also the creed of Hassouna, the heroine and principal of the play. She is a true daughter of the Orient."

NAZIMOVA,
In "Eye for Eye" (Screen Classics).

SHERRY SERVICE ANNOUNCES ITS STARS

Product of Well-Known Players Now Under Its Banner—Gilbert M. Anderson to Come Back Strong

THE William L. Sherry Service, organized in June, is now releasing on regular schedule a continuous line of ultra features, with an array of feminine stars famous for their charm and beauty. William L. Sherry, the founder and organizer of this young giant of an enterprise, is now smiling in contentment over the perfection of his new company, which is now running like a well oiled machine. Most of his former lieutenants, when they heard that Mr. Sherry was perfecting a new organization, resigned their positions and enlisted under the banner of their old boss. Among those who changed their business affiliations were Norman J. Sennett and A. C. Novotny, the former exchange manager and the latter auditor of the Paramount New York exchange. Mr. Sennett with the Sherry Service is now presiding as general manager. The auditing department is in charge of Mr. Novotny. Daniel J. Savage, formerly manager of the Buffalo Paramount exchange, is now general manager of sales, and has shown himself to be a live wire in his branch of the business.

A Bevy of Stars.

Four feminine stars thus far made their debut under the banner of the William L. Sherry Service, all four sponsored by able and reputable producers. These are Jewel Carmen, Catherine Calvert, both presented by Frank A. Keeney; Doris Kenyon, presented by Theodore C. Deitrich, and Vangie Valentine, presented by Harold J. Binney. In addition to these there has been brought into the service the Burlingham Travel Pictures, an excellent array of thirty scenic subjects taken in various parts of the world by the American explorer, Frederick Burlingham. These five releases from the nucleus of the William L. Sherry Service. A full series of fifty-two productions for the ensuing year is being arranged for.

The latest news is that Gilbert M. Anderson, famous for years on the screen as "Broncho Billy," has returned after a few years' absence and will be seen henceforth in big, virile, western productions, all of which will be released through the William L. Sherry Service. In this new picture productions Mr. Anderson graduates from the two-reel class to multiple reel features, with strong stories from fiction successes and a capable supporting cast.

"Broncho Billy" Returns.

Mr. Anderson's first release on the Sherry program will be a rugged masculine five-reel subject that is perry well summed up in the strong title, "Red Blood and Yellow." This picture will be released September 22. On October 6 there will be released a two-reel G. M. Anderson picture. This will be in the nature of a "special," as the G. M. Anderson pictures will be long subjects hereafter. On October 20 the second Anderson feature will be released. It is a five-reel picture entitled "Son-of-a-Gun." The contracts between Mr. Anderson and Mr. Sherry were closed in an unusually short space of time. Mr. Anderson arrived in New York on August 24. On that same day he exhibited his first three pictures privately to Mr. Sherry, who was so impressed and pleased with them that contracts were drawn up immediately, covering indefinitely all of the Anderson productions, and signed August 26.

Mr. Sherry is extremely enthusiastic over this last addition to his program, and maintains that the former "Broncho Billy" will come back stronger than ever and will prove a formidable rival to those few other strongly masculine actors who are at present such a furore in motion pictures. Furthermore, Mr. Sherry has requested particularly, that some announcement be made of the fact that none of the G. M. Anderson features distributed through the William L. Sherry Service will be re-issues of any pictures acted by Mr. Anderson in the past. They are to be all new and up to date features, most of them adapted from play and story material that has met with big success in other mediums.

Famous Players-Lasky's Season in Full Swing

THE new season of 1918-19 of the Famous Players-Lasky Corporation, which opened September 1, is now in full swing. Ever since the plans of this organization for the new year were announced, some two months ago, the activities of every department have been speeded up to take care of the greatly increased output of Paramount and Artcraft pictures. Enlargements in studio space and facilities to meet the new release schedule of twenty feature productions weekly, exclusive of the many short subject, have been completed, and all the studios of this company and its affiliated producing units are now reflecting the rush of the new season's activities evidenced in the distribution department and its exchange offices throughout the country.

In addition to beginning the new year for the Famous Players-Lasky Corporation, September marked the opening day of Paramount and Artcraft week throughout the country. Some of the large exhibitors are running one Paramount or Artcraft picture for the seven days, others are making several changes during the week, while smaller theatres are showing a different subject released under these trademarks.

Over forty of the largest newspapers in the United States, covering a circulation of 30,147,583 readers, carried full page advertisements in which every theatre that announced Paramount and Artcraft week was given free representation. In addition to this the bill of each of these theatres for the entire week was given space in these advertisements. Besides this, announcements of Paramount and Artcraft week are presented on billboards which were recently rented by the Famous Players-Lasky Corporation for its national billboard campaign.

In outlining the plans for the new season of the Famous Players-Lasky Corporation, Adolph Zukor, president, said: "The new year should prove the greatest in the history of the motion picture. Never before has the screen been called upon to do such important work as is clearly cut out for it during the season 1918-19. The Government has decided that the motion picture industry is essential, that it is an important factor in winning the war. That the motion picture industry will more than live up to this faith placed in it by the Government is apparent from its past achievements in this direction.

"The entire organization of the Famous Players-Lasky Corporation has been dedicated to two purposes, to help keep up the spirit of America and to perpetuate and refine the art of the motion picture. For the season of 1918-19 we have laid out the most ambitious plan ever conceived by any film organization. As has been previously announced, there will be 208 feature productions released under the Paramount and Artcraft trademarks. Besides this there will be 156 short subjects, including educational and comic films. Thus the output of the Famous Players-Lasky Corporation is being doubled for the new season."

World Actors Organize to Diminish Wastage

A MEETING held by World actors regularly employed at the World studio, in which an organization was formed to work in sympathy with the War Industries Board in conserving film and reducing wastage, should have a far-reaching effect in the industry and be the forerunner of similar action on the part of actors in other studios.

The forming of this organization came about through the desire of the World actors to show their appreciation of the board's action in declaring motion pictures essential and to do their bit in complying with the board's demand that all wasteful methods be eliminated. The actors pledged themselves to make retakes unnecessary, wherever possible; to save time by being prompt at the studio and ready at scenes so that the greatest amount of work can be done in a day and to have all costumes and clothes ready for scenes in advance.

A system of fines was also agreed upon, the fines to go to the Red Cross. Where re-takes are necessary, the footage is to be estimated by a committee and a fine of four cents a foot to be assessed against the guilty party. One dollar fine is to be assessed on each actor who is late if he has no legitimate excuse. A dollar fine will also be levied if the actor is late because of not being made up when the director is ready to "shoot" a scene.

The agreement has been signed by all actors and actresses who are regularly employed by the World. Present at the meeting were the following: Montagu Love, Carlyle Blackwell, Evelyn Greeley, Louise Huff, Barbara Castleton, June Elvidge, Madge Evans, Johnny Hines, Frank Mayo, John Bowers, Muriel Ostriche, George MacQuarrie and Jack Drumier.

FOX EXCHANGE GROWS.

To take care of the new business which has developed since the announcement of the William Fox campaign for the fall the New York exchange of the Fox Film Corporation, on the seventh floor of the Leavitt building, 130 West Forty-sixth street, has found it necessary to enlarge its office space.

A large room, formerly used as a reception hall for visiting exhibitors, has been converted into working space. A number of mohogany desks and other office furniture have been installed, affording better facilities for meeting the increased demand for Fox pictures.

BLEICH KEEPS FAITH WITH PUBLIC

Kentucky Exhibitor Tells How He Built Up Business from a Store to Three Theatres

AN exhibitor whose name has been seen often in the "Advertising for Exhibitors" department of this journal is George A. Bleich, of Owensboro, Ky. His entry in the field dates back to 1908, beginning with a little store show in Jonesboro, Arkansas, soon after acquiring all the theatres in the town, then later at Hopkinsville, Ky., where he built a handsome seven hundred seat house, which he sold in 1912 to the Crescent Amusement Company of Nashville, and in that year he erected the Empress at Owensboro, in the same state, in which town he has since remained, controlling all the theatres in his town.

George A. Bleich.

Mr. Bleich has been a successful showman from the very beginning, and his Empress Theatre in Owensboro is not only an institution in that town but is one of the largest and most handsome in the state. He attributes a great deal of his success to newspaper advertising and is a firm believer in this method. He was probably the first exhibitor to use the personal, "You-can-depend-on-this," "take-it-from-me" style in his announcements, and at whatever the cost to tell the truth and to refrain from exaggerating. Keeping faith with his patronage is his hobby, and many can secure a lesson from his views, which we have asked him to write and are as follows:

Introducing Exhibitor Bleich.

When I entered the business of exhibiting motion pictures I did so with the full realization that while it was different in many ways from that of "the butcher, the baker, the candlestick-maker," yet the same principles of ethics obtained. It seemed to me that to secure a permanent and profitable patronage in my theatre I must be honest and deal fair with the people.

How could I possibly afford to be less honest in my dealings with the public than other tradesmen? I had known several managers who deluded themselves into believing the old P. T. Barnum adage about the people enjoying being humbugged and who therefore took every unfair advantage that opportunity presented. They are now out of the business or else hanging on the ragged edge. They thought that they could "get by" with it, but they did not. They had to pay the penalty for every untrue statement and every unfair advantage.

Suppose a grocer shortweights the housewife. Will she continue her patronage with him or will she take it elsewhere? The answer is obvious. Likewise, if I speed up a show to the detriment of proper projection in order to turn the crowds in and out quickly I am shortweighting and I may justly expect the same fate as the dishonest grocer.

Must be Truthful to Win Respect.

I believe that I am one of the first exhibitors to have ever used the personal method of advertising. Using such method, my advertising must be reliable to be effective and I must be truthful if I hope to have the respect of the community. When I bill the appearance of a highly popular star in a warmed over reissue of a release of long ago I always offer it as such, and sometimes call attention to the contrast between the old and the new. If I am to show a picture that I know is not good for children, I make friends of the parents by advertising that fact. I have many times stated that the picture I was offering would probably prove a bore to many or that it was not up to the standard.

My effort to keep faith with the people has been pleasant and profitable to me. I know that my advertising is effective and I believe that the community regards me as a man of integrity. I think that the patronage I enjoy in my town is enduring. I am convinced that the Empress Theatre is regarded as highly respectable. And I know that these results are in very large measure due to my efforts to keep faith with the public.

HART COMPLETES LOAN FILM.

William S. Hart has completed his propaganda picture for the Fourth Liberty Loan and says it will be a real "thriller." "Why," remarked Bill, "even my Pinto pony emerged from retirement to take part—the first time he has appeared in a film since he was pensioned off. Once he has appeared in public for the Red Star—that's all." The picture runs about 500 feet and is a western subject, but every act and scene is a moving expression of the necessity of putting this loan over the top with a bang. Mr. Hart wrote the scenario and the plot is also his own. The film will be handled by the National Association Committee, of which Adolph Zukor is chairman.

Drucker in Medical Corps.

E. J. Drucker, former manager at General Film Company's St. Louis exchange, is now at Camp Greenleaf, Chickamauga Park, Georgia, having been inducted into the Medical Corps since his recent entrance into army life. His station is in Detention Camp, Bn 15, No. 10. In a letter to Sales Manager W. F. Rodgers of General, he reports camp life O. K. and his work as very interesting to him.

Scenes from "The Talk of the Town," Universal 's Special Attraction, Featuring Dorothy Phillips.

Garson Company Leaves for West Coast Studios

BLANCHE SWEET left August 24 for California, where she will start work immediately on "The Unpardonable Sin," by Hupert Hughes, a story which recently ran as a magazine serial and which has just been published in book form. The picture will be produced at the Sunset studio, which Harry Garson, under whose management Miss Sweet is now working, leased some six months ago, and which has been fully remodeled and enlarged.

In the meantime the various sets to be used in the picture have all been completed, and everything is in readiness waiting Miss Sweet's arrival. Her first picture, "The Hushed Hour," was completed before she left California. It has not been decided yet just how they will be released, but it is expected Mr. Garson will make this announcement soon. "The Unpardonable Sin" will be ready for release about October 15.

Among those who accompanied Miss Sweet westward were Marshall Neilan, who will personally direct "The Unpardonable Sin," and who has been appointed supervising director of all the Garson productions; Katharyne Stuart, who made the screen adaptation of "The Unpardonable Sin" and who is also responsible for "The Savage Woman" and other successes; Arthur Edeson, cameraman, and Bertha Fenwick, general auditor of the Garson enterprises.

JEWEL PUSHING SALES.

Jewel Productions has opened an intensive campaign among its exchanges to exploit current and forthcoming feature productions. It is the purpose of H. M. Berman, sales manager, to inaugurate a system of advertising and distribution that will take the last ounce of waste effort out of the company's operations, and to provide the last degree of help in every direction for the exchangemen.

As part of this plan, Hal Hodes, assistant sales manager, left last week on a tour of the exchanges, prepared to provide a special advertising program for each exchange executive. His task will be to pass enough time in each district to thoroughly educate the exchangemen on the new campaign, and also to get the benefit of the ideas they may have developed for their own needs.

Older Men Prepare for War.

Middle-aged men have their day in the films of war service that will be released September 20 in Universal's Screen Magazine. The scenes were produced by H. E. Hancock of the Y. M. C. A. and form a message of the way men of advanced years are rallying like young fellows to the needs of their country. Volunteers are shown going through the course of instruction and physical training provided by the Y. M. C. A. at its college at Lake Massasoit, Springfield, Mass. The day begins with lectures and singing. Then follow scientific games, boxing and swimming lessons. The men find to their own astonishment that they are pretty spry and have lots of "kick" left.

How Uncle Sam Reclaims Bullets.

How tons of bullet and shell fragments may be reclaimed in the future from the battleground of Europe is shown in scenes of the Universal Screen Magazine to be released September 13. The scenes are taken on the rifle range at Camp Logan, Texas, and show Captain E. A. Moreno, reclamation officer, and his men salvaging the bullets spent in rifle practice. The magazine also includes "A Bit of Japan in America," "Following the Hounds," "The Evolution of a Cough Drop," "Through Coney on High," and "Miracles in Mud," by Willie Hopkins, the sculptor.

Romantic Stories for Kerrigan.

That J. Warren Kerrigan has a host of admirers, who have been waiting for his appearance in high class feature pictures, has been proved to the W. W. Hodkinson Corporation by the way in which the exhibitors throughout the country are booking Hampton-Kerrigan pictures and their expressions of satisfaction.

It is the intention of Jesse D. Hampton, producer of Kerrigan pictures, to produce this popular star only in romantic stories of adventure with an occasional light comedy touch.

So far but four Warren Kerrigan features have been released through Hodkinson Service. "A Man's Man" and "The Turn of a Card" met with success, and the exhibitors waited impatiently for the star's recovery from the accident that laid him up for a year. Then came "One Dollar Bid" and "Burglar for a Night," Paralta pictures, to enjoy good business during the hot weather. Kerrigan's next, a J. D. Hampton production, "Prisoners of the Pines," promises to be different from anything he has done in a long time. It will be released September 16.

Lewis Joins Pathe Staff.

Randolph Lewis, well known in the motion picture business, has been added to the Pathe publicity staff by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. Mr. Lewis becomes manager of the publicity department.

Mr. Lewis was formerly in the publicity and scenario departments of the Fox Film Corporation. Prior to that he was a New York newspaper man for a number of years, among his important engagements being that of editor of the Sunday Herald. He is a member of the Associated Motion Picture Advertisers.

P. A. Parsons remains in general charge of the advertising, publicity and poster department, this being his sixth year in that capacity.

Mr. Lewis' engagement heralds a very active publicity campaign on the new Extra Selected Star Photoplays, the Special Features an "The Wolves of Kultur," the serial which, it has just been announced, will be released by Pathe.

Robinson Joins Gordon-Mayer.

The Gordon-Mayer Film Corporation, which is rapidly perfecting its organization, has signed George K. Robinson as sales manager and efficiency man. Mr. Robinson was formerly connected with Louis B. Mayer, but for the past four years has been with the Paramount offices in Boston. Mr. Robinson helped organize and place the Paramount on their present efficiency basis. He is fast putting the new Gordon-Mayer concern on a similar footing. His experience and reputation in New England places him in the leading ranks of film men.

H. Hirsch, who has been connected with the Mutual Film Corporation in Boston for many years, has resigned from that corporation and joined the forces of the Gordon-Mayer Corporation and of the First National Exhibitors' Circuit. Mr. Hirsch is favorably known in the entire New England territory, and will no doubt take a prominent part in distributing the coming Gaumont serial, "The Hand of Vengeance," which is to be distributed through the Gordon-Mayer Film Corporation.

No Conviction at Lexington.

Lexington, Ky.

LITIGANTS, lawyers and witnesses, filling several automobiles, journeyed to Justice Bodkin's court at Coletown, Ky., ten miles from Lexington, to hear the Sunday picture show cases against the employes of the Ben Ali Theatre as well as the proprietors, on August 22. The cases were to have been heard on August 15, but were postponed due to witnesses being absent. The cases were taken to Magistrate Bodkin after a number of Lexington magistrates refused to hear the cases, claiming that they were in favor of Sunday shows, or else were not satisfactory to members of the Churchmen's Federation, which is pushing the prosecution.

On August 22 a jury was obtained after considerable trouble, and the cases were opened on August 23. The principal witnesses were soldiers from Camp Buell, who testified that they were on duty from 5.30 o'clock in the morning until 6:30 o'clock at night, and that their only chance for recreation was on Sunday. The defense was based on the fact that picture shows are essential in war times, especially for soldiers, and that they cannot be classed as a violation of the old Blue Law statute, which prohibits unnecessary work on the Sabbath. A case was recently won on this contention at Lexington.

After examining many witnesses the jury was unable to reach a verdict, the jury of six men becoming hung with four for acquittal and two for conviction. No announcement has been made as yet concerning further prosecution.

Ruth Roland Hurt.

Ruth Roland, star of the Pathe serial "Hands Up," was painfully but not seriously injured during the filming of the eighth episode, according to a despatch from Los Angeles.

She was riding a blindfolded horse without saddle, bridle or reins. The horse, terrified at his helplessness, made a bolt for a cliff Unable to stop him Miss Roland threw herself from his back and was kicked and trampled upon. Some of the ligaments of her right leg were torn and the bones badly bruised. She was confined to her bed for a week from her injuries.

Heavy Demand for Weeklies.

Reports from Universal exchanges reveal that the various news weekly services are having enormous growth. The exchangemen declare there is scarcely a film theatre in the country now that does not run some sort of news pictorial on its programme every night.

It has become a task of great magnitude to supply the demand for news pictures and to cover the news through the camera's eye as fast as it happens. Jack Cohen, in charge of the department, believes he has a more colossal task than a feature film director.

Industry Needs Ideals, Say Hodkinson Producers

THAT the moving picture industry, in its present state, needs new ideas and ideals is the belief of producers whose output is distributed by the W. W. Hodkinson Corporation. Jesse D. Hampton, a producer who recently became allied with Hodkinson Service, making pictures starring J. Warren Kerrigan, recalls the fact that it was just three years ago that he first talked with Mr. Hodkinson about producing and found they both had the same ideas.

In a recent letter to Mr. Hodkinson, Mr. Hampton writes: "Through all the changes and turmoil of these three years I have retained my original viewpoint—that the business needs new ideas and more ideals, and that both are commercially possble with you at the head of a great distributing company. Your breadth of vision, ability, fairness and honesty will, of course, make for success.

"I selected your organization because of my belief that the policy you have adopted for exhibitors will, in the long run, prove most satisfactory to all interests—exhibitors, distributor and producer."

Lester Park, president of the Lillian Walker Pictures Corporation, another Hodkinson producer, who has run the gamut of the industry from exhibiting to producing, is convinced that the Hodkinson plan is the only one so constructed as to gain genuine co-ordination between producer and exhibitor.

Mr. Park writes as follows: "I feel it would be a serious personal lapse to let the consummation of our contract for the distribution of eight Lillian Walker pictures pass without an expression of my satisfaction in having effected this releasing arrangement with you.

"As you know, I have been working for more than a year with exhibitors in an effort to develop some sort of practical co-operation between exhibitor and producer.

"When I say to you, therefore, as I do, that I believe your plan is the only logical business policy now before the industry that will gain genuine co-ordination between exhibitor and producer, I trust you will accept the assertion, not alone as a personal tribute, but as a plain statement of facts by one who has been in the closest touch with all the co-operative plans in the field.

"In placing the series of Lillian Walker pictures in your hands for distribution, therefore, it is my honest belief that I have not only served the interests of my own company best, but that I am doing 'my bit' along lines that have a most vital bearing on the interests of the exhibitors of the country as a whole."

Edith Lyle in Hollywood to Work in Big Production

THE latest Broadway player to listen to the call of the camera is Edith Lyle, who is popularly known along the Rialto as a leading woman for many famous stars, having been starred in several Manhattan hits herself.

Edith Lyle.

Miss Lyle is particularly well remembered for the excellence of her work as leading support with Louis Bennison in "Johnnie Get Your Gun," which play has been recently made into a picture by Fred Stone for the Famous Players-Lasky Corporation. Previous to appearing with Mr. Bennison in this play, she played as principal support to Frank Craven in "This Way Out" and created the leading feminine role in the Morosco production, "Mile-a-Minute-Kendall."

Among the stars that Miss Lyle has been associated with as leading woman may be mentioned William Mackaye, John Barrymore and Thomas Wise.

Miss Lyle is in Hollywood, where she will appear in a spectacular motion picture production under the direction of George Foster Platt.

Canadian Exhibitors May Help a Most Worthy Cause

"Canada's Work for Wounded Soldiers," a five-reel serial showing the work that Canada is doing in the way of hospital treatment and vocational training for her wounded men, is open for booking free of charge to all Canadian exhibitors who care to ask for it. The film has been used quite extensively for educational purposes by the Federal Board of Vocational Training, a committee from which made a trip through Canada from coast to coast last May to study Canadian methods.

In order to make the serial as great a success as possible the Department of Soldiers' Civil Re-establishment, which is issuing it, is furnishing publicity just as is provided for any feature film. The department's publicity branch is sending out posters, sets of photographs. for lobby display, and special newspaper reading matter, which is sent directly to the newspapers. The reason for this is that the department can obtain greater co-operation and space from the newspapers by direct contact. In the smaller communities in particular letters are being sent to all prominent war workers asking them to secure locations for posters, and co-operate in every other way they may find practical.

The serial, which took eight months to complete, was photographed by W. J. Craft, who photographed "The Hazards of Helen," and who of late has been taking educational film for the Pathescope Company of Canada.

Ralph Faulkner as President Wilson. Count von Bernstorff in the German Embassy.
Characters in "The Prussian Cur" (Fox).

Rambles 'Round Filmtown

With WALTER K. HILL.

Boosting Along a Good Thing.

FROM the pages of Amusements, Minneapolis, Minn., we clip the following pertinent and timely suggestion that looks toward the formation of some propaganda that will "prop." We quote:

You know the fellow who comes in and casts anchor at your desk and tells you how Baker is a failure, the railroad administration has fallen down, Hoover is a grafter, the coal trust is running Garfield, the wrong kind of ships are being built and President Wilson has been hoodwinked by the Shah of Persia.

The next time he comes in, put your fountain pen in his hand and your knee on his chest and make him sign this pledge:

THE ANTI-BELLYACHE SOCIETY

Unincorporated :: Offices Everywhere
No Dues :: No Offices :: No Annual
Banquet :: Object: To Discourage
War-time Bellyaching
Emblem: Peppermint. Cure-all: Patriotism.

I Avow the Belief, That even I could not run this war and please everybody;

That war must necessarily interfere with some peaceful occupations and pursuits;

That all men should HELP as much as possible and complain as little as possible—that they should "'can' the bellyache."

Therefore, I hereby join the Anti-bellyache Society and thus becoming an A-b (Anti-bellyacher) I pledge myself: To refrain (so far as possible) from and to discourage bellyaching for the term of the war; to get new members whenever possible; to impose on myself a fine, payable to the American Red Cross, for each bellyache of which I may be guilty.

Signature.....

P. S.—Having signed this card a new member will put it in his pocket, to be reminded frequently. Duplicates of this card will be supplied to all who make request and send postage stamp to William A. Lochren, 706 Film Exchange Building, 16 N. Fourth St., Minneapolis.

—w s s—

Here's a Few Big Splashes.

Launching ships.
Launching attacks.
Launching publicity campaigns.

—w s s—

Note of warning:
"Love Watches," with Corinne Griffith (Vitagraph).

—w s s—

"Five Thousand an Hour" for Hale Hamilton is announced.

The "Get-Rich-Quick" Wallingford of the stage bids fair to keep it up on the screen.

—w s s—

Philip Van Loan Correction.

Misunderstandings, typographical errors and a host of other everyday excuses are offered to cover the fact that in recent stories and advertisements of "The Common Cause," J. Stuart Blackton's forthcoming war production to be distributed by Vitagraph, the actor was identified by the name, Philip H. Van Lorn. Hence, this correction.

Van Loan, who plays the poilu in this feature, which is under the auspices of the British-Canadian Recruiting Mission, has had an eventful career, which began in Amsterdam, Holland, his birthplace. His first film engagement was with the Great Northern Co., in Copenhagen, Denmark. In this country he has played leads and heavies, and also directed many notable productions.

Puzzling the Picture Fans.

For a long time before William S. Hart, as "Riddle Gawne," began circulating the producers of pictures nave been puzzling the fans. For instance:

"Riddle of the Rings" (Kalem).
"A Riddle in Rascals" (Kalem).
"Riddle of the Double Cross" (Pathe).
"Riddle of the Green Umbrella" (Kalem).
"The Riddle of the Silk Stockings" (Imp).
"The Riddle of the Tin Soldier" Kalem).
And
"The Riddle of the Wooden Leg."

And the great riddle: "Why are some picture titles?" remains unsolved to this very day.

—w s s—

Industry Gains Reward.

Beulah Livingstone, Olga Petrova's personal representative, who acted as advance agent for the Polish star's recent coast to coast personal appearance tour for the sale of W. S. S. in the theatres of thirty-five leading cities, was the recipient last week of a beautiful little diamond La Valliere and also a substantial check as a "souvenir" of her services on the trip.

—w s s—

Absent-Minded Treatment.

Billy Armstrong, L-KO comedian, is slowly recovering from discovery of the fact that they don't fake anything in the movies any more. He was supposed to slide down a fire pole onto a rubber pitchfork in the film "Fools and Fires," just completed.

The property man forgot the pitchfork was to be of rubber.

—w s s—

Betty Blythe or her press agent can be handed credit for this one. Here is what he wrote:

"Who says women are afraid of mice? Betty Blythe, Vitagraph leading woman, has a pet mouse in her apartment. The little rodent appeared one evening, seemed hungry, and Betty fed it. Since then Miss Blythe has kept a supply of cheese crackers on hand, and every evening has ministered to the hunger of the little creature with her own fair fingers."

If you don't believe this one maybe Betty will tell us another.

If She Does We'll Print It.

ROLL OF HONOR

Moving Picture World Employes Serving with the Colors

Home Office:
BEN H. GRIMM
ALFRED CHALMERS
HANFORD C. JUDSON
JOHN A. BELL
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FRANK E. KNEELAND

Correspondents:
KENT WATSON, Dallas.
S. A. M. HARRISON, Houston.
J. L. RAY, Nashville.
ABRAHAM NELSON, Portland, Ore.
JOHN L. JOHNSTON, Minneapolis.

Discouragements of Vamping.

LOUISE FAZENDA says her pride is beginning to be hurt. Off the screen, Louise is an exceedingly pretty girl. On the screen she always has a part that makes her look like a last year's bird's nest.

"I am always pursuing some recreant lover who doesn't fall for my fascinations on the screen," explains Miss Fazenda. "Really, it's beginning to hurt my pride. From this time onward, right after every picture, I am going to buy about a million dollars worth of new clothes and get all kalsomined and permanently marcelled and pulled in at the right places and let out at other places and put on uncomfortable shoes and say 'eyether' and 'neyther' and 'cawnt' and dazzle them for a few days just to restore my self respect."

—w s s—

Boosting the P. A.'s Game.

Personal press representatives of E. K. Lincoln, Oscar Apfel, Carl Laemmle, Mary Pickford, Mae Marsh, Leah Baird, William S. Hart, Douglas Fairbanks, Olga Petrova and Charley Chaplin may add this paragraph to their string and it applies with equal credit to all of them.

—w s s—

"The Prussian Cur," "Why America May Win" and "Why I Would Not Marry" are advanced as Timely Pictures; but timeliest of all is "18 to 45" which broke in the William Fox news the day President Wilson issued his proclamation.

Truly William is SOME Fox.

—w s s—

"Scandal Mongers," in Bluebird titles, indicate that "Midnight Madness" is inspired by "Fires of Youth" when taking "The Long Chance" in grabbing "The Deciding Kiss in "The Empty Cab"—"The Love Swindle" in which the "Winner Takes All."

—w s s—

Officials View Temple of Duck.—Morning Telegraph Headline.

Must have been dusk when Dick Watts wrote that one.

—w s s—

Among the many notables who have commended "Hearts of the World" is Admiral Fullam, U. S. N.

Sounds like a jokesters references to celluloid tape.

—w s s—

Asked by an interviewer how she liked serial work, Leah Baird replied:

"I feel that this is the critical hour."

No, Leah; you're wrong. The time you have in mind will be 11:60 P. M., September 30.

Then we'll set the clocks back one hour.

—w s s—

Those Were the Happy Days.

"A long time ago when Heinz had one pickle and W. N. Selig had one camel, Tom Mix was noted for his daredevil stunts, and his one and two-reelers of those days were famous for that reason."—Morning Telegraph.

—w s s—

Fame's A Fleet Bird of Passage.

Quick now! Do a little fast thinking.

Did you ever hear of Ada Lum, or Yvonne Shelton, or Vivienne Segal, or Monda Glendower?

No? Well, that's peculiar.

They have just won, according to the Morning Telegraph, "The highest honors that can be accorded an actor or actress." They ran second, third, fourth and fifth to Edmund Breese in a popularity contest.

The contest was open to both stage and screen and proving what a tremendous power the Telegraph is in the picture business its influence upon readers resulted in the five leaders being selected entirely from the stage.

Edmund Breesed in the winner by a large majority.

Ada, Yvonne, Vivienne and Monda have a foursome of pretty names, anyhow.

The Fights Fred Goodwins.

FRED GOODWINS, who has a fight with Bert Lytell in his forthcoming Metro picture under production in Hollywood, hung a knockout punch on his own jaw with his knee. It wasn't in the scene at all, but Goodwins is double-jointed, and after Lytell had struck him, Freddie threw himself backward over a settee.

He doubled up like a jacknife, but with such force that his knee smashed him on the chin.

Being double-jointed saved his life once, Goodwins declares, so he has nothin' to kick about. It was in London several years ago. He slipped and fell under a horsedrawn tramcar, but instantly drew his knees up to his chin, and the vehicle cleared his body, so that he escaped injury.

—W S S—

Publicist Spins Spider Web.

Rollin Sturgeon, directing Monroe Salisbury in "Hugon the Mighty," announced the other day he had found a trained spider, and had directed the creature in one of the most difficult incidents ever encountered in film-making.

Director Sturgeon asserts he was able to make a scene of a spider in the actual performance of spinning his web.

—W S S—

Coffin Painting Breamer.

Sylvia Breamer, who is featured with Herbert Rawlinson in J. Stuart Blackton's "The Common Cause," has been sitting for Haskell Coffin, who is painting a portrait of the Australian beauty to adorn the cover of a popular "fan" monthly.

From her account of the event it must be a most interesting experience having ones self transferred to canvas by such an artist as Coffin. It seems that he entertained his fair subject with Shakespearean sonnets, which, Miss Breamer says, can be blamed for the sublime expression painted on her countenance. In all sincerity she declares, "Mr. Coffin's work is marvelous, truly inspirational."

—W S S—

We learn from publicity that William S. Hart has put his famous pony again into action as an actor in a Liberty Loan film. Despite the name of "Fritz" the pinto has long struggled under, he will do his bitterest bit in obliterating a lot of other Fritzies who are now infesting the earth's surface.

—W S S—

Dramatic Mirror carries a page announcing "Mother, I Need You." The girl in her birthday suit, occupying a conspicuous position as she retreats from the foreground, looks as though she needed a dressmaker more than she needs a mother.

—W S S—

Mary Boland and Lucy Cotton will shortly appear in Screencraft's adaptation of the Harper's Magazine story, "Flaming Ramparts." Director Frank Reicher is not to be envied, having two stars to deal with, but everything has gone smoothly, the only hitch being the selection of a proper title for the screen version of the story. Suggestions for same are now in order.

We Suggest "Flaming Ramparts."

—W S S—

Cameraman Joins Six Famous Men on Camping Trip.—Trade Paper Headline.

Then there were seven.

—W S S—

Arthur Sommers Roche took "The Millionth Chance" and asked World Pictures to change their title.

They did it.

—W S S—

"Sauce for the Goose" is our ideal of luxury in titles for picture distribution in territory east of the Rhine.

But what a hif "Bread" would make!

—W S S—

Raymond C. Hill has sold to World Pictures the rights to his melodramatic story, "The Far East."—News Item.

That's what he gets for contributing to RAMBLES.

Rambles 'Round Filmtown

Ryskind's Rhymed Review.

BELIEVING that this stuff is too good to be confined to the free and unlimited coinage of Progress-Advance circulation, we copy Morrie Ryskind's snappy comment, in worse than verse, on Pauline Frederick's presentation of "Fedora."

A tale one cannot help but liking:
So pepperful it will not bore a
Blase roue, the plot's so striking;
And so's Miss Frederick as "Fedora."

She is engaged to Vladimir
A Russian Count of No-account.
(Excuse us, but we know you'll cheer
To learn the film's a Paramount.)

But Vladimir is really "nuts"
On Mr. Ipanoff's young wife.
So Ip cuts the "ifs" and "buts";
Vlad took his wiff—he takes Vlad's life.

Fedora says she'll get the guy
Provided she has zip enough.
But finds—so Fate hands us the lie—
That she is gone on Ipanoff.

And when she hears the how and why,
And learns that Vlad is just a cad;
She says, "I'll stick through thin and thick
With Ip!"—and so she does, begad!

—W S S—

Odds Are 18 to 45 in His Favor.

I'LL PLAY no more Germans!" announced George Norris, who was cast to appear as a German spy in the new Metro picture "Unexpected Places," in which Bert Lytell is starred.

Not only did the husky young star grab the supposed spy by the legs and give him a good drubbing in the rough and tumble fight which ensued, but Norris complained that Bert called him a "damnable Hun"—which is more than any American can stand—even for Art's sake.

—W S S—

Morning Telegraph, speaking of a busy screen queen, says:

She will not even have a single day's rest when she is through, because she has been engaged by another company and will start with them the day after she finishes.

Even Before She Has Begun.

—W S S—

This cluck positively refuses to stay away from Old Doc Muck:

"Gustav Seyffertitz" is listed in support of Wallace Reid in "The Source" by Famous-Player publicity.

—W S S—

Joe Lee, the International.

Joe Lee, Shanghai, China, is listed among the callers at Arrow Film Co. offices in W. E. Shallenberger's Bulletin. We quote: "He took back a corking serial."

—W S S—

Basing a suggestion solely upon Terry Ramsaye's publicity, Gail Kane might well be referred to as "The Vesta Tilley of the Screen."

—W S S—

Villain Frustrates Curiosity.

"Synopsis of Current Publications" was a heading that promised interesting disclosures of the interior decorations of film trade publications.

But, on reading into the department, we found only film-stories summarized.

—W S S—

Recently a picture review in an esteemed contemp contained seven repeats of the adjective "good." Recalling a bit of stage dialog:

Mother-in-Law.—"I'm going away from here."

Son-in-Law.—"For good?"

Mother-in-Law.—"For good."

Son-in-Law.—"Good."

And Best of All She Went!

Publicists Acclaim Garfield's Decree.

THE "Save-and-Have Gasoline" request Dr. Garfield propounded to the great American public was hailed with delight by publicists in the Empy industry. There is no more loyal and submissive element among our citizenry than these same mimeographers, and they have cut out Sunday joy riding to a man.

Some imaginary interviews:

P. A. Parsons.—"These are spectacles, not motoring goggles."

Ted Eltonhead.—"The best use I find for gasoline is in cleaning my clothes."

Tom North.—"They mix it with wood alcohol at film banquets on the Pacific Coast."

George Bowles.—"Crude gasoline is great for the hair—if you have the gasoline."

Terry Ramsaye.—"The Interboro is an electric system, I believe."

Paul Gulick.—"Out Tuckahoe way we are all walking."

John Flynn.—"Yonkers streets close at 9 o'clock evenings."

Nat Rothstein.—"Just back from vacation and my car is tired."

Joe Brandt.—"Mr. Laemmle has promised me a ride after the war."

Jack Meador.—"I always walk—except on pay day."

Harry Reichenbach.—"There are seventeen Reichenbachs behind the Allies."

Charles Wisner Barrell.—"My bungalow is lit by candles."

Arthur James.—"Marse Henry was right. To Hell With the Kaiser."

Jay Gove.—"Sunday is my only day of rest."

Pete Schmid.—"Gasoline means nothing to any Jerseyman."

Dwight Perrin.—"Gasoline? Where have I heard that word?"

Hopp Hadley.—"Gasoline and water won't mix."

Lee Kugle.—"Who told you I owned a motor?"

Henry McMahon.—"Professor Garfield is a credit to educational affairs."

R. H. Cochrane.—"Look at the Chinatown rubberneck wagons! The Yanks are slumming!"

Jerry Beatty.—"What does Lawrence, Kansas, care about it?"

Fred B. Warren.—"This is a Goldwyn, Hear?"

Ed. Hatrick.—I've hiked all over France. Why not here?"

Arthur Oliver.—"Mr. Keeney seconds the motion."

"King" Solomon.—"Mrs. Solomon obeys all Hoover regulations—and some of mine."

"Bill" Rudolph.—"Among other things I don't own an automobile."

Zit.—"You're mistaken. That's not a Pullman. It's my motor."

Vivian Moses.—"Gasoline will win the war. Garfield is a good doctor."

Wilbur Bates.—"Count on me to favor all conservation—except copy paper."

Willard Holcomb.—"Sweet words are they: 'Save Gasoline.'"

—W S S—

Look! See! What Sheldon Missed!

Mr. Lewis received an offer from Italy's representative to make a trip to Italy during the month of July and head the expedition of the Boy Scouts of America. Had Mr. Lewis been able to accept this honor his reception by the Italian Government would have been the same as that accorded to the highest official representing America in the common cause of humanity.—Extract from a Sheldon Lewis advertisement.

What a great boost for the acting business it would have been when Mr. Lewis stepped up to King Emanuel, shoved out his grappler and said:

"Hello, Manny, old top. Here I am!"

And just think of that slap on the back from one of the best Kings in the deck!

—W S S—

Why We Pick the Cubs to Win.

	Won	Lost	P. C.
Chicago Nationals.....	84	45	.651
Boston Americans.....	75	51	.595

THE RAMBLER.

Music for the Picture

Conducted by GEORGE W. BEYNON

Synchronizing Your Music Score Means Perfect Feature Fitting

THE slowly progressing evolutions in picture playing are bringing forth the quintessence of musical art to add to the beauties of the screened drama. There have been eras as distinctive in picture music as those which marked musical history.

First, we had the "slappity-bang" noise created by piano and drums operated by alleged musicians. Because musically inclined people shunned the "movies" of that day, it mattered little whether the racket fitted the scenes or not. It was only another feature to use in the "bally-hoo" of the loud-lunged lout who called for patrons to his species of side-show. When something new had to be found, the illustrated songs were added to the puerile program, but its accompaniment remained as vile as before.

Hanging tenaciously to the edge of precipitous ruin, pictures pulled themselves not only to safety over the ledge, but to prominence. Cultured people perceived its claim to merit as clean entertainment and began to patronize the "movies."

This was the beginning of the second era or transition in the realm of picture music. Catering to the better classes meant providing real music and small orchestras took the place of the erstwhile piano-drums combination. The orchestra played music chosen while the picture was being screened. There was no attempt to suit the situations, but dreamy, sweet, popular melodies lulled the people into a pleasant frame of mind.

Picture producers saw the possibilities in music and brought on the third period by providing cue sheets for the orchestra leader. These gave the cues to start a certain kind of musical effusion, and served the purpose of portraying the emotions of the scene depicted. Of course, the first few were weird indeed, viewed in the light of later advancement, but they served the purpose in that they taught the musician to analyze his picture.

Then came the call for musical scores, specially synchronized and arranged to minutely interpret every inch of the film. The plan proved successful beyond the most rosy expectations and the producers clamored for composers. Scores by the hundreds were arranged and sent the exchanges. Here they remained, for the exchanges employed no musicians to handle that department. Some exhibitors received the benefit of them by insistent demand, but, in the large majority of cases, they were blissfully ignorant of the new method of enhancing a picture. No publicity was given the movement and it drifted into spasmodic and sporadic attempts. The light dimmed into fickle flickerings and is still flickering.

In the meantime, the playing of pictures generally has advanced upon the basis of the cue sheet. Although it is well-nigh impossible to cue a picture and provide at one and the same time suitability and synchrony, the cue sheets have materially helped the leader to offer an adequate accompaniment. Until recently, he has not attempted to synchronize his music to the picture, feeling that the obstacles were insurmountable.

We have now reached what might be called the Synchrony Era. All the larger theatres make it a special feature of their settings. The Rialto and Rivoli orchestras in New York have brought this point to a very high standard. Not only is the musical setting synchronized for the feature picture, but the Pictorial Review and the Scenic receive just as careful treatment. The pleasure derived by the auditors is thus materially increased. There is no breaking of phrases, no harsh clashes of extraneous keys. Every number fits the situation upon the screen, each theme is clearly defined, and, as the curtain rings down upon the picture, one feels that the music has been cohesive and coherent.

What does it mean? Nothing if not a perfect score. The musical setting, cued from the picture, chosen from standard numbers in the musician's library, carefully cut to fit the length of scene, becomes a musical score perfectly synchronized. Thus, while the light may flicker with the producer, the exhibitor is feeding it oil and making strong the flame of art.

There can be only one ultimate result. It may come in some unusual form. It may be that the time is not yet, but sooner or later, the photoplay must carry with it a musical score to make it appealing to the smaller exhibitor. The larger theatres have facilities for providing their own scores and are utilizing them. This straw shows which way the wind blows.

Oh, for a prophetic vision to see the wonders of the music of the future! Filmcraft developed to the highest degree and enveloped in musical beauty, what a combination! A clean, educational, artistic form of entertainment to recreate the body, mind and morals! Let's all strive for it!

The secret of synchrony lies not so much in the careful timing of the selections as in the accurate judgment of the musical director. Music need not be cut up to fit the situations, but if care be taken in the finishing of phrases the musical setting becomes cohesive, one complete whole that conveys to the audience that sense of unity so essential to plot portrayal.

An Open Letter to the Photoplay Musicians.

ALL we can say to the many letters of congratulation is the time-worn yet time-honored THANK YOU. "Music for the Pictures" has found itself and in its enlargement is finding every leader in the country.

We have received more kind words from musicians than would seem possible. Space does not permit us to publish these letters at present, but, from time to time, we expect to print some of them.

Boys, we sincerely appreciate your hearty co-operation and take pleasure in dedicating these columns to the picture playing musicians of America. It is a delight to note the deep interest taken in our work and we can assure you all, that it is an incentive to greater endeavor.

This portion of the Moving Picture World belongs to you and your interests, and we are depending upon you to assist us in making it the success for which we all hope. Without your hearty support, it will lose its usefulness and become of no value to you nor to ourselves. From the spontaneous response elicited upon the first issue, we know that you appreciate its merit and believe in its service facilities. This is a fine beginning. We want to hear from all the leaders, organists, and piano players in the country.

We do not aim to please ourselves nor strive to glorify our name. We want to help you solve the problems of picture playing, keep you abreast of the times, and serve you with implements of warfare—the cue sheets. We court constructive criticism and welcome your suggestions. Nothing gives us more pleasure than to be called into consultation.

Again thanking those who have been so kind in their felicitations and assuring you of our deep interest in the personal welfare of each, we are,

Yours musically,
GEORGE W. BEYNON.

Votichenko Dedicates New Composition.

The eminent Russian musician, Sacha Votichenko, who is said to be the only exponent of the tympanon, which used to be such a popular instrument in the days of King Louis XIV, has dedicated his new series of Russian and Polish folk lore to Madame Petrova. These selections are now being arranged for full orchestra, and will be played between the acts when Madame Petrova returns to the speaking stage in October. She is to appear in a new play by herself and W. E. Roberts, author of "Dwellers in Glass Houses" and other successful productions on the English stage.

CUE SHEETS for CURRENT FILMS

"Changing Woman, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—Serenata ..... Spanish Serenade.....Crespi
1. AT SCREENING..... Mexicana ..... Herbert
2 min. 15 sec.
2. T. MILLE. NINA GIRARD..... Spanish Gaiety..... Eno
2 min. 45 sec. Bolero Characteristic.
3. T. DON SENOR JOHNNY..... Capricious Annette..... Borch
1 min. 45 sec. Moderato Caprice.
4. T. REHEARSING FOR AN..... Alborada ..... Andino
2 min. 45 sec. Caprice Espangnola.
5 T. JOHNNY ARMSTRONG WOULD.. Granada. ..... Lon
1 min. 45 sec.
6. D. WHEN NINA ARRIVES AT..... Scherzetto ..... Berge
3 min. Symphonette Suite.
7. D. WHEN NINA TALKS TO PRES.. Pearl of the Pyrenees... Frank
3 min. 15 sec. Intermezzo.
8. T. WHILE TEN THOUSAND FEET.. Impish Elves..... Borch
2 min. 30 sec. Intermezzo.
9. D. AS SCENE FADES TO THEATRE. Jewel Song (Faust)... Gounod
1 min. 45 sec.
10. D. WHEN AUDIENCE APPLAUDS.. Babillage ..... Castillo
45 sec. Allegretto.
11. T. ONE EVENING BEFORE THE... Natalia ..... Luscomb
3 min. Spanish Pastoral.
12. T. BIRDS OF A FEATHER..... Perpetual Motion..... Borch
2 min. 45 sec. Allegro Agitato.
13. T. TELL THAT MANAGER IF..... Vivo Finale..... Berge
2 min. 30 sec.
14. D. AS SCENE FADES..... THEME
30 sec.
15. T. WITH THE ULTIMATUM OF.... Carmen (Opening Scene),
30 sec. Bizet
16. D. AS OPERA SCENE FADES..... May Dreams..... Borch
1 min. Moderato Serenade.
17. T. AND NOT ONE MOMENT..... THEME
3 min. 45 sec.
18. T. AS THE TRADERS APPROACH.. Any Operatic Air.
1 min. 45 sec.
19. T. DON'T TURN YOUR HEAD..... Gruesome Misterioso.... Borch
1 min. 30 sec.
20. D. WHEN JOHNNY SEIZES..... Hurry No. 33..... Minot
2 min. 45 sec.
21. T. AND ALL THE FOLLOWING..... THEME
1 min. 30 sec.
22. T. ON THE THIRD DAY THEY..... Paola ..... Landsberg
2 min. 15 sec. Allegretto Scherzando.
23. T. DOWN TO THE SEA LEVEL..... Cadiz ..... Albeniz
2 min. 30 sec. Allegretto.
24. T. THE OLD FOSSILS WERE..... Indian Mysterioso..... Levy
1 min. 15 sec.
25. D. IN THE INDIAN THEATRE..... Operatic Air with Indian Drums
30 sec.
26. D. AS SCENE FADES..... Mercedes ..... Miro
2 min. Valse Espagnole.
27. T. TWO HOURS LATER..... Manolos y Manalos..... Stege.
1 min. 15 sec. Allegro Con Fuoco.
28. T. WHILE PERCHED UPON A..... Manzano ..... Books
2 min. 15 sec. Spanish Intermezzo (Guitar)
29. T. SAY I'LL PLAY YOU A..... THEME
2 min.
CHARACTER ..... Drama.
ATMOSPHERE ..... South American (Natives and Indians).
MECHANICAL EFFECTS..... Dog Barking, Water, Guitar.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... Nina is Opera Singer. Calls for excerpts from operas.

"Fires of Youth."

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—Love is a story..... Andantino ..... Herbert
1. AT SCREENING..... Petite Bijouterie..... Bohm
1 min. 30 sec. Tempo di Valse.
2. T. LUCILLE ..... Love in Arcady..... Wood
2 min. 30 sec. Allegretto.
3. T. IN THE LONELY EVENINGS... Intermezzo. ..... Granados
3 min. Moderato.
4. T. RONALD'S NICE BOY..... THEME
1 min. 15 sec.
5. T. THE BOY CAME..... Charmer. ..... Vecsey
1 min. 30 sec. Tempo di Valse.
6. T. THE ROMANCE BEGAN..... THEME
2 min.
7. T. JOHN'S SPARE TIME..... Intermezzo. ..... Arensky
2 min. 30 sec. Allegro.
8 T. DON'T YOU THINK..... Midsummer. ..... McQuarre
1 min. 30 sec. Allegretto.
9. T. THAT EVENING..... THEME
1 min. Andantino.
10. T. NO DOUBT YOU WILL MISS.... Canzonetta. ..... D'Ambrosio
2 min. 15 sec. Moderato Allegretto.
11. .. RONALD BECAME..... Perpetual Mobile. ..... Bohm
3 min. Allegro.
12. D. LUCILE AND RONALD LEAVE.. Dramatic Agitato No. 38, Minot
1 min. 45 sec. Moderato con Agitazione.
13. T. GOD FORGIVE ME..... THEME
1 min. 30 sec.
14. D. LUCILLE RE-ENTERS HOUSE.. Hurry No. 33..... Minot
2 min. 30 sec. Vivace.
15. T. WAITING FOR RETURN..... Berceuse. ..... Iljinsky
2 min. 30 sec. Andante.
16. D. RONALD AT DESK..... Appassionato No. 40..... Borch
2 min. 30 sec. Moderato con Passions.
17. D. LUCILLE ENTERS RONALD'S.. THEME
1 min. 30 sec.
18. D. CROOK ENTERS RONALD'S.... Dramatic Tension No. 44, Borch
3 min. Moderato Agitato.
19. D. RONALD AND JUDGE..... Adagio Pathetique..... Godard
3 min. 30 sec. Adagio.
20. T. IN AFTER YEARS..... THEME
1 min. 45 sec.
CHARACTER ..... Melodrama.
ATMOSPHERE ..... American.
MECHANICAL EFFECTS..... None.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... None.

"Friend Husband."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—Babillage. ..... Allegretto (Entr Acte),
Castillo
1. AT SCREENING..... Frills and Furbelows.... Crespi
4 min. 15 sec. Rondo Roscoe.
2. T. IN A NEIGHBORING CITY..... THEME
1 min. 45 sec.
3. T. AND THE PICTURE OF..... Lento Allegro..... Berge
3 min. Symphonette Suite.
4. T. THE READING OF THE WILL... Baby Sweetheart..... Corri
1 min. 45 sec. Allegretto.
5. T. AND AS I HAVE TO MARRY.... Dramatic Narrative.... Pement
1 min. 15 sec.
6. T. I WISH YOU WOULD PUT..... THEME
2 min.
7. T. THE HUT ON JUDGE ROANS.... Continue to Action.
1 min. 45 sec.
8. DOLLY IN HER ROOM..... Pizzicato Misterioso..... Minot
45 sec.
9. HERE IS YOUR FIRST CASE..... Scherzetto. ..... Berge
2 min. 45 sec.
10. T. WILL YOU MARRY ME..... Intermezzo. ..... Pierne
2 min. Allegretto.
11. T. OH JUDGE YOU HAVE DONE.... THEME
3 min. 15 sec.
12. T. AND SO DOLLY'S TEN..... Continue pp.
1 min. 15 sec.
13. T. HAPPY THE BRIDE..... Mon Plaisir..... Roberts
2 min. 15 sec. Valse Caprice.
14. D. RAILROAD IN VIEW..... Hunkatin. ..... Levy
2 min. 30 sec. One Step.
15. T. IT DOESN'T MAKE ANY..... Railroad Allegro No. 2.. Simon
45 sec.
16. T. AS THE EVENING SHADES..... Humoresque. .... Tschaikowsky
4 min. 15 sec.
17. T. YOU HAVE A COLD..... Springtime. ..... Drumm
3 min. 15 sec. Valse Intermezzo.
18. T. AND THE NEXT MORNING..... Eccentric Comedy Theme,
2 min. 30 sec. Roberts
19. T. SHE'S OVERHEARD US..... THEME
3 min.
20. T. WHAT DO YOU MEAN BY..... Evening Breeze..... Langey
3 min. 30 sec. Allegretto.
21. T. THE JUDGE WAS RIGHT..... Dramatic Recitative..... Levy
2 min.
22. T. MY GOD, AN ALLIGATOR..... Valse Lente..... Schuette
4 min. 45 sec.
23. T. AND THE STICK, TOO..... Eccentric Misterioso..... Lake
2 min. 30 sec.
24. D. FLASHBACK TO DOLLY..... A Mysterious Tone Picture,
1 min. 30 sec. Borch
25. T. THE WOODLAWN PINOCHLE... THEME
2 min. 30 sec.
26. T. HA, HA, AND JESSE JAMES..... Sinister Theme..... Levy
4 min. 15 sec.
27. T. WHAT'S THE MATTER..... Six Minute Hurry..... Levy
5 min. 30 sec.
28. T. UNTIL THE END..... THEME
1 min. 15 sec.
CHARACTER. ..... Dramatic.
ATMOSPHERE. ..... Neutral.
MECHANICAL EFFECTS..... None.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS. ..... None.

Rialto Theatre Turns To Oratorio Solos.

We have heard ballads, mushy and touching; popular songs, patriotic melodies, classic effusions, and grand operatic arias, but it remained for the Rialto to introduce oratorio selections. You may think that the theatre is no place for sacred song, but had you heard the enthusiastic reception accorded Lorrie Grimaldi, a basso, singing "Shall I In Mamre's Fertile Plain" from Joshua, your opinion would be altered.

Stepping quietly upon the stage, in a dim light, and accompanied only by the organ, Mr. Grimaldi rendered this famous bass solo in a most acceptable manner. It is true his diction was a bit faulty and his enunciation rather poor, yet his interpretation and cantabile style won the hearts of the audience.

The overture, American Fantasie, played by the Rialto Orchestra and conducted by Nat Finston, proved pleasing. The fact that it was not finished, but blended into the march which opened the Animated Weekly made it more interesting. This method robs the director of merited applause, but has the advantage of carrying the show along more briskly.

The musical opening to "The Hun Within," a feature of intense dramatic value, was, to say the least, surprising. Light and of popular trend, it naturally gave the impression that we were to see a comedy drama. The early part of the picture was very light in character and that may have excused the bright introduction, but in view of the fact that the introduction was changed immediately after the characters had been listed and another light intermezzo took its place, we believe that a heavy dramatic prelude would have proved more effective. At least it would create the proper atmosphere and afford a splendid contrast.

The playing of selections from "You're in Love" was very "draggy," making the number altogether too long for comfort. Portions of it were delightful and the trio arrangement of the theme for 'cello, harp and organ was exceptionally well done. Mention might be made of the lighting effects.

The comedy and organ solo closed the bill. At the organ consul George Crook offered a "Concert Overture in C Minor" by Hollins in a manner that clearly placed George in the foreground of the picture organists. He is good and will become one of the greatest organists in the industry.

Popular Song Featured at the Broadway.

To the strains of "March Slave," by Tschaikowski, played by The Broadway Concert Orchestra, we were ushered by the prettiest lady to a cool and secluded seat. We liked the overture in its interpretation and rendition generally, but the drummer annoyed us. He seems to hold a grudge against the famous Russian composer, for he banged the daylights out of his timpani evidently from sheer cussedness. This was not nice of him. Besides, it spoiled the pleasure of the auditors.

While passing, it might be noted that this aggregation of men are known and programmed as a Concert Orchestra. This speaks well for the management in this day when three pieces are loudly heralded as a Symphony Orchestra. And it must be remembered that the orchestra comprises sufficient men to play symphonic works.

The organ solo, programmed as "The Courts of Jamshyd," was not played. Something else must have been substituted or our memory of melodies is playing us a trick. Mr. Johnston is a good man at the consul and the people appreciated whatever he was playing. The fact that he did not finish it seemed to make little difference.

The best thing on the bill was the singing of the popular song, "As Washington Crossed The Delaware, So Pershing Will Cross The Rhine." The gentleman who perpetrated this number lays no claim to artistry, but his enunciation was clear and his voice pleasing. During the song, two tableau effects, emblematic of the two periods—1776 and 1918—were given with beautiful lightings. The first showed Washington and his little band as they crossed the Delaware River, while the second displayed Pershing leading his heroes in Hunland. It was well staged and most effective.

"Crashing Through to Berlin" proved interesting from the picture standpoint, but disappointing from the musical angle. After a feature has been run a week, there should be no excuse for non-synchrony. The sudden breaks and crashes are things of by-gone days in picture setting and those who carelessly persist in offering poorly synchronized scores mark themselves as antiquated.

The use of Elgar's "Pomp and Circumstance," filled with hope and triumph, was hardly warranted in the scene depicting the ruins of Louvain, nor could there be any justification in playing The Marseillaise only part way through. We are proud of France and her warlike achievements and we are glad to pay her just homage when the strains of The Marseillaise are heard, but consider it bad taste and in the nature of an insult to be left sheepishly standing as the number is suddenly broken off in the middle. If played at all, it should be finished, and there was ample time to do so in view of the long sub-title immediately following the scene.

There were many parts of the picture that received a musical interpretation that could not be excelled and with but a few more minor exceptions—such as sixteen bars from the "Hallelujah Chorus," introduced by the organist for the apparent purpose of showing that he knew it—the music fitted. An educational picture is always hard to set, and this feature is especially difficult, so that we must not be too hard on it.

Mr. M. Kashin, who now has charge of the destinies of The Broadway, shows his showmanship in his wonderful lobby displays, his artistic stage settings and house lightings. No doubt the music will improve and we look for big things from The Broadway in the future.

One of the First "Floral Horseshoes."

Hagerstown, Md.,
AUGUST
TWENTY-EIGHTH,
1918.

Mr. George W. Beynon,
Musical Editor,
Moving Picture World, N. Y.

My dear Mr. Beynon:

Congratulations to you on your success in making "Music for The Pictures" of special and greater interest to those of us who are engaged in this important line of work, as shown in the MOVING PICTURE WORLD, issue of August 31. Speaking for myself, I must say that you have made a decided acquisition in the interests of good music for the Picture and I am sure that my fellow musicians will all appreciate with me the value of this important addition to the journal, which should make it an incentive to all who are earnest in their desire to raise the musical standard and make it what it should be, namely: a source of pleasure and inspiration to the listener and a real help to the subject presented on the screen.

You have my best wishes for your continued success in the noble work which you have undertaken, this first issue of which reflects great credit on your efforts and good judgment.

With regards to you, I remain,
Very truly yours,
ARTHUR EDWARD JONES,
Theatre and Concert Organist.

"Dixie" Adopted as a Southern War Song.

One Saturday night in 1859, Daniel Decatur Emmett, a member of the famous Bryant Minstrels, was told that a new "Walk-Around" was wanted before Monday's rehearsal. He attempted it the following day, but the inspiration was lacking. Going to the window and gazing discontentedly out on a down-pour of rain, his thoughts reverted to the Sunny South. He sighed and, turning to his wife, murmured: "I wish I was in Dixie." This expression was a favorite one with the troupe when enduring the Northern winters. As the exclamation passed his lips, he knew he had stumbled on the inspiration he had needed. He seized his violin and soon had the melody worked out.

The song was enthusiastically greeted wherever it was heard. It really had no connection with the war. But it was chosen as a catchy piece to be played at the inauguration of Jefferson Davis. It made a distinct hit and was adopted as a Southern propaganda song. Several war writers tried to change the lyrics so they would have some bearing on the Southern cause, but their efforts did not meet with popular favor and Emmett's words became universal favorites.

Emmett was a Northern man and his sympathies were always with the North. He came of a line of warriors, his grandfather having fought in the Revolution and his father in the war of 1812. For himself, he gave his services to his country in the civil war, going as a player of the fife and later taking up the drum. Yet the simple little song, which has been called the most original of all American national songs, came near being his undoing among his Northern friends. In Secession days, the song was branded as a rebel song, and one editor went so far as to attack Emmett in his paper. A rather amusing story, showing the bitterness and narrowness of the period, is related: It seems that when Emmett was traveling in the South he visited the grave of Stonewall Jackson. Being a very warm day, the old man removed his hat to wipe his brow. The papers made much of the incident and dilated at length on how Daniel Decatur Emmett stood with his head bared and wept at the grave of the Southern general.

What is fame? Surely not monetary gain. During eighty years of honesty, frugality and piety, for Emmett was intensely religious, his returns as a composer amounted to only a very few dollars and obscurity in a little Western town. The man who had the ability to write "Old Dan Tucker" at the age of fifteen and who had the creative talent in a marked degree, could not commercialize his faculty. In his old age, he crept back to Mount Vernon, Ohio, his birthplace, and made his home in a tiny cabin on the outskirts of the town. Here he eked out a scanty living by raising chickens and tilling a garden. A small annuity from the Actor's Fund was a great source of comfort and joy to him.

When he was 79 years old, a minstrel manager conceived the idea that the old gentleman might still be useful as a figurehead in a show. Accordingly he traced Mr. Emmett to the little town where he had become practically lost to the world. Upon inquiry, he was given the following information: "Yes, Dan Emmett lives here. But he never wrote 'Dixie' nor anything else." "A prophet is not without honor—save in his own country."

The artistry of picture playing truly indicates the personality of the leader. Don't offer a slovenly performance, for by it you will be judged.

"Girl Who Came Back, The."

Released by Paramount—Five Reels.

Prepared by Louis F. Gottschalk.

THEME—Dodola. ..... Valse Lente..... Frey
1. AT SCREENING..... Sonnet D'Amour..... Taylor
2 min. 45 sec. Andante.
2. T. NEWSPAPER INSERT..... Bonne Maman ..... Gillet
2 min. 15 sec. Gavotte.
3. T. GO EASY WITH HER..... Agitato No. 1..... Langey
1 min. Agitato.
4. T SHE AIN'T THE SORT..... THEME
4 min.
5. T. SEE IF MR. HARTNER..... In the Village..... Godard
1 min. 30 sec. Allegro.
6. T. BAYARD IS THE VERY GINK... La Blanche..... Hegner
2 min. 15 sec. Minuet Pastorale.
7. T. I'LL PUT ONE OVER ON 'EM.... Idilio ..... Lack
1 min. 45 sec. Allegretto.
8. D. LOIS ENTERS HOUSE..... Serenade. ..... Peerne
4 min. Allegretto.
9. T. IF YOU DON'T LET ME GO..... Appassionato. ..... Berge
2 min. 15 sec. Allegro.
10. T. I DON'T WANT TO BE..... Atonement. ..... Zamecnik
2 min. 30 sec. Andante.
11. T. DON'T LET HIM FIND..... Le Retour..... Bizet
2 min. 15 sec. Vivace.
12. T. I'M NOT YOUR GIRL..... Astarte. ..... Mildenberg
3 min. 15 sec. Andantino.
13. T. REFUGE. ..... THEME
2 min. 15 sec.
14. T. RALPH. ..... Idilio. ..... Lack
3 min.
15. T. A FAMILY CONFERENCE..... Chanson Indone. ..... Bemberg
4 min. 30 sec. Andantino.
16. T. FOR THEIR SAKE..... Mignonette. ..... Friml
2 min. 30 sec. Allegretto.
17. T. WE'VE FOUND THE REAL..... Romance. ..... Mericanto
3 min. 15 sec. Moderato.
18. D. LOIS KNOCKS AT DOOR..... THEME
2 min. 30 sec.
19. T. I'VE GOT THE PEARLS..... Hurry No. 26..... Minot
1 min. 30 sec. Vivo.
20. T. IF YOU TRY TO STOP ME..... Agitato Appassionato No. 55,
3 min. 30 sec. Allegro. Borch
21. T. THE COURSE OF CIRCLING..... Idilio. ..... Lack
3 min. 15 sec. Allegretto.
22. T. WHILE THE MEN ARE OVER... Sonnet D'Amour..... Taylor
2 min. Andante.
23. T. MISS BURTON BROKE OUR..... THEME
1 min.
CHARACTER. ..... Melodramatic.
ATMOSPHERE. ..... Neutral.
MECHANICAL EFFECTS..... Follow picture.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS. ..... None.

"Hoosier Romance, A."

Released by Mutual—Five Reels.

Prepared by J. C. Sullivan.

THEME—In the Gloaming..... Old Melody.
1. AT SCREENING..... Sunrise on the Mountain,
1 min. 30 sec. Idyll. Adagio. Borch
2. T. JEFF THOMPSON-THOMAS..... When You and I Were Young,
1 min. 30 sec. Maggie.
3. T. LITTLE PATIENCE THE..... Souvenir ..... Drdla
3 min. Tranquillo-Revieri.
4. D. PATIENCE AND MOTHER..... Elegie. ..... Massenet
3 min. 30 sec. Triste Molto Lento.
5. T. THE GOOD SQUIRE AND HIS... Heart Wounds. ..... Grieg
3 min. Allegro Expressivo.
6. PUT THAT WHERE THE MOTHS.. The Last Spring..... Grieg
1 min. 30 sec. Andante.
7. T. BUT TIME HEALS WOUNDS.... The Shepherd's Pipe.... Gregh
3 min. 30 sec. Allegretto.
8. T. AND SO THINGS WENT FOR... Morning (Peer Gynt).... Grieg
2 min. 15 sec. Allegretto Pastorale.
9. T. AFTER THE EVENING MEAL... Nocturnal Piece..... Schumann
2 min. 15 sec. Andante Moderato.
10. D. PATIENCE AND JOHN..... THEME
2 min. 15 sec.
11. D. WHEN JEFF WAKES UP..... Dramatic Agitato No. 43. Borch
1 min. 15 sec.
12. D. FLASH OF PATIENCE AT..... The Old Oaken Bucket,
1 min. 45 sec. Old Melody
13. D. PATIENCE AND JOHN AT..... THEME
1 min. 30 sec.
14. D. PATIENCE AT BARN..... Good-Bye. ..... Tosti
3 min. 30 sec.
15. T. THEY MISSED THE SONGS..... THEME
45 sec.
16. T. A WIDOWER WITH A FARM.... Trombone Sneeze..... Sorenson
2 min. 30 sec.
17. T. COURTIN' DAYS. ..... Pulcinello. ..... Aletter
4 min. 45 sec. Allegretto.
18. D. WHEN JEFF ENTERS ROOM.... Dramatic Andante No. 39,
1 min. 45 sec. Berge
19. T. AND SOME FOLKS RECKONED.. La Cinquantaine. Gabriel-Marie
1 min. 45 sec.
20. D. CLOSE UP OF PATIENCE..... Good-Bye. ..... Tosti
1 min. 15 sec. Play pp.
21. T. I'VE READ SOME LAW..... Le Secret..... Gautier
2 min. Allegretto con Moto.
22. T. THE WEDDING NIGHT. ..... Mignon. ..... Thomas
2 min. 15 sec. Entr' Acte Gavotte.
23. D. GUESTS ARRIVING IN RAIN... Norwegian Bridal Procession,
5 min. Characteristic. Grieg
24. T. WHAT'S THE JOKE?..... Humoresque ..... Dvorak
1 min. 45 sec. Allegretto.
25. D. WHEN THE WIDOWER ENTERS. Pulcinello. ..... Aletter
3 min. Allegretto.
26. D. PATIENCE COMING DOWN..... Wedding March
1 min.
27. D. WHEN PATIENCE RUNS..... Morris Dance (Henry Eighth
2 min. 15 sec. Suite). Allegro Giocoso.
28. D. PATIENCE AND JOHN..... Shepherd's Dance..... German
1 min. 30 sec. Allegretto.
29. D. SQUIRE MARRYING COUPLE... THEME
1 min.
30. D. WHEN CROWD RUSHES IN..... Torch Dance..... German
1 min. Allegro Molto.
31. D. DANCE. ..... Old Fashioned Reel.
1 min. Vivace.
32. D. WHEN DANCING STOPS..... Trombone Comedy till Jeff goes
1 min.
33. D. WHEN JEFF LEAVES..... Cymbal Crash — Follow with
45 sec. Joyous Allegretto.
34. T. IN THE GRAY DAWN..... THEME
30 sec.
CHARACTER. ..... A rural romance of 1870.
ATMOSPHERE. ..... Rustic.
MECHANICAL EFFECTS..... Rooster crows, cymbals crash.
SPECIAL EFFECTS..... Old-fashioned reel
DIRECT CUES..... Old Oaken Bucket.
REMARKS. ..... None.

"In Judgment Of."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—My Paradise..... Moderato. ..... Zamecnik
1. AT SCREENING. ..... THEME
2 min. 15 sec.
2. T. NONSENSE, MOTHER, I CAN.... Sweet Jasmine..... Bendix
2 min. 45 sec. Allegretto Grazioso.
3. T. YOU'RE ARRESTED, THE..... Agitato No. 69..... Minot
1 min. 45 sec. Allegro Agitato.
4. D. WHEN MARY FAINTS..... THEME
2 min. 15 sec.
5. T. ON MARY'S BIRTHDAY..... Nola. ..... Arndt
3 min. Capricious Allegretto.
6. T. YES, I HAVE HEARD SHE..... Audabe Printaniere... Lacombe
3 min. Intermezzo Allegretto.
7. T. THIS IS MY FRIEND DR..... Dramatic Tension No. 9
2 min. 30 sec. Andino
8. T. AS THE DAYS PASS INTO..... THEME
2 Min.
9. T. HAUNTING MEMORIES. ..... Barcarole. ..... Buse
3 min. Summer Idyll.
10. T. HE IS MY SON..... Grave Allegro Molto..... Berge
2 min. 45 sec.
11. T. WHEN LOVE MEETS LOVE..... THEME
2 min. 45 sec.
12. T. THE PRICE OF FOLLY..... Twilight. ..... Cesek
4 min. Moderato Intermezzo.
13. T. THE UNSUSPECTING. ..... Serenade. ..... Cesek
4 min. Allegro Grazioso Intermezzo.
14. T. AT THE BANK..... Dramatic Recitative..... Levy
3 min. 15 sec.
15. T. NO, IT IS NOT FORGERY..... Turbulence. ..... Borch
1 min. 45 sec. Allegro Agitato Con Fuoco.
16. T. NOW WAIT, JUDGE, I HAVE.... Hurry No. 33..... Minot
3 min. 15 sec.
17. T. THE BLOW..... Dramatic Tension No. 36,
2 min. 45 sec. Andino
18. YOU DIDN'T DO IT, I KNOW..... Dramatic Agitato No. 43. Borch
3 min. 15 sec.
19. D. WHEN LANDLADY TESTIFIES.. Dramatic Tension No. 67,
2 min. 45 sec. Shepherd
20. T. THE VERDICT. ..... Dramatic Finale No. 63. Smith
2 min. 30 sec. Moderato Appasionato.
21. T. AFTER ACQUITTAL, JUDGE.... Impish Elves..... Borch
2 min. Winsome Intermezzo.
22. T. WHAT AM I THINKING ABOUT?. THEME
1 min.
CHARACTER. ..... Dramatic.
ATMOSPHERE. ..... American society.
MECHANICAL EFFECTS..... Automobile.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS. ..... The dramatic suggestions should be carefully followed out to interpret the picture.

One swallow does not mean a summer or a meal, and, by the same token, one excellent performance sandwiched in once in a while, does not indicate good picture playing.

* * *

The cemetery is the place for the dead ones, not the orchestra pit.

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THRILLING

MELODIOUS

Astoria Publishing Company

505 Fifth Ave., New York

"Inn of the Blue Moon, The."

Released by Sherry—Five Reels.
Prepared by S. M. Berg.

THEME I—Coquette Caprice.....Allegretto Scherzando, Arensky
THEME II—Souvenir.....Tranquillo. .....Drdla
1. AT SCREENING.....THEME I
2 min.
2. T. CHARLTON SLOANE.....May Dreams.....Borch
3 min. Andantino non Troppo Lento.
3. T. THE INN OF THE.....THEME II
3 min.
4. D. DOROTHY THINKING OF.....Intermezzo. .....Huerter
4 min. Moderato.
5. D. DISTRICT ATTORNEY.....Garden of Love...Ascher-Mahl
4 min. Caprice.
6. D. JUSTINE COMING. .....Dramatic Tension.....Levy
2 min. Andante Molto.
7. T. THE MANUFACTURED. .....Heavy Misterioso.....Levy
1 min. 30 sec. Andante Misterioso.
8. T. EARLY TO RISE.....THEME II
1 min.
9. T. WHAT A BROKEN.....Under the Leaves.....Thome
4 min. Poco Agitato.
10. T. WITH ADELAIDE'S .....THEME I
3 min.
11. D. WHEN BOY BRINGS.....Kathleen. .....Berg
2 min. Valse Lento.
12. D. WHEN MAN TAKES.....Prelude. .....Jarnefelt
2 min. Moderato.
13. T. I'M NOT JUSTINE.....THEME II
3 min.
14. T. BUT MOTHER, WE'RE.....Capricious Annette .....Borch
3 min. Characteristic Moderato.
15. T. BARNYARD HEROES.....March Burlesque.....Gillet
2 min. Un peu Allegromente.
16. D. LETTER (IT IS LIKE).....THEME I
1 min. 30 sec.
17. T. MR. CHARLTON SLOANE.....Dramatic Andante No. 24,
1 min. 30 sec. Borch
18. D. AFTER JUSTINE LEAVES.....Allegro Agitato.....Kiefert
2 min. Allegro.
19. T. THE BARNYARD HERO.....La Ballerina.....Johnstone
5 min. Scottisch Characteristic.
20. T. THE THREE RUNAWAYS.....THEME I
2 min.
21. D. WHEN SISTERS LOOK.....THEME II
2 min.
22. T. THE TWINS EXCHANGE.....In the Bungalow.....Langey
2 min. Allegretto Intermezzo.
23. D. MAN ATTACKS GIRL.....Dramatic Allegro.....Langey
30 sec. Allegro.
24. T. JUSTINE. .....THEME II
30 sec.
25. D. MOTHER ARRIVES AT.....Legende. .....Friml
3 min. Moderato con Expressino.
26. D. AFTER FADE AWAY OF.....THEME II
1 min.
CHARACTER. .....Comedy-drama.
ATMOSPHERE. .....Rural.
MECHANICAL EFFECTS.....Watch picture.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....One theme only may be used if desired.

"Johanna Enlists.

Released by Paramount—Five Reels.
Prepared by Louis F. Gottschalk.

THEME—Mimi. .....Tempo Di Valse.....Gardner
1. AT SCREENING. .....THEME
2 min.
2. T. ONE HOUR AND FIFTY-FIVE....Boola Boo (You're in Love),
3 min. Tempo Giusto. Friml.
3. D. JOHANNA AND CHICKENS.....Barcarolle. .....Offenbach
3 min. 30 sec.
4. T. GEE, NOTHIN' TO DO.....Berceuse. .....Iljinsky
2 min. Andante.
5. T. STOP THAT INFERNAL.....Joyeux Meunier.....Gillet
1 min. 45 sec. Allegro.
6. D. CAVALRY MARCHING. .....Over There.....Cohan
2 min. March.
7. T. A REGIMENT, BY HECK.....Men of Sparta.....Zamecnik
3 min. Marziale.
8. T. WITHIN AN HOUR.....Serenade. .....Zerkowitz
1 min. 45 sec. Allegro.
9. T. WE HAVE A SICK OFFICER.....En Bateau (Petite Suite),
3 min. 30 sec. Andantino. Debussy
10. T. YOU LITTLE JOAN OF ARC.....Imaginart Ballet Music,
2 min. 15 sec. Coleridge-Taylor
Tempo di Minuette.
11. T. DAYS PASS. .....THEME (Omit Introd.)
2 min. 15 sec.
12. T. THREE CHEERS FOR.....Miniature. .....Jacobi
2 min. 45 sec. Tempo di Marche.
13. T. WHEN JOHANNA SUGGESTS....Allegro Agitato.....Kiefert
1 min. 30 sec. Allegro.
14. T. THAT AFTERNOON JOHANNA...Humoreske. .....Dvorak
2 min. 45 sec. Moderato.
15. T. INSTEAD OF GOING TO..... Canzonetta. .....Nicode
2 min. 30 sec. Moderato.
16. T. INSPIRED BY SO MUCH.....THEME (Omit Introd.)
2 min. 15 sec.
17. T. —THE JEALOUSY BETWEEN....Serenade. .....Zerkowitz
5 min. 15 sec. Allegro.
18. T. YOU, YOU BIG HUNK OF.....Manuel Memendez.....Filiasi
4 min. 15 sec. Andante.
19. T. I MIGHT HAVE KNOWN.....Yankee Girl.....Halzman
1 min. 30 sec. Tempo di Marcia.
20. T. ALL JOKING ASIDE.....Berceuse. .....Iljinsky
3 min. 45 sec. Andante.
21. T. FIND THE WOMAN IN THE.....Poem. .....Fibich
3 min. Andante Placido.
22. .. FOR SUCH A WOMAN.....THEME
2 min. 15 sec.
23. T. SEVERAL UNCERTAIN HOURS..Canzonetta .....Nicode
3 min. 15 sec. Moderato.
24. T. FOR TEN CENTS.....Over There. .....Cohan
3 min. 45 sec. March.
CHARACTER. .....Comedy-drama.
ATMOSPHERE. .....Rustic and patriotic.
MECHANICAL EFFECTS.....Follow picture.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....None.

"Long Chance, The."

Released by Universal—Five Reels.
Prepared by James C. Bradford.

THEME—Sweetheart .....Valse Lente.....Romberg
1. AT SCREENING.....Adagio Cantabile.....Strauss
2 min. Adagio Expressione.
2. T. OLIVER CORBLAY.....Odilio. .....Lack
1 min. 45 sec. Allegretto.
3. D. FLASHBACK HAYLY AT.....Eve. .....Crawford
1 min. 30 sec. Allegro (One Step).
4. T. TWO WEEKS LATER.....Her Dream.....Caruso
2 min. Andante Moderato (Ballad).
5. T. TO THE BELLE.....Intermezzo. .....Onivas
2 min. 45 sec. Allegretto.
6. T. A FEW DAYS AFTER WED.....THEME
1 min. 30 sec.
7. AS NEW OWNER.....Sahara. .....Frey
1 min. 45 sec. Moderato (Fox Trot).
8. D. OLIVER AND CAREY AT.....Harrison Fisher.....Creager
1 min. 30 sec. Allegro (One Step).
9. T. A DESERT TRAGEDY.....Tempest. .....Lake
1 min. 15 sec. Allegro (Storm).
10. T. SEVERAL DAYS LATER.....Chanson Bohemienne....Boldi
1 min. 15 sec. Valse Lente.
11. T. IN SAN PASQUALE.....Over the Waters.....Hoffman
2 min. Andantino.
12. T. MOTHER OF. .....Erotik. .....Grieg
2 min. 15 sec. Lento.
13. T. A FEW HOURS LATER.....Slumber Boat. .....Gaynor
2 min. Lullaby.
14. T. BACK IN SAN PASQUALE.....A Little Good-for-Nothing,
2 min. 15 sec. Allegro (One Step).
Von Tilzer
15. T. COME QUICK, YOUR.....Adagio Cantabile.....Strauss
2 min. 30 sec. Adagio Expressione.
16. T. BOB McGRAW.....Pinochle. .....Caruso
1 min. 45 sec. Moderato.
17. T. ONCE MORE .....Furioso No. 1.....Langey
1 min. 15 sec. Allegro (Sand Storm).
18. T. BORAX O'ROUKE. .....Dramatic Tension No. 64.Borch
2 min. Andantino.
19. T. AN EVENING SOME TIME.....Derby Day in Dixie....Whiting
2 min. 15 sec. Allegro (One Step).
20. T. HER DAY'S WORK OVER.....Hurry No. 33.....Minot
1 min. 30 sec. Vivace.
21. T. MORGAN CAREY. .....Over the Top.....Romberg
2 min. Moderato (Fox Trot).
22. D. BOB AND GIRL.....THEME
2 min.
23. T. I HAVEN'T TURNED DIS.....Little Serenade.....Grunfeld
2 min. 30 sec. Allegretto.
24. D. CAREY CONFRONTS BOB.....Dramatic Tension No. 36,
4 min. Andino
Moderato Assai, Quasi Adagio
25. T. I DIDN'T COME TO SEE YOU...Appassionato No. 40.....Borch
3 min. 45 sec. Moderato Agitato.
26. D. HARLY LOOKS AT WATCH....Agitato No. 49.....Shepherd
2 min. 15 sec. Allegro Confucco.
27. T. PASSING OF WORST MAN.....THEME
1 min. 30 sec.
CHARACTER. .....Dramatic.
ATMOSPHERE. .....Western.
MECHANICAL EFFECTS.....Follow picture.
SPECIAL EFFECTS.....Sand storm.
DIRECT CUES.....None.
REMARKS. .....None.

Remember the fable of the old man, his sons, and the mule.

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MUSICAL AMERICA

Edited by John C. Freund

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"Power and the Glory, The."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME Mountain Song	Andantino.	Borch
1. AT SCREENING 2 min	THEME	
2. T. LAUREALLY CONSADINE. 3 min.	Mountaineer's Dance. Allegro Giacoso.	Borch
3. T. EARLY SUNDAY MORNING. 1 min. 45 sec.	A Dream. Andante Celestial.	Borch
4. T. GRAY STODDARD WEALTHY. 2 min. 30 sec.	Reve D'Amour. Allegretto Grazioso.	Zanecnik
5. T. OH, THE POWER AND THE. 3 min. 15 sec.	THEME	
6. T. MAVITY BENCE HIS. 3 min. 15 sec.	Adieu. Moderato Melodie.	Karanoff
7. T. THE GATEWAY OF HOPE. 3 min. 15 sec.	Coquetterie. Valse Rubato.	Matthews
8. T. THE FOLLOWING SUNDAY IN. 2 min. 45 sec.	THEME	
9. T. A MEETING OF THE SOCIAL. 4 min. 45 sec.	Serenade. Allegretto Moderato.	Kautzenbach
10. T. SEVERAL WEEKS LATER THE. 4 min. 30 sec.	Petite Serenade. Allegretto Serenade.	Horton
11. T. A MIRACLE OF MODERN. 1 min.	Dramatic Tension.	Levy
12. T. THE DANCE OF THE UPLIFT. 1 min.	Kathleen. Valse Lento.	Berg
13. D. WHEN CHARLIE TOSSES COIN. 1 min.	Hunkatin. One-Step.	Levy
14. D. WHEN DANCE SCENE FADES. 2 min. 30 sec.	Impish Elves. Winsome Intermezzo.	Borch
15. T. WHAR'S JONNIE. 1 min. 45 sec.	Dramatic Agitato No. 38.	Minot
16. T. GIT DOC. MILLSAPS. 3 min. 15 sec.	Recollections. Allegretto Moderato.	Williams
17. T. YOU GO TO THE HOSPITAL. 2 min. 15 sec.	Lullaby. Andante Con Expressione.	Williams
18. T. WHAT BE YE AIMIN' AT? 2 min. 30 sec.	Meditation. Andante.	Williams
19. T. I'LL STAND FOR HER BOARD. 3 min. 30 sec.	After Glow. Moderato.	Cobb
20. T. WITH THE DAWN. 2 min. 45 sec.	THEME	
21. T. WHILE OLD PROS PASSMORE. 2 min. 30 sec.	Serenade. Allegretto Grazioso.	Frommel
22. T. GIT BACK THAR. 1 min. 15 sec.	Allegro Agitato.	
23. T. REVELATION 1 min. 30 sec.	Romance. Andante Sostenuto.	Frommel
24. T. AND THEN SHADE REACHED. 2 min.	Furioso No. 11.	Kiefert
25. THE FOLLOWING AFTERNOON. 3 min.	Dramatic Tension No. 36,	Andino
26. T. THEY MIGHT A' LOCATED. 2 min. 45 sec.	Vivo Finale. Symphonette Suite.	Berge
27. T. ALL RIGHT IF YOU. 2 min. 15 sec.	Agitato No. 69. Allegro Agitato.	Minot
28. D. WHEN JOHNNIE ENTERS. 1 min. 45 sec.	Furioso No. 60.	Shepherd
29. T. THE POWER AND THE GLORY. 45 sec.	THEME	
CHARACTER	Dramatic.	
ATMOSPHERE.	Blue Ridge Mountains.	
MECHANICAL EFFECTS	Water, Automobile, Shots, Telephone, Whistle.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS.	Pay particular attention to mechanical effects throughout.	

"Sauce for the Goose."

Released by Select—Five Reels.

Prepared by Louis F. Gottschalk.

THEME—In Poppyland	Moderato.	Albers
1. AT SCREENING. 2 min. 15 sec.	Phyllis. Tempo di Valse.	Deppen
2. T. AND WHILE HE IS BEING. 2 min. 45 sec.	THEME	
3. T. THE APARTMENT DIRECTLY. 2 min.	Le Dauphin. Allegretto.	Seeboeck
4. T. TRAVERS HAS FOOD FOR. 3 min. 45 sec.	Minuet. Tempo di Minuet.	Puccini
5. T. WELL NOT JUST THAT WAY. 3 min.	The Bim-Bims. Moderato.	Adam
6. T. WOMAN'S TRUE POSITION. 2 min. 45 sec.	Serenade. Andantino.	Strube
7. T. IF SHE CAN. 2 min. 30 sec.	Mimi (Omiy Introd.). Valse Lente.	Gardener
8. D. KITTY AND TRAVERS ENTER. 2 min.	Nocturne. Andante.	Doppler
9. D. JOHN ENTERS. 3 min. 45 sec.	Told at Twilight. Moderato Cantabile.	Huerter
10. T. I'LL COME—SEVEN-THIRTY. 2 min. 30 sec.	Caprice Annette. Allegretto.	Berge
11. D. MRS. ALLOWAY AT DRESS. 3 min. 15 sec.	Chant Indone. Andantino.	Korsakow
12. T. WE ARE GOING TO THE. 4 min. 15 sec.	THEME	
13. D. KITTY AND TRAVERS. 2 min. 15 sec.	Pizzacato Luette. Andantino Grazioso.	Lack
14. T. THAT'S JOHN GOING HOME. 2 min. 45 sec.	Phyllis. Tempo di Valse.	Deppen
15. T. KITTY, I LOVE YOU. 1 min.	Serenade. Allegretto.	Drdla
16. T. LAST TRIP TO-NIGHT SIR. 1 min. 30 sec.	Mysterioso No. 66. Allegretto Agitato.	Smith
17. D. JOHN ENTERS. 4 min. 15 sec.	Le Dauphin. Allegretto.	Seeboeck
18. D. TRAVERS ENTERS FROM. 1 min. 15 sec.	Phyllis. Tempo di Valse.	Deppen
19. T. IT WASN'T A BURGLAR. 3 min. 45 sec.	Passepied. Allegro.	Debilles
20. T. MRS. ALLOWAY, I AM A. 2 min. 15 sec.	Minuet. Tempo di Minuet.	Puccini
21. T. OPEN THE DOOR. 1 min. 45 sec.	Dramatic Agitato No. 38. Moderato.	Minot
22. T. ONE OF THOSE COLD, GRAY. 3 min. 30 sec.	Arabian Night Romance, Andante.	Mildenberg
23. T. MRS. CONSTABLE IS NOT IN. 2 min. 15 sec.	Mimi. Valse Lente.	Gardiner
24. T. I AM YOURS. 2 min. 30 sec.	Canzonetta. Allegretto.	Godard
25. T. MRS. ALLOWAY. 3 min.	Minuet. Tempo di Minuet.	Puccini
26. T. MAY I COME IN. 2 min.	Humoresque. Moderato.	Dvorak
27. T. MR. TRAVERS I'LL. 1 min. 15 sec.	THEME	
CHARACTER.	Comedy Drama.	
ATMOSPHERE.	American Society.	
MECHANICAL EFFECTS	None.	
SPECIAL EFFECTS	None.	
REMARKS.	Only light music needed.	

"That Devil Bateese."

Released by Universal—Five Reels.

Prepared by James C. Bradford.

THEME—By Saskatchewan	Moderato.	Caryll
1. AT SCREENING. 2 min.	The Maple Leaf Forever, Moderato.	Canadian
2. T. BACK FROM NORTH WOODS. 2 min. 15 sec.	Song of the North. Allegretto.	Hanks
3. D. BATEESE CONFONTS BAD. 1 min. 30 sec.	THEME	
4. T. SEEKING SOLACE. 1 min. 15 sec.	Mother's Garden. Tempo di Valse.	Frey
5. D. MEN PLAYING CARDS. 2 min. 15 sec.	Sinbad. Moderato.	Romberg
6. D. GIRL ON ROCKS. 3 min. 45 sec.	Song of the North. Allegretto.	Hanks
7. T. I'M GOING TO CATCH YOU. 2 min. 30 sec.	Furioso No. 11. Vivace.	Keifert
8. T. THE PARISH SCHOOL. 3 min.	Charming. Tempo di Valse.	Joyce
9. D. GIRL WEEPING. 2 min. 45 sec.	THEME	
10. T. DO YOU KNOW. 1 min. 30 sec.	Butterfly. Allegretto Scherzando.	Densmore
11. D. BATEESE PICKS UP LETTER. 1 min. 30 sec.	Chanson Triste. Triste.	Tschaikowsky
12. T. SUNDAY. 3 min. 30 sec.	Largo. Largo.	Haendal
13. T. NO WOMAN COULD RESIST. 1 min. 30 sec.	Love Here Is My Heart. Andantino (Chorus).	Silesu
14. D. MAN ATTACKS GIRL. 3 min.	Hurry No. 1. Allegretto.	Langey
15. T. YOU'D BETTER MARRY ME. 2 min. 15 sec.	Dramatic Tension No. 67, Molto Moderato.	Shepherd
16. T. NEARING END. 3 min.	THEME	
17. T. MONTHS HAD PASSED. 2 min.	Love in Arcady. Allegretto.	Wood
18. D. BATEESE FINDS WOMAN AT. 2 min. 30 sec.	Woodland Whispers. Allegro.	Von Blon
19. D. BATEESE AT CRUCIFIX. 2 min. 45 sec.	Prelude. Andante.	Damrosch
20. T. IT IS THE SPIRIT. 3 min.	Dramatic Tension No. 64. Andantino Con Moto.	Borch
21. D. GIRL FINDS BATEESE. 1 min. 30 sec.	THEME.	
CHARACTER.	Dramatic.	
ATMOSPHERE.	Canadian and Pastoral.	
MECHANICAL EFFECTS	Watch picture.	
SPECIAL EFFECTS	None.	
DIRECT CUES	None.	
REMARKS.	None.	

Your work may sound wonderful from your position in the pit, but how does it sound from the front of the house? Ask your manager—he knows.

• • •

Never rehearse new selections for the benefit of your patrons. They have paid to be entertained, not tortured.

• • •

You are paid to present the picture—to please your audience, not yourself.

Leaders' Service Bureau

Questions Answered—Suggestions Offered

Questions Answered—Suggestions Offered.

Q. CAN you tell me if Herman Rodeheaver, the singer, plays the slide trombone? We have had some discussion on the matter and are referring the decision to you.

A. I suppose you have reference to the gentleman who led the music in the Billy Sunday revival meetings. Mr. Rodeheaver plays the trombone and, as a matter of fact, used it in the services. Just at the present time, you may be interested to know, he is in New York on his way to France. He intends to lead the boys in singing at the meetings in the Y. M. C. A. huts and in the dugouts when the soldiers are resting at the front.

* * *

Q. I have played and sung Burleigh's compositions for some years. I have received great enjoyment and inspiration from them, but know nothing about the composer. I am told he is a colored man. Is that correct? Can you tell me something of his life?

A. Harry Thacker Burleigh, the negro singer and composer about whom you ask, is a very remarkable man and an honor to any race, colored or white. He was born in Erie, Pa., in 1867. He studied singing and sang in the church choirs of his native city. In 1892, through the kindness and aid of Mrs. MacDowell, he competed for and won a scholarship to the National Conservatory of Music. Anton Dvorak was at the head of the institution. Burleigh was indefatigable in his studies and paid his way by singing during his vacations. He also aided Dvorak by copying orchestral parts. Later he taught voice for two years at the conservatory. He has toured America and Europe in concert work, being especially famed for his interpretation of his negro melodies.

* * *

Q. I happened to notice in a back number of The Moving Picture World one of your answers to a correspondent promising him with names of non-union players. Will you give me the names of several first-class musicians for cornet, drums, 'cello, clarinet, flute and violin. I prefer women.

A. Our space does not permit us to give this very personal information. We answer here only questions that we feel will be of general benefit. Send us a more complete address and we will be glad to help you out of your difficulty in a personal letter.

* * *

Q. I take the liberty of writing to you introducing myself as a competent violinist and orchestra leader. I have been in my present position for several years, but feel that there is no chance for advancement here. Could you give me, in your Leader's Service Bureau, the address of a good theatre where my services would be appreciated? I have advertised in my union paper, but regret to state that I have not had any results.

A. We are always glad to do all we can for our brother musicians and hope they will feel free to put their problems before us. At present we know of no one needing the services of a conductor. When we do we will gladly write you. It is not at all surprising that you did not obtain results from an advertisement in your fraternal organ. It could not be anything but abortive, for it only reaches your brother musicians, who are doubtless also looking to better their condition and could not have any situation to offer. We are of the opinion that an ad among the classified ones in our department is what you need. It affords you an excellent medium of coming in contact with the exhibitor who needs a musician. This applies to a great many musicians who have written us to the same effect as you have done. If one has anything to sell, even time, one must bring it before the purchaser.

* * *

Q. I am an orchestra leader in a small town where union wages are low, and working hours long. To add insult to injury, we are forced to play in a pit having a cement floor. Of course you know what that means—instruments always out of tune, damp feet and continual layoffs for sickness. What should I do?

A. The expense of laying a board flooring over the cement would be small. Your house manager will doubtless be glad to have it done if the matter is presented to him in the right way. But if he refuses to do so you could do it and save the expense in doctors' bills alone. Besides, it creates a sounding board which enhances the general ensemble of the orchestra.

* * *

Q. The instrument that I have studied for many years is the organ. I believe I could make good in a picture house which contains a large one. Thus far I have been unable to obtain a hearing. I understand there is some objection to engaging Canadians in the States, although not of military age. Can you help me?

A. There seems to be a strong disinclination to accepting a Canadian for a position in the United States in view of the fact that the average American believes the fair dominion to be a wilderness inhabited only by the ignorant and the Indians. We lived there for several years. We know better and hope that our influence may be sufficiently strong to secure you what you desire.

* * *

Q. I have been a close reader of your Music Department and find it a great help. I fully agree with you that an orchestra should consist of only first-class men. We have had one of the best small orchestras in this part of the country for a number of years, but have lost a couple of our men on account of the war. We would like to know if you can supply us or put us in touch with a clarinet and flute player. As we have the only orchestra in the city our men can, if they wish, make considerable money with extra work which does not interfere with their playing.

A. We thank you for your kind words of encouragement, and assure you that our efforts are aimed toward the best possible service to the exhibitor and his orchestra leader. Regarding your request for a clarinet and flute player, we have our lines out for such instrumentalists as you mention. We hope to be able to give you the addresses of some good prospects in the near future.

* * *

Provost Marshall General Amends Ruling.

After considerable diversity of opinion regarding the "Work or Fight" law, subdivision C of section 121 K, selective service regulations, has been amended to read as follows:

"Persons, including ushers and other attendants, engaged and occupied in and in connection with games, sports and amusements, excepting owners and managers, actual performers, including musicians in legitimate concerts, operas, motion pictures, or theatrical performances and the skilled persons who are necessary to such productions, performances or presentations."

This amendment seems clearly comprehensable and there should be no further misunderstanding relative to the status of picture players. Musicians engaged in the theatres devoted to screen dramas receive the same recognition that orchestras enjoy in playing for vaudeville or legitimate concerts. And why not? Is not the form of entertainment equally important?

It strikes us that unless the musicians get together either in a fraternal body or a special union they are going to lose prestige and fail to gain that necessary recognition which will make for the betterment of conditions.

After all, that Picture Player's Club is not a bad idea and should receive some consideration for the mutual benefit of the "movie" musicians.

Sues Galli-Curci for Auto Injury.

Amelia Galli-Curci, grand opera singer, has been sued in the Supreme Court for damages, because her automobile ran down Benjamin J. Mendelssohn on July 16 last through the alleged negligence of the driver. This fact became known yesterday when Pauline Mendelssohn, mother of the plaintiff, was named by Supreme Court Justice Ford to bring suit in his behalf.—New York Times.

Shades of Mendelssohn! Oft has thy name been linked with operatic stars, but never in suits for damages, though frequently thou hast had good grounds.

Index to Cue Sheets.

Picture.	Producer.	Page.
"Changing Woman, The"	Vitagraph	1576
"Fires of Youth"	Universal	1576
"Friend Husband"	Goldwyn	1576
"Girl, Who Came Back, The"	Paramount	1578
"Hoosier Romance, A"	Mutual	1578
"In Judgment Of"	Metro	1578
"Inn of the Blue Moon, The"	Sherry	1580
"Johanna Enlists"	Paramount	1580
"Long Chance, The"	Universal	1580
"Power and the Glory, The"	World	1582
"Sauce for the Goose" The"	Select	1582
"That Devil Bateese"	Universal	1582

HONOR ROLL

"ROSES OF PICARDY"

By

HAYDN WOOD

Published by Chappell & Co.
New York

This beautiful song surely lends itself to screened action. It is sweet, catchy and wonderful as a theme. Just off the press, it should be welcomed by every musical director.

DIRECTOR

THEODORE MARSTON

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The Southern Feature Film Co.

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Featuring

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The Only Survivor of the
World's Most Noted Outlaws

THE "DALTON GANG"

I Will Now Consider Offers to DIRECT Other Feature Productions

THEODORE MARSTON

250 West End Avenue, Manhattan Beach, New York

Hale Hamilton,
Metro's newest star, whose first picture will be an adaptation of George Randolph Chester's popular novel, "Five Thousand an Hour."

Buck's Story, "Her Man," Leads Pathe September 8

ELAINE HAMMERSTEIN, in "Her Man," a six-reel special feature, picturized by John E. Ince from Charles Neville Buck's novel, "The Battle Cry," heads a notable program, which Pathe announces will be released the week beginning Sunday, September 7. It was produced by the Advance Motion Picture Corporation, and directed by Ralph W. Ince.

Who is the Phantom Rider in "Hands Up," the popular Pathe serial featuring Ruth Roland? This question, asked again and again, is repeated as the mystery deepens and the perils increase in the fourth episode, "The Phantom Trail," released September 8.

Toto, the versatile cinema clown-comedian, will be seen in one of the trickiest of these Rolin comedies, released by Pathe on September 8.

The Post Travel Series, released by Pathe on the same day, presents its thirteenth subject, "Georgetown, British Guinana."

"All for Liberty," the eleventh of the Official War Review, shows the great accomplishments of the Allies, and is a demonstration that the standard bearers of democracy are in it until a peace "with an irreducible minimum" has been gained. It is released on September 8.

"Hick Manhattan," a Rube Story.

It has often been said that New York City is the greatest rube town in America, and James Montgomery Flagg, in his first Paramount-Flagg comedy, "Hick Manhattan," released September 1, attempts to prove it. The story is about one Flo Donahoe, a pretty, but somewhat poverty-stricken, young dancer who, like thousands of others, has failed to make good in the great city.

The role of Flo is played by the noted Broadway beauty and Follies star, Peggy Hopkins, who will be remembered by film fans for her splendid work as the bride in the former Flagg series, "Girls You Know," while Olin Howland, well-known comedian of the stage and screen, plays the part of McGinty. Martin Justice directed the comedy.

Affiliated to Distribute "Lafayette, We Come"

THE Affiliated Distributors' Corporation announces that it has secured Leonce Perret's patriotic motion picture spectacle, "Lafayette, We Come!" for its initial production to be distributed by it under its co-operative booking plan. Although Adolphe Osso, business manager for the Perret productions, and C. C. Pettijohn, general counsel for Affiliated, commenced the deal several weeks ago it was not closed until a careful study and investigation of the Affiliated plan was made by the producing company. Last week, Mr. Osso, representing Leonce Perret, reported that the result of this investigation was favorable and indorsed by his principals.

Mr. Perret's offer of assistance in the staging of the production will undoubtedly add much to the presentation of the Broadway run, for which preparations are now under way and being rushed to completion. While the Broadway showing will be under the jurisdiction of the New York unit, Affiliated has put its entire organization at work to insure the success of its initial presentation. The date and theatre have not yet been decided.

A run of the production, similar to the Broadway run in New York, is planned by each of the Affiliated units in every big city.

In addition to the regular line of accessories and advertising material the Affiliated is preparing several exceptional and interest-compelling posters, also a special campaign book and exhibitors' advertising and publicity service department.

The War Exposition Committee of the American Defense Society, who had been negotiating with the producer for the past several weeks in an attempt to secure the production to aid in the celebration of the anniversary of Lafayette's birth on September 6, has accepted the Affiliated's offer to place it at the disposal of the committee on that day.

Select Reproduces Big Store.

A step from the usual paths in filming motion pictures was made necessary last week when Director Charles Maigne was forced to reproduce a section of the main floor of a big New York department store at the Paragon Studio in New Jersey, where one of Alice Brady's forthcoming Select Pictures is being filmed.

For the last several years department store interiors, railroad stations and other important interior work have been shot in the original, and it was not until the last minute that Mr. Maigne learned that it would be impossible to obtain the original interior he desired.

For two days the technical director busied himself taking measurements and learning the methods employed by the decorators and obtaining an identical list of the merchandise displayed in this section of the store. During this time, Mr. Maigne, himself, studied the characteristics displayed by the steady stream of shoppers and the girls behind the counters. It required several days to build the scene in the studio.

"The Hypocrites" Going Well.

Elizabeth Risdon's problem play, "The Hypocrites," is finding motion picture house managers fully alive to the importance of the star and the story, the latter being the screen version of Sir Henry Arthur Jones' well-known stage success. This much is evident from the business reported on this feature by General Film Company. The George Loane Tucker production of the film seems to be lending it additional interest.

Out of the more recent bookings, that of a six-day run at the Boston Theatre is recorded, as well as a similar run at Fay's, Providence. New England business on this picture is described as most gratifying. Similar popularity for it is chronicled in the New York City territory of General, with dates in Loew and Fox houses leading the list. The Chicago district shows up with important downtown and suburban dates, with an echo of the same condition in Cleveland and the surrounding country. General Film says "The Hypocrites" is one of the most satisfying releases it has handled in many months.

"His Wife's Friend" Is a Typical Sennett Comedy

HIS WIFE'S FRIEND" is the title of the latest Paramount-Mack Sennett comedy scheduled for release September 8, with Charles Murray, Wayland Trask, Gonda Durand and Harry McCoy as the leading comedians. From start to finish this comedy is said to be filled with mirth-provoking action.

The story of "His Wife's Friend" deals with a hairdresser who has a pretty wife and a dishonest partner. They get into numerous mixups and their troubles lead them into a gymnasium where a strong man gets into action with direful results all around. There are several remarkable tricks of photography employed in the development of the story, notably where an automobile climbs up the side of a building and comes down again without mishap. One of the most laughable scenes of the comedy is that of an automobile chase which may safely be said to be prolific of results in trick camera work which are truly astonishing.

A bit of genuine comedy is furnished by a trained parrot which plays a rather important role in the development of the story. Charles Murray appears as the hairdresser and Wayland Trask as the athletic instructor, with Gonda Durand as the wife and Harry McCoy as the partner of the hairdresser. Phyllis Haver and Myrtle Lind are also cast in important roles. Walter Wright directed .

Rosemary Thebe with Triangle.

Rosemary Thebe is the latest star that has been added to Triangle's players. Her first picture will be "Out of the Western Seas," a story built around a French-Canadian fishing village. Miss Thebe will be seen as an impulsive, wildly ambitious girl who, in her mad thirst for the vanities of life, brings near-ruin and destruction to those who love her.

Ethel Barrymore
The famous stage and screen star, now making a screen version of her stage success, "Lady Frederick," for Metro.

Scenes from "Hobbs in a Hurry," an American Film Production Starring William Russell.

Select Pictures Announces Output for New Season

SELECT announces its second series of star pictures for the season of 1918-1919. The names of Norma Talmadge, Clara Kimball Young, Constance Talmadge, Alice Brady and Marion Davies appear as the stars contributing to this series during the coming year. The list is to comprise eight pictures from each of the first four of these stars, and six pictures from Marion Davies. This makes a total of thirty-eight productions. Exhibitors who have contracted for Select stars series will receive these pictures, on a rough average, at something less than ten-day intervals.

Norma Talmadge's first picture in her new series will be "A Tale of a Forbidden City," from the pen of George Scarborough. Miss Talmadge and her director, Sydney A. Franklin, have been at great pains and expense to provide authentic and adequate Chinese settings for the story. A new leading man will be seen opposite Miss Talmadge in this piece in Thomas Meighan.

The second production will be David Belasco's great stage success, "The Heart of Wetona," also by George Scarborough.

Clara Kimball Young will begin her second Star series with a war play. This will be a tense, emotional drama laid on both sides of the Western front, and depicting a situation arising through natural circumstances in the prosecution of the war. Miss Young will play the part of a French girl whose presence behind the German lines becomes a matter of international concern. "The Road Through the Dark" is from the pen of Maude Radford Warren. The production will be started very soon at Los Angeles under Marshall Neilan. Jack Holt will appear as leading man. Second in Clara Kimball Young's new series will come an ambitious production of "Cheating Cheaters," Max Marcin's stage success.

Constance Talmadge provides the first attraction to be released by Select during the new season, as the first of her second series, "Sauce for the Goose," being released during the present week. Following this, she will be seen in another screen presentation of a successful comedy, "Mrs. Leffingwell's Boots." The play is by Augustus Thomas.

Alice Brady's first picture in her new series will be "The Better Half," and is taken from "Michael Thwaite's Wife," by Miriam Michelson. It is a story of twin sisters. Miss Brady, of course, plays both roles. John Stewart Robertson directed the picture. David Powell, Crawfurd Kent and W. D. Carleton are some of the supporting players.

Following "Cecilia of the Pink Roses," which is the first of Marion Davies' Select pictures, this star will be seen in "The Burden of Proof," which has just been finished under the supervision of Julius Steger. It is an international romance of today. The picture has a flavoring of war activities, but contains no actual scenes of the war. The supporting company contains L. Rogers Lytton, John Merkyle and Eloise Clement.

In addition to the productions in its second star series Select will release during the coming year a number of special features, announcement of which will be made through the usual channels.

The Select management desires to call attention to the fact that all of its announced productions are new pictures. There are no reprints or reissues included in the list.

Italian Consuls to Push "Italy's Flaming Front"

THE First National Exhibitors' Circuit, through an arrangement with Lieutenant M. M. Prochet, of the Italo-North American Commercial Union, has secured the co-operation of the Italian consuls in all the principal cities of the United States to assist in every practical way in arousing the interest of the entire Italo-American population of the United States in the countrywide exhibition of "Italy's Flaming Front," the impressive six-reel war spectacle which was released August 26. The exhibitors who have booked this picture are therefore guaranteed splendid co-operation from a source that is ordinarily beyond their command.

"There are in the United States and its territories forty-eight official representatives of Italy," said Lieutenant Prochet, "and motion picture exhibitors who intend to show 'Italy's Flaming Front' in their theatres can be assured that they will be accorded every facility of courtesy possible by our consuls to make the presentment of the film a real success.

"The purpose behind the American exhibition of 'Italy's Flaming Front' is primarily to show the work that our army and navy is capable of in holding back the Hun and to arouse the interest of Americans generally in Italy's war aims.

"The mere knowledge that America is now actively engaged in the war has increased the morale of the Italian forces 25 per cent., and as American troops are added to our own lines this increase in fighting power is bound to advance by leaps and bounds. It will undoubtedly prove of wide interest to the Americans to see with their own eyes the work which Italy has accomplished in the field, on the sea and in the air, and will increase the mutual respect and admiration of the two countries for one another.

"While active participation in film forces may be somewhat out of the ordinary run of events in the offices of most of our consuls, exhibitors need have no hesitation in asking any assistance that may seem desirable to them in order that the subject may be viewed by the greatest number of people in the shortest space of time."

Telegram Cameraman Gets Air Views of Washington

WASHINGTON, the war capital, as seen from the sky, photographed from an aeroplane for the first time—and possibly for the only time—is presented in the Screen Telegram, Number 51, released by Mutual Film Corporation.

The pictures were made by J. Thomas Baltzell, Washington camera correspondent for the Telegram. Besides carrying decided thrills for the spectator they are a demonstration of the daring that so often characterizes the work of news reel photographers in war work.

The picture is clear, clean-cut and interesting. It shows Lieutenant Howard F. Tilson of the Aerial Corps thoroughly inspecting his aircraft, tuning up the engine and trying out controls previous to this flight. Splendid close-ups are given of parts of the machine, Lieutenant Tilson and mechanics at work.

Mr. Baltzell with his camera already set for action is photographed and the airplane leaves on its journey. At a speed of about 120 miles an hour it skims along, leaving the ground, and crosses the historic Potomac River. An exceptional view of the topography of Washington is given in which the government buildings are easily picked out. The airplane with its recording camera circles the historic Washington Monument and flies around and above the dome of the Capitol itself.

The Washington pictures are being given a special run for a week at the Strand Theatre in New York and at many other representative metropolitan houses.

"Love's Law" Release Date Changed.

Owing to a change in schedule of subjects "Love's Law," Gail Kane's first special production, will be released by Mutual September 15. The picture is finished and the prints are in Mutual exchanges together with paper, press matter and special advertising aids.

Miss Kane is at work on "The Daredevil," the release date of which has not yet been set.

"Love's Law" is a thorough Kanesque production in which Miss Kane plays the role of an American born Polish girl. Supporting her in the production are Courtenay Foote, Reed Hamilton, Frederick Jones, Augusta Perry, Walter Deming, Matilda Baring and Emil LaCroix.

Warner Draws Timely Moral from Vogue of "Crusaders"

"PERSHING'S CRUSADERS" has brought motion pictures into new environments, according to Albert Warner, supervisor of contracts for the Government's first official feature film. "Mining operators have brought this picture into remote regions and played it at their isolated mining camps where formerly motion pictures were unheard of," Mr. Warner said the other day. "Ministers in Los Angeles and elsewhere have used 'Pershing's Crusaders' as a topical theme for powerful sermons. And these sermons were 'for' and not 'against' motion pictures.

"Newspapers that formerly devoted merely a few lines to films have liberally donated many columns and pages to the Government feature, which has thus broken the ice for other cinema productions.

"Y. M. C. A. headquarters, churches, schools, universities, and town halls in small towns that motion pictures had never invaded before have been visited by 'Pershing's Crusaders,' which has registered heavily in every instance and convinced lukewarm patrons of the films that the silent drama fills a real need in life.

"Halls have been created and projection machines installed in munition factories, cantonments, etc., where 'Pershing's Crusaders' has made history on its own account.

"In the far distant posts of Northern Alaska, 'Pershing's Crusaders' has blazed a new trial for motion pictures across countless miles of snow and ice.

"In fact, a stanch new clientele has been won over for motion pictures, and these thousands of new friends, difficult to reach in any other way, will mean much to this industry."

"Man of Power" Is Big Farnum Story.

HAVING completed three big Western pictures in succession, William Farnum, the Fox star, is now working on a production which is considerably different from any he has ever done. The picture is named "The Man of Power," and some of the scenes are laid on board ship and on a desert island.

Written by Frank Lloyd, Mr. Farnum's director, "The Man of Power" has its locale in London, New York, aboard ship, and on the desert island upon which Mr. Farnum and other passengers of the ship are washed after the vessel has been wrecked in a storm.

Scenes of power are contained in the production. Three thrilling fights between Farnum and his enemy furnish exceptionally strong moments in "The Man of Power." One of these fights occur in London, the other on shipboard, and the third on the desert island. In filming the production, it is understood, Director Lloyd has achieved several remarkable scenic effects, one in particular being that which shows the ship wrecked in the storm at sea.

Arthur Werner Starts on Trip.

As special representative for the Producers' Distributing Corporation, launching twelve special productions for the coming year, beginning with Evelyn Nesbit in "Her Mistake," Arthur M. Werner has started on an extended tour which will keep him on the road for several weeks. With St. Louis as his first stop, his intinerary includes Kansas City, Omaha, Minneapolis, St. Paul, Salt Lake, Denver, Seattle and San Francisco, from which city he will return to the home office by way of the south, making stops at Los Angeles, New Orleans and Atlanta.

Producers' Distributing Corporation representatives in each of these cities will have an opportunity of going over the unusual phases of the new Frank Hall plan with Mr. Werner, with a view to adapting the $10, $20 and $30 per day policy to their particular territories in the most equitable manner. Mr. Werner still retains his interests in the firm of Abrams & Werner.

Scene from "A Nymph of the Foothills" (Vitagraph).

Caruso's Second Is of a Musical Italian Prince

CARUSO has started his second Artcraft picture at the Fifty-Sixth street studio of the Famous Players-Lasky Corporation. Edward Jose, who supervised the production of "My Cousin," the first Caruso picture, is again directing the famous operatic star. Margaret Turnbull, who wrote "My Cousin," is the author of the new vehicle which is being filmed under the working title "Prince Cosimo." It is the story of an Italian prince who loves music better than titles and a certain woman more than money. He renounces all his princely rights, titles and lands in order to marry this woman, but she turns out to be a mere adventuress who is marrying him only for his money and title and the position which she expects they will secure for her.

The story is said to abound in heart-interest, and the character which Caruso portrays is said to have been drawn with a fine appreciation of the temperamental attributes of the star, giving him an opportunity to reveal his histrionic talent in full measure. The cast has not yet been completed, but it is expected it will contain several of those who appeared in the first Caruso picture.

Allied Armies Co-operate in Making "Common Cause"

THROUGH the co-operation of the British-Canadian Recruiting Mission, under whose auspices J. Stuart Blackton is producing "The Common Cause," a super-feature to be distributed by the Vitagraph Company as a special in eight reels, thousands of feet of official Government film will be placed at Commodore Blackton's disposal for him to select the scenes which he wishes to incorporate in the action of the photoplay.

This footage, made at the front under supervision of officials of the Allied armies, will include various activities of the troops, preparations behind the lines, scenes of life in the trenches "over there," aeroplane activities and battle scenes introducing all the latest implements of modern warfare. The film turned over to Commodore Blackton will be of the very latest production possible, including activities up to the date necessary to ship it to him for last minute insertion in "The Common Cause."

These scenes will be in addition to the various war incidents in the story, which the producer has staged in the big French village setting in Brooklyn, constructed for this purpose. These incidents introduce 250 marines who were detailed for work on the "location" by officials of the Marine Corps; the Scottish-Canadian Piper Band, a detachment from the American Tank Corps stationed at Gettysburg, and prominent officers of the Allied armies, who figure in the recruiting scenes.

"The Common Cause," which is an elaborated adaptation of the play by J. Hartley Manners, Ian Hay (Major Beith) and Percival Knight, is Commodore Blackton's most ambitious production, and will doubtless surpass in popularity his previous war spectacles, "The Battle Cry of Peace" and "Womanhood, the Glory of the Nation." It is scheduled for early fall release.

Canada Anticipates "Common Cause."

On his return to New York from Canada last week, a representative of the British-Canadian Recruiting Mission, under whose auspices J. Stuart Blackton is producing "The Common Cause," declared that all Canada is looking forward to the exhibition throughout the country, of this special war production.

"'The Common Cause' is being widely heralded in Canada," said Mr. Blackton, "and all the Canadian newspapers are directing attention to it. Its theme, which is the bringing together of all the allied nations, and its aim to aid recruiting in all branches of the service, have aroused the interest of editors, military associations and various public-spirited men and organizations in Canada who are anticipating the film as a potent force in stimulating the work of winning the war and crushing Hun propaganda, at the same time providing the entertainment so essential for a people at war."

Two Fox Pictures in Close Race.

AN interesting race is reported from the Fox offices. It is between "Les Miserables," the William Farnum picturization of Victor Hugo's novel, and "Cleopatra," the Theda Bara production of the life and loves of the siren of the Nile.

Both these pictures were shown by William Fox as special attractions and only recently were put on an open booking basis. The prestige which the pictures established during their showing by Mr. Fox gave them a great advantage when they were released.

At first "Cleopatra" seemed to have a slight lead in the contracts sheet which forms the daily thermometer in the Fox offices. But gradually "Les Miserables" crept up on its rival, and now the two pictures are running neck and neck.

Scene from "The Secret Code" (Triangle).

"The Secret Code" and "Mystic Faces" Lead Triangle

ADELA ROGERS ST. JOHNS wrote "The Secret Code," which is offered as the first release on Triangle's program for September 8. J. Barney Sherry will be co-starred with Gloria Swanson, under the direction of Albert Parker, in this production. "The Secret Code" is heralded as a psychological drama of married life, and presents Miss Swanson in the role of a neglected wife. Mr. Sherry is the husband, a Senator, who marries this girl fifteen years his junior. They love each other greatly, but the difference in their ages proves a factor in their misunderstandings. Catherine Carr wrote the scenario, and Pliny Horn was the cameraman.

Those who enjoyed Jack Abbe, Triangle's clever little Japanese star, when he appeared last spring with Jack Livingston and Maud Wayne in "Who Is to Blame?" will welcome his return as a Triangle featured player in "Mystic Faces," the second release for the week. He was co-author of this production with E. Magnus Ingleton.

The story tells of a little Jap, Yana. Gifted with a fertile imagination and filled with all the romantic mysticism of his mother country he suddenly becomes the centre of a thrilling adventure brought about by the smoking of a strong cigar. E. Mason Hopper directed the production, with Clyde R. Cook at the camera. In the supporting cast are Clara Morris, Martha Taka, Larry Steers, Liu Chung, M. Seki and many others, not to forget Yamgi, a canine prodigy.

"Love's Pilgrimage" is Next Brockwell.

Having completed "The Strange Woman," Gladys Brockwell, the Fox star, has begun photographing a new play, "Love's Pilgrimage," at Hollywood. The story was written by J. Grubb Alexander and Bennett Cole, and has a gypsy setting.

Miss Brockwell is working under the direction of Edward J. LeSaint, this play being the eighth that Mr. LeSaint has done for William Fox.

Principals in the cast of "Love's Pilgrimage," besides Gladys Brockwell, are William Scott, Wedgewood Nowell and Edwin H. Wallock.

Good Cast for Hamilton Story.

A brilliant cast has been assembled by Director Ralph W. Ince to support Hale Hamilton in his initial Metro starring vehicle, "Five Thousand an Hour," the screen version by June Mathis, of George Randolph Chester's story. It is being directed by Ralph W. Ince, assisted by William W. Cohill.

Lucille Lee Stewart will be seen opposite Mr. Hamilton in the part of Constance Joy. The part of Loring, the lawyer, will be played by Robert Middlemass. Florence Short, a gifted young actress well known to Metro patrons, plays Polly Parson, the girl friend of Constance.

Robert Whittier has been cast as Jim Collaton, a blackmailer. Warren Cook will be seen as Courtney, a real estate promoter. Charles Edwards plays Boise, a railroad president. The two important parts of Col. Bouncér, a manufacturer, and Paul Gresham have been intrusted to William Fredericks and Gilbert Douglas.

Green Talks of Reissues and of the Reasons Why

A PICTURE you have never seen is as new as a book you have never read." This catch-phrase, according to Walter E. Greene, Managing Director of the Famous Players-Lasky Corporation, in Charge of Distribution, tells the story of the Success Series of photoplay masterpieces which have stood the test of time and which will be released, one each week for one year, beginning September 1.

"In releasing these masterpieces of the screen a second time," said Mr. Greene, "we believe, we are gratifying a public desire, just as producers of plays have been doing, when they have been putting out great stage successes of other years. A play is produced in New York one season, and it is so good that it runs perhaps for a year. Later it tours the country. Suppose, when it reaches a certain town, it is seen by ten per cent. of the people there. If it is especially good, that ten per cent. will want to see it again, and the other ninety per cent., having heard so many good things said about it, will wish they had seen it. So it is good for a return engagement, and another and another. They don't ask, 'Is this a new play?' They want to see it, because they know it is a good play—because, if they have not already seen it themselves, they know it must be good, because everybody else is talking about it."

Love and Elvidge in "Quickening Flame."

Montagu Love and June Elvidge are to be co-starred by World Pictures in "The Quickening Flame," an original story by Elizabeth R. Carpenter, and made into scenario form by Giles R. Warren. Travers Vale will direct the picture. The filming of this story began on Monday last at the World studio at Fort Lee. This will be the first picture in which Mr. Love and Miss Elvidge have co-starred in over a year.

Flora Zabelle Supports Friend Mabel Normand

UNUSUAL interest is attached to the announcement of the cast supporting Mabel Normand in her newest Goldwyn picture, "A Perfect 36," by Tex Charwate, now in the course of production. Not only have the best players obtainable been requisitioned to add their funmaking to the inimitable talents of the star, but the presence of one of them bears a relation to the affections of Mabel Normand never before found in her associate players.

The artiste in question is Flora Zabelle, who, as almost everyone know, is Mrs. Raymond Hitchcock in private life. Although she has appeared but little in the silent drama, she has been much a friend to Mabel Normand for a number of years. Miss Zabelle and her husband have been the guardians of Mabel Normand, so to speak, and have advised her in regard to all her business affairs since they met on the Coast.

For a long time the Goldwyn star has wished to be aided in her productions by the beauty and ability of Flora Zabelle, but not once has there been a role which seemed quite suited to the talents of her friend. Once she read the scenario of "A Perfect 36," Mabel Normand exclaimed, "Why this is just the part for her if I can only persuade her to do it!" Whereupon she brought her well-known powers of coaxing to bear, and before long had the piquant Zabelle's consent. Now Mabel Normand is happy beyond words.

As her leading man the star again has Rod LaRocque, whose excellent work in "The Venus Model" created favorable comment when he made his debut in Goldwyn Pictures.

Others are Leila Roner and the comic, Nathaniel Sack, whose pronounced type guarantees many laughs, and who also appears for the first time in Goldwyn productions.

Director Works Nutty Idea.

Anna Q. Nilsson is fond of almonds, and thereby hangs the story of a shell game. When Miss Nilsson decided that the dressing room assigned to her in the Metro studio lot wasn't quite large enough, she rented a bungalow across the street, primarily to have more elbow room and secondarily so that she could have the enjoyment of "dolling up" the tiny abode with all the feminine touches she loves to impart with her own dainty hands.

The result was that she soon had the cute little place so nifty that she just couldn't keep away from it. In consequence, while she was needed on the studio stage to work in scenes, half the time she couldn't be found.

Somebody told Assistant Director Dorris about Miss Nilsson's penchant for almonds. He bought a lot of them and filled his pockets.

The next time he saw Miss Nilsson covertly starting for her bungalow, he stopped her and asked if she wouldn't have a handful of almonds. Of course she would, and by the time she had finished eating them she was still on hand for her scene.

Theda Bara Begins "The Siren's Song."

Theda Bara has begun work at Hollywood on "The Siren's Song," a drama which, it is said, gives Miss Bara opportunities for work considerably different from that which she has been doing.

The picture is being directed by J. Gordon Edwards. The story and scenario were written by Charles Kenyon, author of "Kindling" and other well known stage successes. A large and notable cast has been chosen. "The Siren's Song" is the thirty-fifth picture which Miss Bara has produced under the Fox banner.

Gerard Picture At Camp Meade.

Gerard's "My Four Years in Germany" was shown to a thousand or so men at Camp Meade in the Young Men's Christian Association Hall on Friday, July 26.

"Over the Top's" Hero, Arthur Guy Empey, in Khaki

ARTHUR GUY EMPEY, star of Vitagraph's "Over the Top," and one of the best known soldiers the war has produced, has enlisted as a private in the Tank Corps of the army and is now in training at Fort Slocum. Later he will be sent to Camp Colt, Gettysburg.

Empey recently was awarded a captain's commission in the army for special recruiting service, but before he could get to work it had been determined by the War Department to abolish volunteer enlistments and make the draft ages from 18 to 45 years. Empey's value was thus automatically curtailed and he was given an honorable discharge from the army. Within a few days he received a letter from the White House signed by Joseph P. Tumulty, secretary to the President, stating the reason for his discharge, and informing him that the Secretary of War saw no reason why he should not enter the army in the ordinary way and win a commission for himself by merit.

Mr. Tumulty also stated that there was a sound rule now in force in the army which prohibits granting of commissions except where earned by service.

Empey immediately applied for permission to enlist in the Tank Corps and this was granted by the War Department. He arranged his affairs at once, enlisted in the service on Friday, August 24, at New York, and on Monday entered the camp at Fort Slocum.

Empey's enlistment in the army as a private is another instance of the little fighter's grit and determination, and another chapter in a brilliant military record. Empey enlisted in the United States Cavalry and served six years, leaving with the rank of sergeant major. Later he served in the National Guard ranks of New Jersey and New York and then enlisted as a private in the Royal Fusiliers of London. He was wounded seven times in action and was promoted to a sergeantcy, being invalided home with the rank.

Empey's work for the Liberty Loans, the Red Cross and various war funds is well known in this country. The total amount of money raised by him in his various campaigns is in excess of $14,211,000.

The enlistment of Empey calls attention to the fact that the two leading characters of "Over the Top" are now wearing the uniform of Uncle Sam, James Morrison having gone into service immediately after the Vitagraph special was completed. Morrison shared honors with Empey as the coward in "Over the Top," and his performance is one of the outstanding features of the big production. He is believed to be in France now, and Empey probably will be with him there in the near future.

Some Cut-Up Is "Peck's Bad Girl."

Mabel Normand is called upon to do a lot of underground work in "Peck's Bad Girl," her newest Goldwyn pictures, by Tex Charwate, for many of the picture's thrilling scenes are laid in a cellar. But that doesn't keep a seasoned star like Mabel Normand from doing the best work of a long career.

"Peck's Bad Girl," while bubbling with situations to which only Miss Normand's style of comedy could do full justice, is not without its tense moments, and they confront the Goldwyn star underneath the shop, where, as Mabel Penelope Peck, she is employed as milliner's assistant. In the early scenes of the play all Yaptank is stirred by Mabel Peck's pranks. When she wasn't breaking store windows and running off with the delicacies she extracted from them she was causing fat men to flop ungracefully on the sidewalks or filling women's sunbonnets with crackers, or anything else she could lay her hands on.

Scene from Maurice Tourneur's Production, "Sporting Life."

Pathe to Release Western Photoplay's Baird Serial

PATHE will release "Wolves of Kultur," the fifteen-episode serial produced by the Western Photoplays, Inc., with Leah Baird as the star and Sheldon Lewis as a featured player. This fact was established by an announcement just sent out by Paul Brunet, vice president and general manager of Pathe Exchange, Inc. It will be remembered that several weeks ago the Western made the statement that they had arranged for the distribution of the serial, but the name of the distributing organization was kept secret until now. The first episode will be released October 13.

"Wolves of Kultur" not only possesses a strong title, one that in itself is a box office attraction, but has a story that is timely, powerful and strongly dramatic. It deals with the activities of a body of German propagandists and spies domiciled in the United States, and stopping at nothing to further their ends. Miss Baird plays the part of a girl whose uncle falls victim to their murderous methods and who then devotes her whole time to running them down. Sheldon Lewis is a private investigator whose personal investigations cause him t be continually involved in the same trails which Miss Baird is following. Charles Hutchison is the young man who escapes from the band of spies through the assistance of Miss Baird, and from then on is her devoted follower and aid. Mr. Hutchison, by the way, shows himself in this serial to be a stunt man extraordinary. He shows himself to be not only a most likeable hero, but an athlete of surprising ability. He is considered a "find" by those who have seen the serial.

Leah Baird.
In "Wolves of Kultur."

With the exception of a few scenes only, "Wolves of Kultur" has been completed. Thus a very great advantage has been gained at the start. It is expected finished prints of at least the first five episodes will be delivered to the various Pathe exchanges before release date. Thus exhibitors will be enabled to get an excellent idea of the character of the story and quality of the production before the public exhibition of the first episode.

An extensive line of advertising and publicity helps has been prepared for exhibitors' use. There will be one, three and six-sheet posters for each episode, and a striking twenty-four sheet. The Pathe twenty-four on "Hands Up" has been very much admired and is on exhibition in the Metropolitan Museum of Art in New York. It is promised the twenty-four sheet on "Wolves of Kultur" will be equally striking and original.

Not only has great care been used in the editing and titling of the serial, but, in addition, the titles of the various episodes have been chosen with a regard for their appeal and fitness. The first is called "The Torture Trap"; the others are: "The Iron Chair," "Trapping Traitors," "The Ride to Death," "Through the Flames," "Trails of Treachery," "The Leap of Despair," "In the Hands of the Hun," "The Precipice of Death," "Within the Web," "When Woman Wars," "Betwixt Heaven and Earth," "The Old Glory Girl," "The Tower of Tears" and "The Reward of Patriotism."

The keynote of the serial is "thrills." Director J. A. Golden is said to have spared no effort or expense to fill each episode with them.

Louise Huff in "The Crook of Dreams."

Louise Huff begins her fourth picture for the World Company next Monday at the studio at Fort Lee, when "The Crook of Dreams" will be put in work. Miss Huff will be directed by Oscar Apfel, and Frank Mayo has been selected as her leading man.

Scene from "Ashes of Love" (Graphic).

Painter Tauszky Will Enhance Art in Metro Subjects

MAXWELL KARGER, Metro's studio supervisor, has engaged the well known portrait painter, D. Anthony Tauszky, whose art, it is expected, will add further to the beauty and effectiveness of Metro pictures. D. Anthony Tauszky will provide, by means of interpretative paintings, a further stimulus to the imagination of the spectators, giving a scope and breadth that can be happily combined with the more detailed action photographed by the camera.

A definite instance of this will shortly be seen in "The Silent Woman," a Metro feature starring Edith Storey. The scene is laid for the most part in the North woods. Vivid action scenes, directed by Herbert Blache, carry the story along. In addition, the spectator is given the impression of the greatness and dignity of the North country, the timberlands, the logging and the lumber industry, by means of the artist's introductory title-sheets. Mr. Tauszky has also used his genius in portraiture by painting a picture of one of the leading players in "The Silent Woman," the portrait being closely connected with the plot of the photodrama. Lilie Leslie is the player in question, in the role of Mary Lowery, the wife whose memory is enshrined in the heart of her husband after her death.

D. Anthony Tauszky has exhibited frequently in the Paris Salon and in the New York Academy. He has painted people prominent socially and in political life, both in America and Europe.

While Mr. Tauszky has achieved some of his greatest successes abroad, where he painted portraits of Countess Tolstoy and other prominent persons, he is American born, and received his first art-training at the old Metropolitan Museum art school in New York.

Mr. Tauszky will also contribute special art-titles to Mme. Nazimova's forthcoming Screen Classics, Inc., feature, "Eye for Eye," and is now making a study of the Henri Kistemaecker's play, "L'Occident," from which it has been adapted, for that purpose.

Thirteen Means Much in Pershing's Life.

General Pershing just doesn't care a continental Potsdam about superstition. Here's the proof: There are thirteen letters in the name of John J. Pershing. Moreover, the American leader's birthday this year falls on Friday, September 13. General Pershing, on that fateful day, will be 58 years old—and five plus eight is 13!

But worse, and more of it! September 13, his birthday, has fallen on Friday eight times in the General's life. In 1861, his first birthday was on a Friday. Friday, the 13th, butted in again when Pershing was seven years old, when he was eighteen, when he was twenty-nine, thirty-five, forty-one, forty-seven, and now, when he is fifty-eight.

Now in the face of all these things, you'd naturally suppose that a motion picture producer would hesitate about issuing a film on General Pershing. Not William Fox! That producer has made a big picture, called "Why America Will Win," based on the life of General Pershing. As a compliment to the American leader, Mr. Fox has arranged that the picture will be shown by a number of theatres throughout the country on General Pershing's birthday.

On the same day, the 32,000-word serial story of General Pershing's life, which was prepared by the Fox corporation after months of investigation, will begin publication in more than 100 of the leading newspapers of the country.

"Treason" Has Patriotic Theme.

A strong patriotic theme runs through the story of "Treason," the Edna Goodrich special production which will be released by Mutual in early autumn. It handles in a rather unusual manner a story in which is worked out a love problem, as well as a timely patriotic strain, the combination of which gives the production an out of the ordinary turn.

The story was written by Harry R. Durant. The scenarioizing is the work of J. Clarkson Miller. Burton King directed and has achieved an artistic as well as a graphic piece of screencraft.

Assisting Miss Goodrich in the interpretation of "Treason" are Howard Hall as the husband, Mildred Clair in the part of the child, Clarence Heritage who plays the part of the government agent, and Stuart Holmes in the role of Herr Graff von Aachen, the German spy.

Ethel Clayton in World Drama.

Ethel Clayton makes her last appearance in World Pictures in "A Soul Without Windows." This five reel feature will have its first public presentation on September 30, on which day it will be released. The story was written by Julia Burnham and directed by Travers Vale. Supparting Miss Clayton are such prominent actors as Frank Mayo, Eugenie Woodward, David Davies, Gus Pixley, Pinna Nesbit and Jack Drumier.

Storm Scene in Bluebird.

What is believed to be one of the greatest storm scenes ever filmed is one of the spectacles in "The Brazen Beauty," Bluebird's release for September 9. Priscilla Dean is the star.

Will Rogers Just Fits "Laughing Bill Hyde"

REX BEACH'S description of Alaska in his famous story, "Laughing Bill Hyde," is true-to-life and unparalleled, according to hundreds of prospectors who were up there in the days when gold strikes came fastest. And the author was in the Klondike, too, in seach of adventure, wealth and inspiration, so there is no one who knows that remarkable country better. He told only facts in describing it.

When Goldwyn broached the subject of picturizing "Laughing Bill Hyde" the author readily consented, but stipulated that the Alaska of his production be the one he knows and not one patterned after motion picture productions of the gold land that have led many to believe that the Klondike was the mecca for thieves and murderers; that diggers for gold worked during the day and lost their possessions in barroom brawls at night; that a good woman was unknown in the territory. All of which is disproved in the Rex Beach-Goldwyn version of Alaska.

The famous author collaborated on the scenario and supervised every detail of the "Laughing Bill Hyde" picturization just as he did in the production of his two previous motion picture successes, "The Auction Block" and "Heart of the Sunset."

It was when selecting a cast for the picture that Rex Beach exercised unusual care and good judgment. For the leading masculine player he sought a man like those who inhabited the rich spots of Alaska in its heyday. Always an admirer of Will Rogers, the famous whip and lariat thrower, featured in Ziegfeld's "Follies," Mr. Beach saw in the husky product of Oklahoma the man who typified the Alaska gold hunter of '98. The author sought out Rogers, and, after a day of coaxing, the actor consented to take the part.

"I know I won't be a bit o' good as a movin' picture actor, but I'll take a chance if you want me," Rogers said.

Novels and Plays Continue to Grow in Public Favor

PROBABLY there will be more stage successes and dramatized novels made into film during the 1918-19 season than have been shown in all of the previous history of the motion picture industry. William Fox, as an illustration, has announced a list of such productions that is considerably more than equivalent to his whole previous output of this class of plays. He has committed himself definitely in public statements to the continuation of such a policy throughout the year, and other producers, in greater or lesser degree, have done likewise.

According to his publicity department, Mr. Fox intends not to confine this type of production to any one brand of pictures, but to make it a definite and fixed general policy. In furtherance of this idea, he announces that Virginia Pearson, one of the stars in his Excel Pictures series, has commenced the filming of a dramatization of "Buchanan's Wife," a novel written by the late Justus Miles Forman. This author, it will be remembered, was one of the victims of the Lusitania, on May 7, 1915, and at the time of his death, held high rank among America's successful writers.

A long list of other important novels and plays has recently been acquired by Mr. Fox for film presentation, and it is reported that negotiations are pending for several more. Four of Zane Grey's Western stories are on the list, two of Charles Alden Seltzer's novels, and several others. The Grey stories probably will be released in the Standard Pictures classification, the Seltzer novels as Victory Pictures and "Buchanan's Wife" as an Excel. The latter series also will start with a Peggy Hyland production that is a dramatization based on the theme of a world-famous song, "Bonnie Annie Laurie."

Goldwyn Offers Five Productions for September

FATES and the calendar give Goldwyn Pictures five releases in the month of September, as the company's first contribution to its schedule of in excess of fifty productions annually. Following the successful first Geraldine Farrar production, "The Turn Of the Wheel," which scored an instantaneous success in the sixty larger cities of the country last week, comes the second Goldwyn production with Mabel Normand as the star. The story is "Peck's Bad Girl"—just the kind of story that millions of Miss Normand's admirers have been hoping Goldwyn would make with the rollicking little star.

"Peck's Bad Girl" is unquestionably the most successful picture Miss Normand has ever made, and in it she returns to the field of broad comedy, in which delightful work she has no screen rival. So many persons wrote asking Miss Normand why, for a change, she did not return to the kind of stories in which she gained world-wide fame, that their desires were not to be denied. Charles Giblyn has directed with her in a way that will bring cries of delight from top balcony to orchestra pit in every theatre in which Mabel Normand as the incorrigible Minnie Peck is seen.

Tom Moore could not have asked or wished for a more successful picture than Goldwyn has given him as the mark of elevation from leading man to stardom. His first production is "Just For To-Night," a speedy, full-of-action-and-zest romantic drama with a lively mystery, a beautiful young leading woman, Lucy Fox, and a cast that has caught the spirit of the story completely. This production, also directed by Mr. Giblyn, will be released September 16.

When picture audiences see Madge Kennedy in the week of the twenty-third in "The Kingdom of Youth," there will be many to exclaim that Miss Kennedy is becoming more delightful and pleasing with each picture. This is true, but it can also be said in behalf of her story that "The Kingdom of Youth" is by all odds the best story that this lovely star has had since she deserted the stage for the screen. This production was directed by Clarence G. Badger and for months to come it will be hailed with approval throughout the country.

The fifth and last production sponsored by Goldwyn in September is the first of the Rex Beach productions of the new season, "Laughing Bill Hyde," aptly announced as a drama of redemption, and bringing to the screen one of the best known of this popular author's characters portrayed by the famous wit and lariat thrower, Will Rogers, known in every part of America. Rogers is the liveliest and most famous Texan who has ever won nation-wide fame in the theatre, and he is beyond question one of the great discoveries of the screen in the past five years. This production was scenarioized jointly by Mr. Beach and Willard Mack, and Mr. Beach says without reservation that Mr. Mack has made the most powerful scenario ever written for a Rex Beach story. Hobart Henley is the director of "Laughing Bill Hyde."

Goldwyn's first October release gives Mae Marsh her first screen story of the new season, "Hidden Fires," likewise directed by Mr. Henley. Here once more is the star at her wistful best in a romantic drama of tremendous heart appeal—a picture to delight her followers who rated "The Cinderella Man" and "Polly of the Circus" as marking new steps forward in the growth of this beloved girl.

Vitagraph Starts Shipping First "Big V Special"

SHIPMENT of prints have been started on the first of Vitagraph's "Big V Special" comedies, the new two-reel feature comedy unit which the company will add to its service September 16.

"Misfits and Matrimony," featuring Earle Montgomery and Joe Rock, will inaugurate the releases, and it is declared by Vitagraph to be the fastest and cleverest comedy this popular team has produced for the company.

Vitagraph reiterates its statement that these new two-reel humorous subjects will live up to their name, "Special," in every respect. The comedians who appear in them are enthusiastic over the lengthening of their subjects, and this enthusiasm is reflected by exhibitors, for it was in response to requests for "real feature comedies in two reels" that Vitagraph changed from one to two reels.

The regular Big V releases in one reel will continue until the last week in September. Last week the Rialto Theatre, New York, and Graumann's new million-dollar theatre in Los Angeles were among the big houses using these pictures.

"Road To France" Breaks Print Records.

The demand for pre-releases on the forthcoming World Picture, "The Road to France," have assumed such proportions that it has been found necessary to order from the laboratory sixteen more prints, than this company has ever issued before. The subject matter of this picture is unusually timely, dealing, as it does, with the gigantic efforts of this country to provide sufficient shipping to meet the demands of General Pershing, both as regards men and food together, with adequate munitions to make the drive to Berlin.

Matching Fact with Fiction.

Press dispatches recently told of the killing of a number of Germans by Canadian troops on the Western Front through the use of a clever ruse. The Canadians, finding a stray pig, tied a rope to one of his legs and let him wander about in No Man's Land in full sight of the Germans. The Germans, hungry for some real food, forgot their usual caution, and raised their heads above the trench. They were greeted with a hail of rifle bullets from the Canadians, many being killed.

This incident in real life has been used as the basis of the plot of the latest Mutt and Jeff Animated Cartoon, "At the Front." Mutt conceived the idea of using a live pig for bait, but he differed from the Canadians in that he put his little pal, Jeff, inside the pig skin.

While Mutt was waiting for action he fell asleep only to be rudely awakened shortly afterward by a commotion near where he was taking his snooze. He looked up and found little Jeff marching in a big bag of prisoners at the point of the bayonet.

Madge Kennedy as Joan of Arc in Goldwyn's Liberty Special.

Madge Kennedy in "The Kingdom of Youth." **Tom Moore in "Just for Tonight."**

Stars and Scenes from Two Goldwyn Pictures.

Scene from "A Soul Without Windows" (World).

Vitagraph Names First New Blue Ribbon Features

VITAGRAPH last week announced the first six Blue Ribbon Features to be released under its new booking plan, recently announced to the trade, and incidentally gives out its list of releases for the month of October and the first week in November.

Vitagraph continues to receive letters of congratulation from exhibitors who have grasped the opportunity to book under the new plan, and it is reported from the home office of the Vitagraph Distributing Organization that approximately 60 per cent. of all the exhibitors now on its books have signed contracts for the new system.

In its special announcement a few weeks ago, the company, setting an example for the rest of the industry, gave out the dates for a year of each star's releases. It stated that exhibitors could book on the fifty-two week basis, on a star series basis, a combination of stars or, in an emergency, a single feature. Here are the first six features to be listed under this new plan:

September 30—Earle William, in "A Diplomatic Mission." Written by Don Bartlett. Directed by Jack Conway.

October 7—Gladys Leslie, in "The Mating." Written by Millicent Evison. Directed by Frederic Thomson.

October 14—Harry T. Morey, in "The King of Diamonds." Written by Edward Ballou. Directed by Paul Scardon.

October 21—Alice Joyce, in "Everybody's Girl." Adapted from "Brick Dust Row," a story by O. Henry. Directed by Tom Terriss.

October 28—Corinne Griffith, in "Miss Ambition." Written by Rex Taylor. Directed by Henry-Houry.

November 5—Bessie Love in "The Dawn of Understanding," a story by Bret Harte. Directed by David Smith.

Under the announced production and releasing plan of Vitagraph for the next year, Earle Williams and Alice Joyce will be presented in eight productions each, while Bessie Love, Harry T. Morey, Corinne Griffith and Gladys Leslie will be presented in nine each. The stars will appear on the Blue Ribbon program at intervals of six weeks each, so that an exhibitor booking a specific series of combination of star series, or the entire list of fifty-two productions containing the six stars, knows now the exact date on which a given star will appear, during any month in the year.

In its statement, giving the first six pictures to be offered under the new plan, Vitagraph states that it has chosen subjects having the greatest appeal and being best suited to the personalities of the stars. Earle Williams, for instance, is presented in "A Diplomatic Mission" as a brilliant, care-free American who gets entangled in international problems and has to fight his way out with gun and fists on several occasions. The picture is of the type in which Williams is at his best—the adventure picture wherein the star has opportunity for strong action and a display of his dramatic abilities.

"The Mating" is a light drama with a strong line of comedy in it, and one admirably suited to Gladys Leslie.

Harry Morey is at his best in "The King of Diamonds," according to Vitagraph. It is a play filled with powerful situations and high melodramatic lights, in which this stalwart star always shines to advantage.

Alice Joyce, in "Everybody's Girl," has a beautifully blended role, it is said. The play contains plenty of O. Henry's inimitable humor, and at the same time, a goodly supply of pathos and drama, with a big ship panic scene as its melodramatic center.

"Miss Ambition" presents Miss Griffith in an intensely dramatic role and one which permits her to wear many beautiful gowns.

"The Dawn of Understanding," Bessie Love's first Vitagraph production, is Bret Harte's story, "The Judgment of Bolinas Plaines." It was presented on the legitimate stage two decades ago as a starring vehicle for Annie Russell, under the title of "Sue," and is declared to be an ideal subject for the little California star so aptly named.

Kentucky Story for May Allison.

May Allison is to play the part of a southern mountain girl in Metro's "Kate of Kentucky." Work on the picture has just been started at Metro's west coast studios in Hollywood, where Miss Allison a few days ago finished her second picture made on the west coast, "The Testing of Mildred Vane."

"Kate of Kentucky" is by George D. Baker and Tom J. Geraghty. The new play is a melodramatic farce.

Warm Welcome Awaits the First Barrymore Comedy

John Barrymore, who is to be seen in a series of four Paramount pictures during the coming season, makes his first appearance in "On the Quiet," Augustus Thomas' famous comedy. This is Barrymore's second plunge into motion pictures, he having been a noted Paramount star several years ago, appearing in "The Man from Mexico," "Are You a Mason?" and other notable successes. A son of Maurice Barrymore and Georgie Drew, of the famous Drew family of actors, and a brother of Ethel and Lionel Barrymore, it is not surprising that he should have histrionic talent. His success in "Peter Ibbetson," which served him as a starring vehicle on the stage for two seasons, was phenomenal, and he comes back to the screen in Paramount pictures more popular than ever.

Lois Meredith, well-known star of the stage and screen, plays the leading feminine role opposite Mr. Barrymore in "On the Quiet." Miss Meredith was formerly a Paramount star, having appeared in "The Woman," and "Help Wanted," released several years ago. After a long absence from the screen she came back a few months ago to play opposite Sergeant Arthur Guy Empey in "Over the Top." It is more than likely that her appearance in "On the Quiet" will be her last for a long time, as she has announced her intention of going to France with a number of other actors and actresses to devote her time to the entertainment of American soldiers.

Frank Losee, one of the finest character actors in pictures, has another role which fits him perfectly, and J. W. Johnston, Al Hickman, Helen Greene and Frank Belcher are also prominent in the support. A fine piece of character acting is contributed by Cyril Chadwick as an English Duke. With this cast of principals it remained for such artists as Nan Christy, Dell Boone, Dan Mason, Frank Hilton, Otto Okuga and Louise Lee to be content with "bits."

Lockwood Plays Courtenay Role.

The role of Danny Rowland, originated by William Courtenay in the stage production of "Pals First," is enacted by Harold Lockwood in the screen version of the same story, scheduled for release by Metro this month under the banner of Screen Classics, Inc. James Lackaye is playing Dominie, the character enacted on the spoken stage by Thomas A. Wise, while Richard R. Neill is playing Dr. Chilton, the heavy, impersonated on the stage by Lyster Chambers. The part of the Squirrel, created by Francis X. Colon, is in the hands of Rollo Lloyd.

Other members of the cast are Ruby de Remer, who is playing the leading feminine role. Frank de Vernon appears as Judge Logan, Walter P. Lewis as the Sheriff, Anthony Byrd as Uncle Alex and Pauline Dempsey as Aunt Caroline. Edwin Carewe directed.

Pep in Russell's Latest.

William Russell's latest picture, "Hobbs in a Hurray," is an avalanche of pep and applied humor, and is being booked by representatives of the American Film Company, Inc., with success throughout the thirty-odd selling territories of the corporation. The picture is the first one of a series of eight made by William Russell Productions and handled by the American and through Pathe exchanges.

Because it bristles with surprising athletics and much wholesome comedy the picture is exceptionally well received. Hobbs is always in a hurry, and sweeps the rest of the action and cast with him into laughter. It is a veritable cataract of surprises. Russell's work on top of a fast train and on horseback should cause the beholder to sit up and take notice.

Wallace Reid in "The Source." Ethel Clayton in "The Girl Who Came Back."

Stars and Scenes from Two Paramounts.

Betzwood Oriental Feature Has Patriotic Flavor

TIMED as if on a split-second watch the first great motion picture production showing how Germany was foiled in the Orient and how the Yankee, Japanese and Chinese troops have rescued all of Northern Asia from the grip of Berlin is now ready for nation-wide distribution. Goldwyn announces itself as the distributor.

The Betzwood Film Corporation, owned by a group of Philadelphians known throughout the industry, is the producer of this new patriotic thriller, "For the Freedom of the East," offering on the screen for the first time a Chinese star, Lady Tsen Mei, supported by a cast of well known American players.

For months great secrecy has been observed at the Betzwood plant while Ira M. Lowry was making this big, new picture, and with his associates anticipating the day when one of the focal and vital fronts of the war would be maintained in Northern Asia, where American, Chinese and Japanese troops would close Russia's back door to the Hun.

Announcement is now made by the Betzwood Company of the completion of its big patriotic picture, and in a few days prints will be shipped to all Goldwyn branches for immediate booking. It is anticipated by its owners that "For the Freedom of the East" will eclipse the box office records made during the last year by the company's other Lowry production, "For the Freedom of the World."

The picture is really a melodramatic love story of power and vitality, possessing the added advantage of being linked at this very moment and for months to come with history as it is being recorded in the newspapers of the nation.

Incidentally, this is the first time in the history of American films that a Chinese girl has been starred, and likewise it is the first time that China has been depicted in a fictional production with its people in roles other than those of criminals or menials.

A publicity campaign and advertising of great power and novelty will be inaugurated at once and maintained for months to add to the drawing power of this production for exhibitors.

Evelyn Nesbit Story Is "The Woman Who Gave!"

THE Woman Who Gave!" is the name of the first of the series of five pictures that Evelyn Nesbit will make for William Fox. The subject will probably be released in October, and will be a Fox Standard picture. The four other pictures will probably be released at ten-week intervals.

"The Woman Who Gave" is described as a powerful drama of a woman who hated her own beauty. The heroine is a Parisian artist's model. Written by Izola Forrester, the story has for its locale Paris, Bulgaria, New York City and the Adirondacks. In the earlier scenes Miss Nesbit appears as Collette, most beautiful of all Paris art models. Later, she is shown as the unwilling bride of a wealthy and unscrupulous Bulgarian, in his home in the mountains of Bulgaria. The story reaches its climax in the Adirondacks, where the Prince, seeking to do injury to his wife, is shot by her admirer and plunges over a cliff to his death.

A large and especially capable cast has been chosen to support Miss Nesbit.

Duncan Is Off on Another Fifteen-Episode Thriller

AFTER a brief rest-up, William Duncan and his Vitagraph serial company have begun work on another fifteen-episode thriller which will carry the title of "The Man of Might." In this, as in "A Fight for Millions," which is now showing, Mr. Duncan will be supported by an all-star cast, including Edith Johnson and Joe Ryan. The story is by Albert E. Smith and Cyrus Townsend Brady.

During the "vacation" of the company between pictures the director-star "rested" by making a propaganda picture for the government to use in the forthcoming Liberty Loan drive.

"The Man of Might" will have an entirely different theme and atmosphere from those of any of the other serials in which Mr. Duncan has been starred. Like its predecessors it will be a typical American melodrama, with the mountain of the west, the desert and wilds for a background. There will be plenty of riding of the sort for which the Vitagraph cowboys are famous and the authors have put in enough risks to challenge the courage and skill even of Duncan. The subject is scheduled for release on January 27 next, following the release of "The Iron Test," the Moreno-Holloway serials, and will be the third serial in the announced four-a-year policy of Vitagraph, Mr. Duncan and the Moreno-Holloway combination alternating continuously on the program.

A Quintet of Select Stars.

Schomer's "Ruling Passions" Arouses Exhibitor Interest

"Ruling Passions," the new six-act special feature photodrama, written and directed by Abraham S. Schomer, is, in Mr. Schomer's belief, one of the most sought-for pictures of the day. From

Abraham S. Schomer, Aupthor and Director of "Ruling Passions."

all sections of this country and Canada inquiries regarding American and foreign rights to it have flowed into the office of the Schomer Photo-Play Producing Co., Inc., at 1440 Broadway. Mr. Schomer believes that the interest in "Ruling Passions" indicated by distributors "is prompted by the high position in theatricals and filmdom attained by Mr. Schomer through his authorship of 'Today,' 'The Yellow Passport,' 'The Inner Man,' etc., and his virility and power as a director." Equally potent as a reason for this interest is the unexceptional cast of star players gathered by him for "Ruling Passions'" portrayal. Included in that cast are Julia Dean, Edwin Arden, Claire Whitney and Earl Schenck, all of whom have consistently maintained the high rank in photoplaydom reached by them through their artistry and conscientious endeavors. In Mr. Schomer's new play they give the very best of their ability, due, as all of them have declared, to the fact of the play's naturalness and probability, of the artistic manner in which fact and fancy, truth and realism and drama have been woven together.

The invitations for the trade showing of "Ruling Passions," arrangements for which are now being rapidly completed, will be limited. Preference will be given to those who have already communicated with the Schomer Photo-Play Producing Co., Inc., and to those who, in the near future, indicate their interest in the play.

Heyes Plays Opposite to May Allison.

Hebert H. Heyes will play opposite May Allison in "Kate of Kentucky," upon which work has just been started at Metro's west coast studios. Heyes, who stands six feet one inch and weighs close to 200 pounds, will be remembered for his work in the Metro productions, "Rose of the Alley," "Nobody" and "The Outsider." A successful career on the stage preceded his advent in motion pictures. He was with James K. Hackett in "Don Caesar de Bazan." "The Prisoner of Zenda" and other productions; was featured in "The Man on the Box" and "The Girl of the Golden West," and played leads in stock at Hartford and Seattle. For the screen he has done leading business for Essanay, George Kleine and Fox, besides his work with Metro.

Gibson and Mann Paintings in Picture.

An unusual feature connected with "The Woman Who Gave," the first picture which Evelyn Nesbit is making for William Fox, is that five original paintings of Miss Nesbit done by two of the foremost American artists are used in one of the sets in the play. The pictures were painted by Charles Dana Gibson and Harrington Mann, who are the two leading painters in this country.

The set in which the paintings are used represents the studio of a Parisian artist for whom Miss Nesbit, in the role of Collette, is posing. When Miss Nesbit read the script and saw that it called for a studio scene she immediately thought of the paintings on the walls of her home in New York.

Strong Cast in "What Love Forgives."

The casting director of World Pictures has surrounded Barbara Castleton with an unusual number of well known actors for her forthcoming production of "What Love Forgives." Among the more prominent are John Bowers, Johnny Hines and Muriel Ostriche. Perry N. Vekroff, the director, has been busy for the last week checking up locations, selected to give the proper environment to this photo play. The interiors are now being made at the World Studio. This picture is to be released early next Spring.

Grace Valentine, Star of Rialto De Luxe Productions.

Sennett Makes a Discovery.

Mack Sennett, producer of Paramount Comedies, has found a new beauty in a little California girl whose screen name is Virginia Warwick. The lovely Virginia was attending a fashionable finishing school in Los Angeles, when she heard the call of her Art; at least she thinks it was some such sound. Anyhow, she forsook French irregular verbs to become a movie actress. Miss Warwick is an athletic star in addition to being a beautiful girl. In boarding school she was captain of the basket ball team and a wonderful swimmer.

Fox Has Nine Pictures in Work.

Nine productions are now in work for the Fox Film Corporation, at its studios in the East and West. Three of these are being produced in the West, and six others in the East.

At Hollywood, J. Gordon Edwards has begun "The Siren's Son." William Farnum is in his third week on the great picture written for him by Frank Lloyd, "The Man of Power." Tom Mix and his company, under the direction of Lynn Reynolds, are at Prescott, in their fourth week of filming "The Two-Gun Man."

Peggy Hyland, in the East, is nearing the completion of "Marriages Are Made." Virginia Pearson has begun on "Buchanan's Wife," and George Walsh, under the direction of his brother, R. A. Walsh, is nearing the completion of "On the Jump." Jane and Katherine Lee are on the final week of "Swat the Spy!"

Evelyn Nesbit is working on "The Woman Who Gave," and Richard Stahton is busy filming scenes of "Why I Would Not Marry," the morality picture based on the love affairs of the world's most beautiful woman.

Gail Kane in "Love's Law." **Elinor Field in "Cupid in Quarantine."**

Scenes from an Attractive Pair of Mutuals.

State Rights Department

Conducted by C. S. SEWELL

Drury Lane Melodrama Promised for Early Release

UNUSUAL interest centers in the early release of Maurice Tourneur's production of the famous Drury Lane melodrama, "Sporting Life," which will be one of the notable independent offerings of the fall. It will be Director Tourneur's initial independent release, his first screen production since he left the Famous Players-Lasky forces, where he created many noteworthy screen offerings.

"Sporting Life" will, in a way, be a successor to "The Whip." Mr. Tourneur produced "The Whip," which proved to be one of filmland's most popular melodramas. Cecil Raleigh, the author of "The Whip," is one of the authors of "Sporting Life." Both are thrilling stories of the British turf and both revolve around a famous racehorse. Yet the stories are entirely different.

The fact that "Sporting Life" will be a companion piece to "The Whip" has been arousing wide interest among exhibitors, not only in this country, but across the seas. Hiller & Wilk, Inc., the selling agents for Maurice Tourneur's Productions, have received inquiries from exhibitors in far away Australia as well as from every section in this country.

"This is distinct proof of the wide popularity of 'Sporting Life' as a stage attraction," says Mr. Tourneur, in discussing the production. "'Sporting Life' was a London hit, in fact one of the biggest successes ever presented at that famous home of melodrama—Drury Lane. It scored again in New York and was widely popular in practically every English-speaking country. Hence the unusual interest in its screen version."

Mr. Tourneur, it is announced, has done everything possible to make his first independent release the best production of his career. "Sporting Life" will be marked by all the beauty of setting and photography, the subtlety of characterization and the finesse of direction which film fans have come to expect in a Tourneur photoplay, and Maurice Tourneur has established himself firmly as a producer in whom exhibitors have great faith.

The big punch of "Sporting Life" is its sensational presentation of the famous classic of the English turf, the Derby. This graphic reproduction of the world famous racing annual at Epsom, England, promises to put "Sporting Life" over to a whirlwind thrill. Another big scene is a reproduction of an international prize fight before the National Sporting Club of London. There are any number of other novel scenes, such as a fascinating reproduction of London streets shrouded in dense fog. This fog plays a vital part in the story, since it aids a gang of thugs in their efforts to steal the Derby favorite.

"Sporting Life" has an excellent cast, including such players as Constance Binney, recently seen in "Oh, Lady, Lady!"; her sister, Fair Binney; Willette Kershaw, Ralph Graves, Warner Richmond, Charles Eldridge, Charles Craig and Henry West.

Frank Hall Completing Large Sales Organization

WITH general manager, Lynn S. Card, of the Producers' Distributing Corporation visiting the important film centres, east of the Mississippi, the roster of Frank Hall's large organization is being increased by the addition of new names daily. Prominent among the well known film men recently added to the roster are, Philip Meyer, manager of the Liberty Exchange, New York; M. F. Tobias, formerly exchange manager for the Mutual; A. L. Erghott, of Boston; Frank J. Flahearty, of Chicago; Sam Farber, Jerry Hesson, Frank G. Gillman, and more to be announced in the near future.

Frank Hall's system of distribution calls for experienced film men in every section of the country. Arrangements for distribution of the twelve special productions scheduled for the coming year under the Producers' Distributing Corporation franchise are now nearing completion and will be announced shortly. Meanwhile, representatives of the company are busily engaged closing contracts for Evelyn Nesbit in "Her Mistake," and the balance of the year's output.

While the fixed-price policy of the new corporation, which limits charges for rentals to $10, $20 and $30 a day, simplifies the work of the salesmen by assuring the exhibitors an equitable contract, the exceptionally large number of first run bookings in each city, not only demands the attention of experienced representatives with considerable executive ability, but also calls for men intimately acquainted with the booking conditions in their several localities. The problem of selecting the right man for the place is therefore a difficult one, but a glimpse at the list now completed promises well for a particularly efficient organization.

Grace Valentine to Star in Another Morosco Play

GRACE VALENTINE, who has won general praise for her work in the title role of the Rialto De Luxe Productions' screen adaptation of Oliver Morosco's "The Unchastened Woman," will shortly be seen in a film version of another Morosco success, "Upstairs and Down," written by the Hattons, Frederic and Fanny, known as authors of "successes only."

During its long run at the Morosco Theatre, New York, "Upstairs and Down" was one of three Hatton plays simultaneously delighting metropolitan audiences, the two others being "The Squab Farm" and "Lombardi, Ltd." As one of the stars of the Morosco forces, Miss Valentine was the featured player in the latter drama, so that in a single season this popular star will have had the distinction of having starred in three of Broadway's greatest stage and picture triumphs.

The policy of Rialto De Luxe Productions is based upon the universal recognition of and the increasing demand from moving picture theatre managers for qualities in pictures that bid for popular patronage. This policy has borne good fruit in "The Unchastened Woman," and "Upstairs and Down" promises even greater results.

Anti-Vice Picture in Cleveland.

Although a contract was entered into four weeks ago between the Arrow Film Corporation, representing the producers of "The Finger of Justice," and I. E. Chadwick, representing the Ohio-Ivan Film Service, whereby the later company procured the Ohio rights to that production, no announcement of the facts has been forthcoming until this time. Preparations have, however, been actively forwarded during that period preliminary to the opening of the attraction at the Standard Theatre in Cleveland for a run.

"The Finger of Justice," it will be recalled, was made under the supervision of the Rev. Dr. Paul Smith, of San Francisco, and is a visualization of the dramatic incidents connected with Dr. Smith's exposé of political and social "graft" and of the iniquities of the Barbary Coast.

The exploitation of "The Finger of Justice" in Ohio is under the personal direction of George L. Stockton, who has enlisted the active support and cooperation of the mayor and chief of police of Cleveland, as well as the Anti-Saloon League, the ladies' social service organization, and various ministers' associations.

Perret Making Second Picture.

Leonce Perret announces the commencement of the filming of the second of his series of patriotic motion picture spectacles. The title has not yet been decided upon. The company has taken over the estate of Captain Frederick Russell at Russell Harbor, Great Neck, Long Island. The grounds cover over two hundred acres, and include the Russell Harbor mansion, which will house Mr. Perret and his staff during the filming of the production.

Officials at Camp Upton have promised Mr. Perret every co-operation, in so far as furnishing him with gas masks and other war equipment. While these preparations are being made, Mr. Perret is losing no time. He and his entire staff, including E. K. Lincoln and Dolores Cassinelli, who will be the featured players, are now at Lake Hopatcong, where the first scenes are being taken.

Although it will be termed a war film, this phase of the production and story is merely incidental to the production in order to more vividly portray the bright side of war.

More Drama Than Propaganda.

Sales Director J. L. Kempner, of the Manx-Man Company, is anxious to have recorded the fact that the Hall Caine film is not a propaganda subject, although having official sanction and calling for strong publicity along propaganda lines.

General Representative Leon Schlessinger, of the Manx-Man Company, is touring Indiana in behalf of the production, and reports bookings from Peru, Rochester, North Manchester and Warsaw.

Three States Sold on Ford Weeklies.

The Greiver Distributing Corp., national distributors of the Ford Educational Weekly, report the closing of Michigan, Ohio and Kentucky to the Standard Film Service Company, Cleveland.

State Right Director Stage-Manages Soldiers

RICHARD FIELD CARROLL will sever his connections with the Harry McRae Webster Productions, Inc., to take up work as dramatic director at Camp Sevier, S. C., having been appointed to this position by Franklin H. Sargent, chairman of the soldiers. Mr. Carroll reported at the War Department, Washington, Labor Day.

"Dick" Carroll, as his friends call him, and they are many, who has had a widely various career as actor-author-producer and moving picture scenarioist and director, is elated over his appointment and is eager to "do his bitterest." He claims to be the original "Pooh-Bah" of the Harry McRae Webster Productions, of which he has been a valued member since its inception.

Besides having supplied the story of "Reclaimed," he wrote the continuity and sub-titled, cast the play in every character to the very "atmosphere," directed all the exterior scenes of the same, assisted in the assembling and cutting of the film, acted as office manager and took charge of the entire Press Department. In his off hours, he also wrote several new stories for the company which he will now otherwise dispose of. The next production of this author will be staged by Uncle Samuel's boys at Camp Sevier.

Sol Lesser Has Rights for War Fund Film

DISTRIBUTION rights to the Actor's War Fund Association's single reeler "How Stars Twinkle Away From the Studio" have been acquired by Sol L. Lesser. This reel features a number of well known stars in close-ups, including Mary Pickford, Clara Kimball Young, Mildred Harris, Charlie Chaplin, Douglas Fairbanks, Dorothy Dalton, Charles Ray, and Director D. W. Griffith, and was originally made for the purpose of providing for wounded soldiers upon their return from the battle-front.

Mr. Lesser and his associates are working eagerly upon the new offering; ten per cent of the receipts will, it is announced, be donated to the Actors War Fund Association.

Distribution has already been arranged for through the following exchanges: Supreme Film Company, Minneapolis; Louis B. Mayer, Boston, Masterpiece Film Attractions, Cleveland; De Luxe Feature Film Company, Seattle; Dawn Masterplay Company, Detroit; Supreme Photoplay Productions, Pittsburgh.

Making San Antonio Producing Point.

Benjamin B. Hampton, director in the Vitagraph and Paralta companies, and closely associated with the W. W. Hodkinson corporation, has signed a five year contract with the Sunset Pictures Corporation of San Antonio for all pictures released by that concern. The move will make the South Texas city prominent on the motion picture map.

The Sunset Corporation plans to make many pictures in the near future for release through the Hodkinson organization. "The Forfeit" is now being filmed for release in late September. Following this the company under direction of Frank Powell will produce "The Good Indian." Director Powell declares that San Antonio and the adjacent territory are rich in "locations" and ideal for making feature films.

Texan Has Title "Idspiration."

The Arrow Film Corporation has finally determined the title under which the production "Inspiration" is to be reissued, and has selected as an appropriate title for the attraction, "The Perfect Model." This production has been re-edited and retitled.

This title was chosen by Mr. F. N. Sandford, of the Southwestern Film Co., Dallas, Texas, who saw the reissued production.

Gaumont Weekly Bristles With Timely Topics

THOUGH the newspapers have been full of statements that our airplane program is not up to expectations, the current Gaumont News, No. 23, has a subject which will lead Kaiser Bill to think ous press has been what our British allies call "spoofing"; for it contains a number of scenes photographed on a Western flying field under the supervision of Major General Kenly, Chief of the Department of Military Aeronautics, which will, indeed, be bad news for Bill.

As far as the eye can see are airplanes and aviators to handle them. When it is considered that this is only one of the many fields now in operation, it will be realized that we intend to succeed in the air as well as on the land and sea.

The cordial entente existing between the United States and our sister republics, Argentina and Brazil, is shown in the reception which the Council of National Defense tendered the officers of the visiting battleships from these countries, and the reception by the Secretary of State of Dr. Balthaser Brun, Uruguayan Minister of Foreign Affairs, who has come to the United States on a special mission. Both of these receptions, which are of international interest, are photographed in this number.

Field Day of New York's "Finest" at Sheepshead Bay, at which all attendance records were broken; the unveiling of the "Angelus Siren," which has been installed on the top of the highest building in Washington to remind the residents of the Capital to pray at noon of each day for the continued success of the Allied armies; the manner in which organized labor is proving its loyalty, and the way in which we are insuring the bread supply of our Allies and ourselves are included among the other subjects in this number of the News.

Official war pictures from France make up a goodly portion of Gaumont Graphic No. 23. The military funeral of Major Raoul Lufbery, the famous American "ace" and aviator who finally met his death after vanquishing more than two score German flyers;—splendid views of the 94th Aera Squadron, Co. D of the 101st Infantry, Co. E of the 167th Infantry; the Pigeon Carrier Service of the 26th Division, showing "Gunpowder 2nd" and "Buckshot 2nd," the first American trained pigeons to fly through barrage fire; and the decoration of American aviators for distinguished service, are some of the scenes shown in this war subject.

Other subjects in this issue include the fifty-second annual encampment of the G. A. R. in Portland, Ore.; the destructive fire which destroyed a great portion of Revere Beach, Boston's famous summer resort; the launching of Miss Detroit III, said to be the fastest motor-boat ever built; the reviving of century-idle shipyards in New England; beautiful bathing girls selling $60,000 worth of W. S. S., and the biggest naval regatta ever held in the United States, which was participated in by teams from naval training stations; visiting battleships, and American warships in port.

"Huns Within Our Gates" New Propaganda Feature

THE Arrow Film Corporation is about to offer on the state right market the six-part sensational photodrama "Huns Within Our Gates," in which Derwent Hall Caine, son of the English author, and Valda Valkyrien are starred. The production has been completed and is now being edited and titled at the Thanhouser Laboratories by Madame Marie Genores and Jesse J. Goldberg. The production deals with the operations of enemy aliens in America who seek to control the invention of an American citizen, which provides a powerful chemical to take the place of bulky gasoline in propelling aeroplanes.

The production was completed in July and the delay in releasing was occasioned by the holding up of official sanction for making certain scenes which have now been completed. Madame Genores, employed to assist in the editing of the production, was formerly chief editor for Pathe, and lately resigned as editor of film attractions for the Committee on Public Information, Division of Films. Madame Genores' last work for the government was the editing of "America's Answer," the second official government war review.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, is authority for the statement that the distribution of "Huns Within Our Gates" is being made upon the basis of a minimum profit, with a view to essentially assist in spreading information to the American public concerning the insidious workings of the enemy alien residing in the United States. "Huns Within Our Gates" will be released about September 15.

"Panther Woman's" Settings Feature Nature Scenes

COMBINED with the various "punch" scenes and dramatic tensity of "The Panther Woman," Madame Petrova's forthcoming feature, Ralph Ince, director of the picture, has invested the production, according to publicity statements, with a scenic beauty seldom viewed in a screen play of this character. The story is a picturization of the novel, "Patience Sparhawk and Her Times," by Gertrude Atherton. With the cameraman, Harry B. Harris, Director Ince made a special trip to the old Mission section of Arizona, where the locale of Gertrude Atherton's novel is laid during the first half of the story. It was found possible to duplicate in almost every instance the exact scenes mentioned in "Patience Sparhawk and Her Times."

For her fifth special starring vehicle in which Petrova will shortly appear views of one of the oldest Missions in Arizona, together with many shots of spots in the mountains, will appear in the first three reels of "The Panther Woman." The cameraman managed to secure the much sought after stereoscopic effect in practically all of these scenes, and spectators will be afforded panoramic vistas seldom witnessed outside of strictly educational reels.

In the cast headed by the name of Olga Petrova will be found Rockcliffe Fellowes, well known to movie fans, and Tefft Johnson, one of the best known film players. Johnson was one of the mainstays of the Vitagraph Company of America for many years, and is also a director of note, now being employed by the World Film Corporation.

Cannibal Pictures Going Into Regular Theatres

ARRANGEMENTS have just been completed whereby the Robertson-Cole Company have taken over the world rights, including, of course, the United States and Canada, for Martin Johnson's series of pictorial adventures "Among the Cannibal Isles of the South Pacific." In all over fifty thousand feet of film is involved in the transaction.

It is the intention to put this feature out as an entire evening's entertainment in the legitimate houses of the country at $2 top prices. Other parts will be cut into different lengths for educational and scientific purposes, and several reels will shortly be released as one-reel scenics. After the feature has played a season in the big houses it will be available for the smaller picture houses of the country.

Mr. Johnson is already planning another trip to the South Sea Islands.

Trade News Brevities

SPOKANE OPERATORS ASK WAGE INCREASE

They Are Now Earning $27.50 a Week for a Six-Hour Day—Want $5.00 More

By S. Clark Patchin, E. 1811 Eleventh Avenue, Spokane, Wash.

MOVING picture operators of Spokane who are affiliated with the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators are asking for wage increases of $5 a week. They are now receiving $27.50 a week for six hours work a day, and are asking that the wages be increased to $32.50 a week. Reports here were that the operators in Seattle, Portland, Tacoma and Aberdeen had been receiving $28 a week and had received increases to $35 a week.

Majestic and Lyric Prices Go Up.

Due to increases in supplies and different moving picture materials, also wages, J. W. Allender, of the Lyric and Majestic theatres, has advanced prices in both houses to 15 cents for both afternoon and night shows for adults. Heretofore the prices have been 10 cents in the afternoons and 15 cents at night.

New Production Nears End.

Production work is about complete on the first big film of the Washington Motion Picture Corporation, according to announcement. Miss Evelyn Brent, Mitchell Lewis and Kempton Green, all of whom took prominent parts in the picture in which Miss Florence Turner was starred, have left for New York City. Miss Sarah Truax, better known here as Mrs. Charles S. Albert, wife of Major Albert, now in the Judge Advocate's office in Washington, D. C., also took a prominent part in the film.

Tarzan Film at the Clemmer.

"Tarzan of the Apes" was one of the biggest screen hits of the week of August 12 in Spokane, and ran four days at the Clemmer. Among the other leading pictures shown in the city during the same week were "Baree, Son of Kazan," at the Liberty; "Nan of Music Mountain" at the Lyric; Mary Miles Minter in "The Ghosts of Rosy Taylor" at the Class A, "Bab's Matinee Idol" at the Majestic, and "Missing" at the Clemmer.

Books Fourth of July in Paris Film.

E. Clarke Walker, of the Pantages Theatre, has booked the Pathe pictures of the "Fourth of July Celebration in France." The pictures were booked through Peter L. Carroll, manager of the Pathe Exchange here, with supervision of this territory, which extends into Montana.

Washington News Letter

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

S. B. Lust Hears from His Brother.

WASHINGTON, D. C.—"We are giving the Huns ———," writes Ben Lust, who was formerly connected with the exchange operated by his brother, Sidney B. Lust, at 1209 E street, northwest. "I am stationed 'somewhere in the southern part of France,' and doing my bit. I suppose you know by this time that we have been in action. I would like to tell you all about it, but it is forbidden by the censor. * * * I'm in the best of health, and am going to a show which the Y. M. C. A. is staging tonight."

The writer of this interesting bit of news is now a corporal in Company E, 308th Infantry. When in the film game he occupied various positions in the employment of his brother, and by reason of his work with shows on the road was quite well known to the exhibitors throughout Virginia, Maryland and North Carolina.

Father of Lawrence Beatus Dies.

The sympathy of the moving picture men of Washington, D. C., is with Lawrence Beatus, manager of the Columbia Theatre, who met with the loss of his father, Max Beatus, aged 68 years. Manager Beatus had hardly returned to Washington from his father's home in Memphis, Tenn., where he had been spending his vacation, when he was called back on this sad errand.

Crandall Made Film Fuel Representative.

Harry M. Crandall, operator of a string of motion picture theatres in the District of Columbia, has been named as national representative of the film industry in all matters pertaining to fuel. His appointment to this work followed the visit to Washington of the New York members of the National Association.

With Mr. Crandall in this work will be associated an official of the Fuel Administration and a representative of the national association of the electric light men. All questions pertaining to the use of fuel in the theatres will be referred to this committee, and it will also present to the Fuel Administration such recommendations as may come from the film folks.

Arrangements are to be made for the running of slides and the hanging of posters in the theatres to help out the Fuel Administration in its conservation campaign. It looks very much as though Mr. Crandall has a big job ahead of him, but being right here in Washington and "in right," so to speak, he is conceded to be the right man for the job.

Washington Briefs.

Sidney B. Lust, of the Super Film Attractions, Inc., has just completed arrangements with the Washington Times whereby the serial story "The Hand of Vengeance" will be published incident to the appearance weekly of a half page advertisement boosting the show. This advertisement will be put out on a cooperative basis, Mr. Lust paying one half of the expense, the fifteen exhibitors who have booked the show splitting up the balance between them.

The Siamese twins, Joseph P. Morgan, of the Savoy theatre, and Maurice Davis, of the M Street theatre, are away on their vacation, touring "somewhere in the wilds of New Jersey." Mr. Morgan declares he is going to have one good vacation before being inducted into the Army. He feels sure this will happen when Congress passes the new law.

PROGRAMS AT FAMILY AND STRAND ALIKE

Rochester Theatre Concern Tries Out Policy of Featuring Same Bills at Two of Its Houses on Sundays

By L. B. Skeffington, 61 Main Street, East, Rochester, N. Y.

THE Theatres Operating Company, Albert A. Fennyvessey, president and general manager, has adopted a new Sunday policy for two of its Rochester houses. Double-feature film programs will be shown at the Family and the Strand, the same films at both houses. Both are large theatres, centrally located downtown and only a block apart on the same street. The slogan under which the new schedule is being advertised is: "If one house is filled try to get into the other." The double system goes into effect on Sunday, September 1, and for the first three Sundays in the month the same stars will shine. They are Theda Bara and William Farnum. The films in which these two stars will be seen are not new, but they are being advertised right and will undoubtedly go over big in this town. A Chaplin comedy and the Screen Telegram will be shown in addition to the two features.

Seven Stars in Lyndhurst's Service Flag.

There are seven stars on the service flag of the Lyndhurst Theatre, Rochester. Manager Irving N. Salyerds is proud of his "boys" who are away with the colors, fighting for Uncle Sam. Following is the list of former Lyndhurst employes who are now in the service: Chief Yeoman Fred Koch, Newport, R. I.; Sergeant William Schwalb, Company H, 108th Infantry, France; Milton Cushman, United States Marines; Clarence Toeuy, navy; William Charlesworth, in France; Clarence Lutz, Engineer Corps, in Virginia; Walter McTurk, Quartermaster's Corps.

Two Griffith Features in Rochester.

There are two Griffith productions being shown in Rochester this week. "Hearts of the World" is playing to top prices at the Lyceum, a "legitimate" house. "The Great Love" is running all week at the Regent. It seems that these two films are being booked in tandem in this section and with considerable. When "Hearts of the World" opened for a three weeks' run at the Majestic in Buffalo, "The Great Love" opened for a week at Shea's.

Will Get Jobs Back After the War.

J. H. Moore, of the Temple Theatre, announces that the seven employes of that house who are now serving with our fighting forces will all find their old jobs or better ones waiting for them when they return from the big adventure on the other side of the pond.

State Federation of Labor Holds Meeting.

The annual meeting of the State Federation of Labor was held in Rochester last week, and among the prominent men who made themselves seen and heard was Charles S. Shea, international president of the Theatrical Stage Employes and Motion Picture Operators' Union. Governor Whitman addressed the convention at its opening and later in the day was closeted privately with Mr. Shea at the Seneca Hotel. It is said that the Governor and Mr. Shea are old friends and that their meeting was merely of personal interest.

PATHE'S SEATTLE OFFICE IS MOST MODERN

New Home of Exchange Equipped with Every Facility for Efficient and Quick Handling of Film

By S. J. Anderson, East Seattle, Wash.

THE Seattle Pathe force is getting settled in the new building at 2113 Third avenue, which has been all dressed up with a flagpole and a big, brand new flag. On being escorted through the various rooms of the building we saw a thoroughly equipped, modern exchange, with every possible aid to the orderly, efficient handling of film. There were rows and rows of stacks for different sized paper. There were two large storage vaults with big air vents and a can of eucalyptus oil sitting on the floor to keep the film pliable. In one vault were several racks of junk film just in from a year's sojourn in Alaska. This was to be returned to the head office, where it would be turned over to the Government for burning and extracting the valuable amount of silver used in developing them.

The projection room is the only one in the city which boasts two machines. The business offices in the front of the building are separated from one another by glass partitions.

The exchange would have settled down to regular routine earlier if there had not been so many changes due to enlistments in various branches of the service. L. A. Samuelson, the booker, joined the merchant marine, and left last week for the Philippines. On the same boat that he embarked on was W. W. Kofeldt, who preceded L. O. Lukan as manager of the Seattle office. Ed. Hudson, the shipper, also left last week for service, entering the naval training school at the University of Washington.

Ashley McRae, booker and assistant manager of the Vitagraph office, has taken Mr. Samuelson's place. William Fletcher has taken over the shipping work, and Delbert Milne has charge of the poster department. A change has also been made in the sales force, Edward Barnhart, Jr., of Kansas City, having been engaged to take the place of E. V. Fauser as salesman in Washington State. Mr. Barnhart has had two years service in France with the Canadian Aviation Corps.

Hurn Enters the Service.

H. H. Hurn, Seattle Triangle manager, resigned this week to enter the non-commissioned officers' training school at the University of Washington. R. W. Lynch, vice-president of the corporation, arrived a few days before Mr. Hurn's departure, and will see a new manager established before going on.

Ackerman Visits Seattle.

Irving Ackerman, of the firm of Ackerman and Harris, of San Francisco, which operates a circuit of Hippodrome theatres on the Coast, spent a few days in Seattle this week. He was just returning from Vancouver, B. C., where he had leased the Royal Theatre. While here he also signed a contract for the appearance of his vaudeville and pictures at the Orpheus Theatre at Camp Lewis. Ackerman and Harris show Metro, Triangle and World pictures at their houses, as well as six acts of vaudeville.

Consolidated Film Moves.

The Northern Consolidated Film Corporation has moved its Seattle office from 2016 Third avenue to 2020 Third avenue. Marion H. Kohn, president of the corporation, is in Seattle conferring with Manager Deitch.

Changes Among the Theatres.

Seattle.—John Hamrick, manager of the Rex and the Little theatres, has opened his New Gem, a small house on lower Second avenue.

Seattle.—C. M. Biggs has taken over the Madison Theatre, one of the city's leading residential houses.

Cle Elum.—A. V. Chudley has opened a new theatre here. He formerly managed the Coliseum at Grandview.

Pasco.—E. J. Reynolds has bought the Liberty Theatre in this town.

Ravensdale, Wash.—The Star Theatre in this town has been closed.

Ephrata.—The Kam Theatre has been closed.

Herron.—The theatre formerly operated by Chris Campen is closed, the manager having moved to Iowa.

Sultan.—The Primrose Theatre is now under the management of Dick and Frank Hasty, F. A. Sherwood, the manager, having enlisted in the naval band.

Gold Bar.—The Gold Bar Theatre has been closed.

Nashville Trade Letter

By J. G. Stahlman, Nashville Banner, Nashville, Tenn.

Installs Attractive Advertising Signs.

THE Crescent Amusement Company of Nashville has installed handsome new advertising boards and illuminated overhead signs at the Fifth Avenue Picture Theatre and the Princess movie and high-class vaudeville house. The signs are the most attractive in Nashville. The Princess has also installed a full set of lobby display frames which are entirely in keeping with the high standard of everything set by that popular playhouse.

Bradford Returns from Trip.

Carson Bradford, manager of the Strand Theatre, has recently returned from a "flivver" tour to Cleveland, Buffalo and other points in the North and East. He is preparing for a big run of the best pictures at his house during the coming winter.

Intersperses Drama with Pictures.

Manager W. A. Sheetz, of the Vendome Theatre, will intersperse musical comedy, Shakespeare and drama this season with high-class movies, his first booking being the second Government war film, "America's Answer," which is billed for the third week in September. Pictures at the Vendome have always drawn crowds, and Manager Sheetz is confident that his film bookings this season will prove popular with Nashville fans.

Co-operates with Four-Minute Men.

Nashville's Four-Minute Men are prepared for a most vigorous campaign through local amusement houses against German propaganda. The local Four-Minute organization is under the direction of Tony Sudekum, president of the Crescent Amusement Company, and the theatres have given all sorts of co-operation in this work.

LIBSON SIGNS CONTRACT FOR FIRST-RUNS

Cincinnati Manager to Have Initial Showings of Artcraft, Paramount and Select Pictures

By Kenneth C. Crain, 307 First National Bank, Cincinnati.

MANAGER I. LIBSON, of the Walnut, Strand and Family theatres, Cincinnati, has just completed negotiations under which his theatres will handle the first run in this city of all Artcraft-Paramount pictures for another year, as well as those of the Select Pictures Corporation. The Libson houses have been handling Artcraft-Paramount pictures for several years, which means before the consolidation of the two companies as well as since. Mr. Libson also announces a new policy at the Strand, by which a single attraction will be run an entire week instead of with a mid-week change of program as at present. The business handled has been of sufficient volume to justify the change, as it has been clearly indicated that there is a steady patronage for a picture for at least a full week, if not more.

"America's Answer" at the Opera House.

Arrangements were made during a recent visit to Cincinnati by T. W. Bonneville for the exhibition at the Grand Opera House during the wek of September 1 of "America's Answer," the second official Government film. Mr. Bonneville represented the Committee on Public Information, which is handling the film. It is composed of eight reels built up of more than 30,000 feet of moving pictures taken in France of the forces under General Pershing, comprising the first half million men landed on the other side, and, in view of the splendid accomplishments of this initial force in battle, the film is bound to attract widespread attention.

Covingtonites See Griffith Film.

For perhaps the first time in local moving picture history a film of unusual interest has been shown on the Kentucky side of the river immediately opposite Cincinnati before appearing in the city proper. This occurred in the case of the new Griffith film, "Hearts of the World," which, through a state rights arrangement, was released for exhibition in Covington at the Rialto before arriving for the use of any Cincinnati house. The result was that not a few people took the green cars and went over to Covington to see the picture, reversing the usual process in these parts. The space which the newspapers gave to reviews of the picture is a striking commentary on the advance which has been made by moving pictures during the past few years, as the reviewers treated it with all of the care and seriousness of an important dramatic production, as it is.

Cincinnati in Government Film.

Cincinnati will figure prominently in a series of films which the Government is preparing for world-wide distribution for educational purposes dealing with American cities and industries. The Cincinnati films will comprise a total of thirty reels, and will be prepared, in so far as they are not already available, by Clarence Runey, of the Cincinnati Motion Picture Company, who has made thousands of feet of Cincinnati film of all sorts. Captions in various foreign languages will be used in order to give the films the highest usefulness in the countries where they are shown.

Sues Ribbern and Lincoln Company.

L. J. Ribbern and the Lincoln Amusement Company, operating the Lincoln Theatre at Fifth and John streets, Cincinnati, have been sued by a woman who alleges that on August 13 she fell into an open cellarway at the theatre and suffered painful injuries. She asks $5,000 damages in consequence.

Lyric Reverts to the "Legitimate."

The summer lease on the Lyric Theatre, Cincinnati, during which it has been successfully operated with moving pictures under the management of Milton Ullman, expired on August 24, and the house reverted to the usual winter "regular" season management of C. Hubert Heuck. As already reported the two seasons were appropriately bridged, as the custom has been for several years, by an engagement of the Lyman J. Howe travel pictures.

Kentucky News Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Penal Action Filed Against Barkley.

GEORGETOWN.—Another chapter has been written concerning the Sunday closing case of the City of Georgetown against A. B. Barkley, Jr., for operating a motion picture house on Sunday. Barkley asked for a new trial of the case, this being granted. After the new trial was granted and the regular county judge sworn from the bench on motion of County Attorney H. Church Ford, the cases were dismissed without prejudice and a penal action was filed against Barkley in the Scott Circuit Court to recover $300 in penalties.

Files Articles of Incorporation.

Louisville.—The Mutual Amusement Company, capital $10.000, divided into shares of $100 each, has filed articles of incorporation, its charter calling for the operation of moving picture theatres. The debt limit is placed at $20,000. The incorporators and their holdings are Joseph M. Shallett, 50 shares; Samuel E. Reevin and Benjamin Silverman, 25 shares each.

Report Theatre Sites Near Camp Secured.

Louisville.—Construction work is well started at the new Artillery cantonment at Stithton, Ky., and also at the West Point entrance, and it is reported that locations have been secured for several new picture theatres to serve the 50,000 odd soldiers which will be located at the camp.

Steurle Gets a Big Fish.

Louisville.—L. F. Steurle, of the Broadway Amusement Enterprises, while upon a recent fishing trip to Nolin River, near White Mills, caught one of the largest black bass hooked from a running stream in Kentucky this season. The fish has been on display in the sporting goods house of Bourne & Bond and will entitle Mr. Steurle to one of the prizes offered for star catches.

"Fit to Fight" Film Shown in Louisville.

Louisville.—An interesting moving picture, "Fit to Fight," prepared under the direction of the American Social Hygiene Society, will be shown in Louisville during the week of September 5, at the meeting of the State Medical Society. Surgeon L. D. Fricks, of the United States Public Health Service, which arranged for the showing of the picture, is featuring a campaign against veneral diseases and will arrange for the public to see the picture after the medical people adjeurn. The film was produced for the purpose of educating soldiers in the dangers of veneral diseases and has been indorsed by Raymond Dosdick, chairman of the Commission on War Training Camp Activities, and by numerous other national leaders.

Maritime Provinces News

By Alice Fairweather, Standard, St. John, N. B.

Hurley Gives Soldier's Comfort Matinee.

TWO original ideas were worked out recently by S. C. Hurley, manager of the Hayden-Gibson Theatres, Woodstock. The first was called a Soldier's Comfort Matinee, and each child attending was asked to bring a gift suitable to be sent to a man overseas. Each child who brought a present was given a ticket for a matinee later in the week. The result was that 115 comforts were brought to the theatre, including eighty packages of cigarettes. The other matinee was called a cinematograph tribute to Woodstock's Heroes. Photographs of the men from Woodstock who have fallen in battle were procured by the manager, together with a short history of each. These pictures were shown on the screen and the facts of the man's career told. A recitation of the famous poem, "In Flanders Field," was also made at an appropriate moment.

AMERICAN THEATRE, EVANSVILLE, OPENS

Strand Amusement Company's New House Is Modern in All Particulars—Special Attention Given to Music

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

EVANSVILLE.—The opening of the American Theatre, this city, on Wednesday, August 21, marked the establishment of one of the most modern and up-to-date moving picture theatres in the city. No care nor expense was spared by the management, the Strand Amusement Company, which also operates the Strand Theatre here, in making the new theatre attractive and comfortable for the patrons.

In addition to the highest class of films that will be exhibited special attention has been given to the musical entertainment, and a Photoplayer organ, identical in design with the one used in the Strand Theatre, has been installed in the new house. Another matter which has received special attention is the ventilation, which is cared for by a system of typhoon fans, which change the air in the theatre every two minutes.

The interior decorations are a replica of Italian scenery, authentic in their reproduction and something new in the art of interior decoration.

Reed and Moore to Open Theatre.

Kokomo.—The vacant room beneath the Elks headquarters in this city, which was formerly occupied by a garage, is being converted into a new motion picture theatre, which will be opened formally about the first week in September. Ira Reed and Merle Moore are the proprietors of the new theatre. No name has been chosen, the management deciding to conduct a contest after the opening to obtain a name.

May Play Vaudeville and Pictures.

Fort Wayne.—After a successful summer devoted entirely to photoplays the new Palace and Majestic theatres opened the regular vaudeville season this week. Despite the intense heat both theatres had a good run with pictures all summer, and it is probable that vaudeville and photoplays may be combined on the programs before the winter is over.

Converts Barn Into Picture Theatre.

Washington.—Work on transforming the old livery barn on East Main street into a motion picture theatre is rapidly being completed, and the place will soon be ready for the opening. The floor has been lowered to the street level, the walls and ceiling plastered and decorated, a stage and screen location constructed, and the foyer is now being finished. R. E. DeVoe, the manager, is working overtime getting the theatre in shape.

Lyric Under New Management.

Lafayette.—The Lyric Motion Picture Theatre of this city this week began operations under its new management, the Hornbeck Amusement Company, which owns several theatres in an Indiana circuit. H. H. Hornbeck, president of the company, will act as local manager, and, with his father, A. D. Hornbeck, and family, has moved to this city for residence.

Injuried in Auto Collision.

Evansville.—Otto H. Meyer, manager of the new Grand Theatre of this city, barely escaped death on the afternoon of Wednesday, August 21, when an automobile in which he was riding was struck by an inbound Henderson traction car near the outskirts of the city. Although the automobile was damaged badly, Manager Meyer escaped with only slight injuries.

New Film Concern in Indianapolis.

Indianapolis.—The Gotham Films, Inc., a Delaware corporation, this week qualified with the Secretary of State to do business in Indiana. About $20,000 of the firm's capital stock will be represented in this territory. Benjamin D. Emanuel, of Indianapolis, will act as Indiana representative of the company.

Pittsburgh Trade Letter

By E. J. McGurty, 2131 Vodeli Street, Pittsburgh, Pa.

Wagner Takes Over Another Theatre.

C. A. WAGNER, who for a number of years has operated the Paramount Theatre at Connellsville, Pa., has taken over the Soisson Theatre at Connellsville, which was recently closed by Mrs. Robbins, who operated the theatre since the death of her husband. Wagner will remodel the theatre and open it to pictures exclusively. This is the third house to come under Mr. Wagner's management in a short time, he having purchased an interest in the Rex Theatre at Uniontown recently as well. Wagner at one time ran the old Globe Theatre in Connellsville, and his success with it determined his course in enlarging his interests by erecting the Paramount. He now controls two out of three picture houses in this thriving coke town, and business is always good.

Driggs to Open House at Clearfield.

S. L. Driggs will open his new 900-seat theatre at Clearfield this week. It is one of the finest picture theatres in Western Pennsylvania, and will undoubtedly draw splendid patronage from the start, as it is the only theatre in the town. This town is the centre of a thriving coal country. Driggs is an old time exhibitor in Clearfield, having run the old Globe Theatre there for a number of years prior to erecting the present house.

Exhibitor in State Senator Race.

M. A. Sybert has been successful at the Democratic primaries in West Virginia for the office of State Senator, and will commence an aggressive campaign for the honor in the near future. Sybert is owner of the Park Theatre at Moundsville and the Midway at McMechen, W. Va. He is one of the oldest exhibitors in the state, and will have the solid backing of the exhibitors throughout the territory, as he was most active in killing the censorship bill at the last session of the State Assembly.

Morris Berger a Benedict.

Morris Berger, of the Penn Film Service, Pittsburgh, recently returned from New York as a benedict. He has been getting married for a long time, and everybody was wondering why he didn't close the deal. He purchased a home just before going away the last time, and then went on a three weeks' vacation, and now he is married. The Penn has been the scene of many congratulations during the past two weeks.

Coal Company Erects Theatre.

The Henderson Coal Company at Coxyville, Pa., has put up a theatre recently, and it will open the first of September. There are now about 55 theatres operated by coal companies in Pennsylvania.

Littleton Purchases Grand Theatre.

The Grand Theatre in Braddock, Pa., recently changed hands. The new owner is Mr. Littleton. The theatre has a seating capacity of 350. The owner has installed a new organ.

Harris P. Wolfberg Enlists.

Harris P. Wolfberg, of Pittsburgh, is the latest film man to enlist in the service. He has been connected with the enterprise which bears his name, and has been very successful in exploiting big attractions since entering the territory some two years ago.

APPLAUD "ITALY'S FLAMING FRONT"

Hundreds of Members of Dallas' "Little Italy" See War Feature at Hulsey's Hippodrome—It Stirs Them

By Philip Fox, Times-Herald, Dallas, Texas.

TO THE martial strains of the Garibaldi Battle Hymn hundreds of members of the Dallas Italian colony filed into Hulsey's Hippodrome Theatre, to be stirred to the depths of their patriotism by the presentation of "Italy's Flaming Front," the feature for the last week in August.

Special pains had been taken by Manager Herschel Stewart, of the Hulsey interests, to call attention of North Texas Italians to this presentation of a battle picture featuring the heroes of their native land. It was advertised in all Italian papers. Italians came from many outside towns and demonstrated their enthusiasm by tumultuous applause.

The theatre was decorated with Italian battle flags, and a special tribute to Italy's part in the war was made at the conclusion of the film. This war feature is going big in Dallas and has been widely booked in all parts of the Southwest.

Aids Exhibitors in Drought Area.

Film men in Dallas are using every endeavor to aid the motion picture exhibitors in the great drought stricken area of Western Texas. With hardly an exception the film exchanges are giving the exhibitors every aid in keeping their shows open and making special inducements to them along a business line.

While many theatres have closed in the drought area others, especially in the larger towns, are keeping open, their owners being optimistic that heavy rains will come this fall and relieve the situation which for a long while has been extremely serious.

Gerard's Picture to Aid Liberty Loan Drive

Ambassador Gerard's "My Four Years in Germany" is going to be used extensively through Texas as an aid to the Fourth Liberty Loan campaign. Many bookings and rebookings of this great patriotic film have been made through the Dallas First National offices with the dates arranged so as to come during the war bond selling period. Exhibitors have been asked to invest the entire profits from exhibiting this picture in Liberty Bonds of the fourth issue. Scores have declared their intention of doing so, and will advertise the fact.

Airdomes Doing Big Business.

It's an ill wind which blows nobody good. While business may have fallen off in some sections of Texas the airdome motion picture theatres, with the prolonged absence of rain, have done a land office business. The exceedingly warm summer has made the open air picture show more than popular. In all parts of the state airdome proprietors have been cleaning up. One of those who made hay while the sun shone was W. J. Lytle, of San Antonio. He says that his airdome at Del Rio in the border country has broken all records for a summer season. It is largely patronized by troops of the border patrol.

Theatres at Ranger Playing to Capacity.

Two picture shows have been built at Ranger, Texas, within the past three months. They are operating in hastily constructed wooden buildings, and are jammed to their capacity every night. Ranger is the new sensational West Texas oil field where fortunes are being made or lost every few minutes and people have all sorts of money to spend. The two new Ranger theatres are R. A. Hodges' Electric and J. N. Palmer's Liberty. Both report all the business they can handle.

Business Flourishing in Arkansas.

Drouth does not bother Arkansas, and that state is flourishing as never before, according to C. E. Robertson, of the Mission Theatre, of El Dorado, Ark., who was in Dallas late in August booking film attractions. He declares that business is uniformly good in all parts of the Razor Back State, and particularly in the logging sections, where thousands of men are cutting timber for America's merchant marine.

Pictures Stimulate Lumberjacks.

Another Arkansas visitor to Dallas film row was J. H. Cannon, of the Crossett Lumber Company, of Crossett, Ark. He announced the construction of three Y. M. C. A. logging huts at Crossett, each of which will have a free motion picture show daily for the benefit of the men working in the woods. He bought two new Power's machines while in town, and booked Vitagraph features for a year ahead. He declares that the movies are a great force in keeping the lumberjacks working hard and satisfied.

Cressy Sells His Picture Interests.

J. A. Cressy, an uncle of Clara Kimball Young, and who for some while handled her pictures in Southwestern territory, has sold out his film interests in Dallas and in Atlanta, Ga. The J. A. Cressy interests have been bought by Joseph Swartz and Tris Sneed in Dallas, who will operate under the name of the S. & S. Film Company through Texas, Oklahoma, Louisiana, and Arkansas, handling state rights stuff. In Atlanta, W. M. Sipe, manager for Mr. Cressy, has bought the business with territory including seven Southeastern states. Mr. Cressy will leave the film business entirely, devoting his time to the development of his big ranch properties in Southwest Texas.

First to Book Entire Oakdale Series.

P. G. Cameron, of the Crystal Theatre, Dallas, is the first North Texas exhibitor to book the entire Oakdale series from Jimmy Kelly, of General. Many other requests have been made for these films.

Adjusting Film Routing for Army Camp.

To remedy trouble which Dallas film men have been experiencing in routing films through the various Liberty Theatres at Southwestern army camps, Harry Schoenstadt has been in Dallas for a few days. He is representing the Government in regard to film routing for cantonments and camps.

Check Up Shows Business on Increase.

A check of twenty Texas motion picture exhibitors made by Jimmy Kelly, of General, during August showed that they reported a general average of 35 per cent. increase in business for the past sixty days, and all were optimistic for a record-breaking autumn season.

Dale Anderson Injured in Action.

Dale Anderson, of the Queen Theatre, Dallas, who is half brother of Carol McDougal, First National and Metro office man, has been wounded in France. Anderson joined the marines when war broke out. One of his legs was torn open by a shrapnel fragment at the second battle of the Marne. He writes that he will soon be out again and in shape to take another crack at the Beast of Berlin.

Lilly Off to Officers Training Camp.

Jack Lilly, of the Lyric Theatre, Commerce, Texas, has left for the Artillery Officers' Training Camp at Camp Zachary Taylor, Louisville, Ky.

Sonneman to Open Theatre in Fall.

William F. Sonneman, of Waco, is spending $15,000 in remodeling the building at 419 Austin street, formerly occupied by a big restaurant, for the establishment of a high class motion picture theatre. The opening will be late this fall.

Dallas' Small Items of News.

Lee Olive, of the Sugg Theatre, of Chickasha, Okla., and R. D. Lewis, of the Oklahoma Film Company, of Oklahoma City, were visitors in Dallas late in August. They were entertained by their friend, Leroy Bickel, Metro manager.

Ned Depinet, of Consolidated, invited newspapermen and exhibitors to a special screening of "Crashing Through to Berlin" at the Old Mill Theatre late in August.

Jean Finley, for some while advertising manager of the Texas Amusement Company, of Galveston, has returned to Dallas, his former home. He will have charge of bookings for the Old Mill Theatre.

Albert Russell, well known Texas film man, has relinquished his state rights business, and is now back with Paramount as assistant to Manager H. W. Owens.

"The Hun Within," the big Paramount feature, is advertised for the Hippodrome Theatre late in September.

Exhibitors Who Visited Dallas.

The following motion picture theatre proprietors visited Dallas film row late in August: W. O. Williamson, Star, and J. A. Martini, Dixie, of Galveston; J. M. Vivian, Dreamland, Denton; J. B. Wilson, Gem, Sherman; Bob Edmonds, Queen, Quitman; Max Levine, Ideal, Corsicana; L. C. House, Wig Wam, Coalgate, Okla.; O. Gill, Queen, Boswell, Okla.; J. J. Dillon, Alps, Forth Worth; W. L. Ferguson, Deport Theatre, Deport; Louis Santicos, Royal, Waco; Sam Nestor, Liberty, San Angelo; H. B. Robb, Lyric, Abilene; C. C. Lindsay, Lindsay Theatre, Lubbock; H. H. Keller, Queen, Mart; J. Lempke, Crystal, Waco, and E. J. Lampkin, Colonial, Greenville.

Texas Briefs.

John L. Butterfield, Southern director for the Community Motion Picture Bureau, is back in San Antonio, after a trip to New York for the purpose of planning the biggest features obtainable for Uncle Sam's soldiers in Texas army camps.

Mrs. J. E. Bagley, Mr. Butterfield's secretary, was in Dallas late in August arranging bookings among the army camps of Texas, Arkansas, Louisiana, Oklahoma and Arizona.

Charles E. Sasseen, manager of the Kyle Theatre at Beaumont, has gone to Galveston with the Texas Amusement Company. He is to be associated with S. T. McDonald, secretary of the company, in handling the Grand and Queen theatre business.

Philadelphia Trade Letter

By F. V. Armato, 144 North Salford Street, Philadelphia, Pa.

Pleased at Prospects for Next Season.

LEW SABLOSKY, general manager of the Stanley Booking Company, who has just returned to Philadelphia from a tour of the principal producing companies, expressed himself as delighted with the prospects for a most successful year in the cinema industry. "It is evident that patrons of the motion picture theatres will be accorded unusually interesting entertainment in the new pictures which are promised for the next year," said Mr. Sablosky. "It is surprising how many new plays of more than ordinary interest are either completed or will be ready for delivery soon, and the whole output of the producers of the moment is far above anything that I have ever seen before, and we have had many fine pictures at that."

Effinger Awards Large Contract.

Herbert Effinger, president and manager of the Strand Theatre, has awarded the Paramount & Artcraft Exchange a large contract for the majority of their productions during the coming year. The contract was negotiated through their representative, Edgar Moss, who is one of the most popular salesmen in this territory.

Brief San Francisco News.

Henry Bredhoff, of the Hawaii Film Supply Company, has returned to Honolulu to take charge of the business there, his son, Carl, having joined the army.

Joe Cohen, of the Consolidated Amusement Company, has returned from Honolulu for another stay on the mainland and is visiting the southern part of the State.

Leon Netter arrived here recently from Cleveland, O., and plans to join the navy.

J. Kraker, formerly with the Vitagraph, is now in France.

The North Beach Amusement Company has been incorporated with a capital stock of $10,000 by A. Vivorio, Max Blumenfeld, William Bosia and Jacob Wendel.

Seventeen hundred school teachers of this city were the guests recently of the Strand theatre at a special performance of "A Hoosier Romance," arranged for their benefit.

Northern California News.

Scotia, Cal.—The Pacific Lumber Company is planning to erect a theatre building.

Oakland, Cal.—The Circle theatre, 3431 East Fourteenth street, has been purchased from George E. Grant and Phil H. Doll by E. Israel.

Colusa, Cal.—Work has been commenced on the erection of the Colusa theatre on Market street. C. C. Kaufman, manager of the Gem theatre, is the lessee of the new structure.

SHORT ITEMS FROM IOWA.

By J. L. Shipley.

Manager Ed Awe of the Strand, Fort Dodge, states he is having the best summer in his experience as a motion picture manager. A cool house, big features and right prices are responsible for the results, states Mr. Awe. His Strand is one of the most beautiful theatres in Iowa and its 600 seats are seldom empty during the evenings.

The city of Marshalltown has a peculiar arrangement as regards Sunday shows. No matinees may be given, but the houses start at 7 in the evening.

Work is progressing on the new picture theatre that is being constructed on Sixth and Grand avenue. It is understood that the plans have been altered so as to bring about a one floor theatre of about 1200 seats.

O. D. Weems.
Goldwyn's Baltimore Representative.

DROUGHT CAUSES POWER SAVING ORDER

Steps Taken to Conserve California's Hydro-Electric Energy, Reduced by Lack of Rains

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO.—The scarcity of electric energy, brought about by two seasons of unparalleled drought, which has greatly reduced the supply of hydro-electric power, has resulted in the promulgation of a drastic order by State Power Administrator H. G. Butler, whereby an end has been made to all unnecessary lighting in northern and central California. This order, which is effective until the first of October, and which may be extended past that date, specifies that no electrical energy shall be used for advertisements, notices, announcements, or signs, designating the location of an office or place of business, or the nature of any business, except on Saturdays, Sundays and legal holidays. The external illumination of buildings for ornamentation is forbidden, and stores may not be lighted, except when open for business.

This order is being strictly enforced, and San Francisco, formerly known as the best-lighted city in the world, with its famous "Path of Gold" and galaxy of brightly lighted moving picture houses, is now sadly dimmed. The amusement business has not been affected to any marked extent by the plan of power conservation, possibly because of the daylight saving system in vogue and the exceptional attractions that have been offered since the order became effective. Should early rains occur, the power situation may be relieved by the first of October, but in case the drought continues, the present restrictions are expected to be extended for an indefinite period.

Film Stars Appear at Theatres.

Several prominent film stars have been here of late working on productions requiring a change from the stereotyped scenes of Southern California, and some of these have appeared in person at local theatres. William Farnum spent several days here with his director, Frank Lloyd, and appeared at the Rialto Theatre, where the latest release featuring him, "Riders of the Purple Sage," was being shown. Colleen Moore, the young star of the picturization of "A Hoosier Romance," has also been here, and appeared in person at the Strand Theatre, where she viewed this production for the first time in its finished form.

Select in New Quarters.

The Select Pictures Corporation has outgrown its quarters on the third floor of the Easton Building, 985 Market street, and has moved to the fourth floor, where more than double the former space has been taken over. A large film vault has been built here, and a handsome exchange has been fitted up under the direction of Manager H. H. Hicks.

Rialto Adds to Its Staff.

The management of the Rialto Theatre has secured the services of J. H. Walraven, formerly of New York, and in the future the presentation of shows will be under his direction. Mr. Walraven brings a fund of experience along this line, having been connected with some of the finest theatres in the East.

New Officers for Operators' Union.

Owing to the fact that the former secretary of Moving Picture Operators' Union Local No. 162 has resigned to accept a commission in the army a change has been made in the personnel of the officers. Former president Arthur F. Howell has been made secretary and Meyer Goodman has been chosen president. The post of business agent is now being filled by P. Boyle. Former Business Agent L. G. Dolliver, who is now connected with the office of the International organization, was here a short time ago and appointed Mr. Boyle special delegate for the association in this district. The new wage agreement with exhibitors is working out to the satisfaction of all. Several members of the local union have been released from military duty, and, since several theatres have been closed, the threatened shortage of operators has been averted. Extensive preparations have been made for the sixth annual ball to be featured shortly for the sick and death benefit fund of the organization, and prominent film stars and city officials will take part in this.

Made Major in Junior Marine Scouts.

Meyer J. Cohen, manager of the San Francisco branch of the George Kleine System, has been made a major of the American Junior Naval and Marine Scouts. This popular film exchange manager has taken a deep interest in Marine Corps affairs, and his commission has come through his activities along this line.

Griffith Film to Run Twelve Weeks.

Definite arrangements have been made by Sol L. Lesser to continue the engagement of "Hearts of the World," the Griffith picture, at the Alcazar Theatre until the middle of September, making a twelve weeks' consecutive run. Attendance has been keeping up in a wonderful manner, with no sign of an abatement of interest.

Soldiers Trained as Operators.

A school for the training of soldiers as moving picture operators was featured at Camp Fremont recently, about three hundred taking the course under the direction of Arthur F. Howell, of the San Francisco local, assisted by W. Woods. The men were trained in the operation of the Motiograph machine, of which about one thousand have been delivered for use in France and in cantonments in this country.

"Motherhood" Released by Red Cross.

"Motherhood," a moving picture produced in San Francisco and shown extensively in France, is now being handled by the Red Cross, and will be loaned to clubs, schools and patriotic societies upon application to the Pacific Division, with headquarters in this city.

T. & D. Signs for American Features.

The Turner & Dahnken Circuit has signed for the features of the American Film Company distributed by the Pathe Exchange, Inc., the service to be inaugurated at the Tivoli theatre on September 15. This is the first service for the season signed on a contract basis by this circuit.

Becomes American Film Representative.

A. M. Bowles, for years proprietor of the Bell Theatre at Livermore, Cal., and which he sold in order to enter the distributing end of the film industry, has become the representative of the American Film Company in the San Francisco territory. Separate office equipment has been provided for him in the headquarters of the Pathe Exchange, Inc., and he started the first week by signing more than $20,000 worth of business. Mr. Bowles was salesman for the First National Exhibitors' Circuit for a time, and also served on the traveling staff of Goldwyn Pictures Corporation.

Brief San Francisco News.

The new house of S. H. Levin will be known as the Coliseum Theatre, and this exhibitor has filed a statement indicating that he is engaging in business under this name.

Aaron Goldberg, who conducts the Appolo and Peerless theatres, is the proud father of a son.

Sid Grauman, formerly of this city, but now of Los Angeles, was here recently on a short business and pleasure trip.

An orchestra has been installed at the new Fillmore Theatre on Fillmore street.

INSTRUCTS SALESMEN IN TALKING POINTS

Official of Canadian Universal at Toronto Shows Company's Roadmen Selling Arguments of Releases

By W. M. Gladish, 33 Wineva Ave., Toronto.

ONE of the first moves made by J. R. McKenny, the new assistant general manager of the Canadian Universal Film Company, Toronto, was to provide for the holding of meetings of salesmen in the office each Saturday morning. He has adopted this plan because he believes that many salesmen in the past have alway been ignorant of the big talking points in various releases. In addition, he is educating the salesmen to do more than sell films to an exhibitor. He declares that he wants the road men to be in a position to make valuable suggestions to the exhibitors so that they will always be willing and able to make good money with pictures booked. He believes that this course will result in more business for both the exhibitors and the Universal Company.

Developments at the Toronto Universal office were somewhat held up because of an embargo on express shipments from New York to Toronto during a part of August, and Manager McKenny announced that if the restriction continued the company would arrange to ship films and paper from Buffalo to Toronto, a distance of 125 miles, by motor trucks.

Announcement has been made that Loew's Theatre, Toronto, will show "The Geezer of Berlin" during the week of September 16. Winsor McCay's pen picture, "The Sinking of the Lusitania," will be released simultaneously in two Toronto theatres, according to Mr. McKenny. "Crashing Through to Berlin" will be given a special presentation in Toronto shortly also.

Mr. McKenny pointed out that the embargo on express shipments affected only those parcels addressed to Toronto, and that packages addressed from New York to Montreal were going through without delay or difficulty.

Griffith Pictures Go Big in Alaska.

"The Birth of a Nation" and "Intolerance" are both meeting with fine success in Alaska, where these Griffith productions are being presented for the first time. The Alaska territory was included in the Canadian rights for the features, and Toronto and Calgary men are in charge of the tour. The manager and operator is Thomas Amberson, of Toronto, while the advance man is Dr. Roy Barnum, of Calgary, Alberta, formerly of the United Producing Company. Although the features lacked the orchestral and mechanical effects of a Broadway presentation the natives were impressed with the pictures. Amberson will start for home before he finds himself frozen in for the winter, which means that he plans to return before the end of September.

Regal Releases Gaumont Serial in Canada.

Regal Films, Toronto and other cities, has arranged for the release in Canada of the Gaumont serial, "The Hand of Vengeance." Bookings will be taken immediately, it was announced.

Film Exchange Changes Its Name.

The new Canadian exchange company organized by three prominent film men of Toronto is officially to be known as the Exhibitors' Distributing Corporation, Limited, instead of the National Film Corporaton, Limited. Announcement is also made that the company has taken over all the releases formerly controlled by Superfeatures, Limited, and that the latter concern has become a holding company in the new organization.

It is also interesting to note that Charles Stevens is no more. He is now Charles Stephenson. The former was the stage name of the latter, and now that he is far removed from the thought of returning to the footlights he has forgotten the abbreviated form of cognomen. He was formerly general manager of Superfeatures, Limited, and he has been appointed general manager of the Exhibitors' Distributing Corporation.

Arranged Special Music for Metro Feature.

For the presentation of "Toys of Fate," a Screen Classic feature released through Metro starring Nazimova, at the Dominion Theatre, Victoria, B. C., during the week of August 19, a special musical program was given by the Dominion Theatre Orchestra. The numbers included Tschaikowsky's "One Who Has Yearned Alone," Massenet's "Elegie," Huerter's "Told at Twilight," and Schubert's overture from "Rosmunde." This high class program made a distinct hit.

Plays to Big Business with Serials.

The Monarch Theatre, Toronto, is making quite a drive with serial pictures. At the present time it is booked solid with three serials, one for each of three changes of program during the week. "The Eagle's Eye" is shown on Mondays and Tuesdays, "A Fight for Millions" on Wednesdays and Thursdays, and "The House of Hate" on Fridays and Saturdays.

Made-in-Toronto Picture Shown.

An event of unique importance in moving picture developments in Canada was the presentation for the first time of a made-in-Toronto photoplay at the Oakwood Theatre before a distinguished audience. The picture was the "handiwork" of W. J. Craft, of Toronto, formerly a cameraman of note with the Kalem and other companies, who is now associated with the Adanac Film Company, Limited, of Toronto. The new picture, which was unnamed at the time of presentation, was taken and finished within one week.

The subject was presented at the Oakwood during the whole week, during which time suggestions were received from patrons for the title. It was announced that the person suggesting the winning title would be given a camera test, which would be screened at the theatre at a later date.

The Adanac Company proposes to take pictures for various theatres in Canada under similar conditions. It is backed by a number of prominent local exchange men, and the Canadian film industry was well represented at the premier presentation. The Oakwood Theatre issued a sixteen-page souvenir program for the occasion.

Roberts Resigns as Manager of the Regent

Roland Roberts, of Toronto, announced his resignation as manager of the Regent Theatre, Toronto, on Monday, August 26, to take effect on September 7. Mr. Roberts declared that he had made no arrangements for the future. He has managed the Regent, Toronto, and the St. Denis Theatre, Montreal, for the Regal interests in Canada.

Simultaneously with his announcement came William Griffith Mitchell, manager of the Strand Theatre, White Plains, N. Y., for a visit among old friends in Toronto. Mr. Mitchell was formerly the manager of the Regent, Toronto, and assistant manager of the Strand, Toronto. He declared that there was no significance in his return to Toronto, and that he would return to White Plains at the end of the week.

Plays Up Birthplace of Vitagraph Star.

Manager Murdoch, of the Variety Theatre, Victoria, B. C., made a special attraction of "God's Country and the Woman," a Vitagraph feature, by playing up the fact that Nell Shipman, star of the picture, was born in Victoria. She is the daughter of G. H. Barham, who was formerly associated with the B. C. Pottery Company, and who is now prominently connected with the shipbuilding industry of British Columbia.

"God's Country and the Woman" played to big business at the Variety during its week's engagement, after which it went back to Vancouver where it had previously made a hit.

Gives "Review" of Comedians' Pictures.

The Grand Theatre, Calgary, Alberta, conducted a "review" of successes of Douglas Fairbanks and Charles Chaplin during the three days of August 22, 23 and 24 that proved to be a notable stunt. There was a complete change of program each day, and the Grand Concert Orchestra gave special musical numbers at each show. The afternoon admission price was twenty cents, and the price for evening performances was twenty-five cents, with children ten cents.

Stonge Improves the Coliseum.

Manager Fred Stonge has made a decided improvement at the Coliseum Theatre, Toronto, by the installation of a new screen and the reducing of several ports in the projection room to arrest considerable vagrant light from the machines.

First Showing of "Triple Trouble" in Canada.

The very first release in Canada of "Triple Trouble," the Chaplin comedy, was at the Imperial Theatre, Montreal, during the three days of August 25, 26 and 27. This is the largest exclusive photoplay house now open in Montreal. On the same bill was "The Claws of the Hun," featuring Charles Ray.

Reduces Admission Price for Children.

One reason why the management of the Bijou Theatre, Calgary, Alberta, reduced the admission price to children to nine cents from the straight "dime" was that the provincial war tax does not affect admissions of less than ten cents. The Calgary kids can now see a show at the Bijou for two cents less than formerly, although the theatre gave a reduction of only one cent. The war tax act provides a tax of one cent on all admissions from ten to twenty cents and a 2½-cent tax on admissions from twenty cents to 75 cents.

Canadian Short Items.

The Lyric Theatre, Hamilton, Ontario, has concluded its summer stock season, and has reverted to the policy of featuring moving pictures for the fall and winter. The Savoy Theatre, Hamilton, is also presenting moving pictures exclusively, although it was primarily a burlesque house.

The Patricia Theatre, London, Ontario, reopened recently after being closed for several weeks for renovations and alterations.

The Cozy Theatre, Caledonia, Ontario, is now open six nights of the week. Until recently it was open only four nights of the week.

Sudbury, Ontario, now has a new moving picture house, the Regent Theatre. The manager is a Mr. Gregory, who recently visited Toronto to arrange for bookings.

The new manager of the Regent Theatre, Guelph, Ontario, is James Davidson, formerly a salesman of the Regal Films, Limited, Toronto. This theatre was recently acquired by the Paramount Theatres, Limited. Mr. Davidson may be in charge only temporarily, it is declared.

"Hands Up," the new Pathe serial, had its first Toronto run at the Globe Theatre, Toronto, which is managed by Mr. Piton.

Irving Unger, formerly of the Metro and Regal offices in Toronto, has joined the United States Army, and is now stationed at Camp Gordon in Georgia. Before leaving Toronto, Mr. Unger was presented with a cigarette case by friends and associates.

Al. J. Miville is no longer the assistant manager of the Allen Theatre, Toronto. Mr. Miville announced his resignation, after which he left for Montreal for a vacation. Mr. Miville, who is a discharged Canadian soldier, was formerly with Chicago and Milwaukee exchanges.

FIRST-RUN HOUSES DOING BIG BUSINESS

Detroit's Six Initial-Showing Theatres Now Operating Full Blast—Programs at the Different Houses

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

ALL of Detroit's full week first-run theatres are now operating full blast, and from the business they are doing, it is certainly evident that Detroit can operate six such houses.

The Majestic, Woodward and Willis reopened Sunday, August 25, and Managing Director M. W. McGee has been the recipient of many congratulations for the way he has fixed over the theatre—redecorating throughout, adding new draperies and furnishings, and making a big change on the stage, so that he can put on big musical numbers and give each picture a special stage set if he wants to. Prices the current season will be twenty-five cents at all evening, Sunday matinee and holiday shows—this means that not a seat will be less than twenty-five cents and yet no seat will cost more. This is a change from last season, when about 500 seats were priced at fifty cents. Manager McGee will cling to the policy of open booking, and his first seven weeks consist of "More Trouble," "Friend Husband," "Today," "His Birthright," "A Hoosier Romance," and two Jewel productions.

The Broadway-Strand, the coming season, will have as stars Clara Kimball Young, Charles Ray, Caruso, Lila Lee, and others.

The Adams, Washington and Madison Theatres, will use about 100 pictures through the Artcraft-Paramount exchanges, besides three stars out of the Select exchange.

The Regent Theatre will have four Goldwyn stars—Pauline Frederick, Geraldine Farrar, Madge Kennedy and Mabel Normand, and besides, a number of Paramount stars. However, the Regent will have open time for the big specials that are released from time to time. C. A. Meade is announced as manager of the Regent. He was formerly with Pathe and Vitagraph as special representative and division manager. The reopening of the Regent as a first-run house took place Sunday, September 1, with "The Hun Within" as the premier attraction.

Hyman Leases the Detroit Opera House.

Arthur S. Hyman, of the Dawn Masterplay Company, has personally leased the Detroit Opera House, which he has renamed the Campus Theatre. He plans to play big specials only following "The Hearts of the World," which will probably wind up its twelfth week before leaving there. The lease is a month to month proposition and can be abrogated by either party at any time upon thirty days' notice.

Triangle and Madison Exchanges Move.

The Triangle and Madison Film exchanges moved this week to the new film building. The Triangle occupies space on the first floor, having spent some $3,500 in fixtures and equipment, while the Madison has taken space on the sixth floor This puts every exchange in the film building excepting the Dawn Masterplay Company, in the Owen Building.

Thompson Manager at Maxine Theatre.

M. Dow Thompson, for the past nine months assistant branch manager of Vitagraph, has accepted the management of the Maxine Theatre, Detroit. Before coming to Vitagraph, Thompson was located with the Fox exchange as booker, salesman, assistant manager, and manager, at various times. He is one of the oldest film men in Detroit in point of service, starting with the old Cadillac Film Company in 1912. He succeeds Earl Hennessy at the Maxine, who has gone with the Goldwyn exchange as assistant to J. E. Flynn.

New Lincoln Square Theatre Reopens.

The New Lincoln Square Theatre, Detroit, seating 2,000, opened Labor Day, "To Hell with the Kaiser" being the opening attraction. The New Lincoln Square is built in the center of a large apartment building housing seventy-five families—the whole building being a block square. Prices are ten, twenty and thirty cents; policy, four changes weekly.

Buys Rights on Exclusive Feature.

Dave Mundstuk, of the Strand Features, Detroit, has purchased the Michigan rights to "Who's Afraid of the Hun," an Exclusive Feature. Dave has two prints on this two-reel subject which he expects to be a clean-up. Dave also reports that business on his Chaplin and Arbuckle comedies is so good that he can scarcely get an open date for weeks ahead.

Fontaine Succeeds Ranshaw at Fox

Eddie Fontaine, recently city salesman in Detroit for Artcraft-Paramount, and former manager of the Pathe exchange, has been appointed assistant branch manager of the Fox exchange, to succeed George Ranshaw, who left September 1 to enter the United States Naval Training Station at Great Lakes, Ill., as a yeoman.

Detroit Brevities.

Under a new plan just effected, the Standard Film Service Company, of Detroit, Cleveland and Cincinnati, will hereafter distribute the Ford Weekly in Ohio and Michigan.

Peter L. Smith, formerly one of the partners in the State Film Company, which was recently sold, has affiliated with the George Kleine exchange as booker and city salesman in Detroit.

"Triple Trouble" played the Miles Theatre, Detroit, the entire week of September 1. Manager A. J. Reed, of the George Kleine exchange in Detroit, says he has three prints booked solid.

Oscar Price, formerly an exhibitor in Rochester and Traverse City, has leased the Baker Theatre, Detroit, from Fred North.

Michigan Theatre Notes.

The New Liberty Theatre, Holly, Mich., owned by J. P. Allen, opened September 1.

The New Bijou Theatre, Hudson, Mich., opened September 1, with "Hearts of the World." This theatre is equipped with two Power's machines and Velvet Gold Fibre screen, and has 450 seats. Harold Weiss is the lessee. The theatre was formerly the opera house and town hall.

Eugene S. Brewer, of the Strand Theatre, Owosso, Mich., is the proud father of another baby boy—he arrived August 19, weighing 10 pounds. "Papa" was recently in Detroit, passing around smokes because of the happy event.

RENOVATED BLUE MOUSE THEATRE OPENS

Baltimoreans Have Practically a New House in Overhauled Structure—Arthur B. Price, Manager

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Md.

PRESENTING an entirely new appearance to its patrons the Blue Mouse Theatre, 28 West Lexington street, Baltimore, which is owned by Max Covalerchek, reopened under the management of Arthur B. Price, the well known film man of Baltimore, who is a pioneer in the game. Mr. Price is also directing the affairs of the Rialto Theatre, North avenue near Linden, and is booking the pictures for the Aurora Theatre, 7 East North avenue.

The lobby of the Blue Mouse has been entirely remodeled. The box office, which was formerly located to the right as you enter, has been set in the frame work of the outer doors. A floor of small tiles has been laid, with an ornamental border. A paneled ceiling, from which hang three inverted lights with ivory finished globes, gives a clear, soft effect. The color scheme is old ivory and brown. The operating room has been widened by about three feet, with two large windows opening on the lobby. The interior of the house has been redecorated and painted, and the color scheme of old ivory and brown is here carried out. Brown damask curtains hang at the double entrances. The estimated cost of the improvements was several thousand dollars, according to Mr. Covalerchek.

Pictures Aid Home for Children.

For the benefit of the St. Vincent de Paul Country Home for children, of Catonsville, Md., a moving picture entertainment was held in St. Paul's parish house, Caroline and Oliver streets, on Friday evening, August 23, under the auspices of the women of the parish. Vivian Martin in "The Trouble Buster" was the attraction.

Bushman Club to Meet.

The annual convention of the Bushman Club, which is an organization for the purpose of elevating the moving picture screen and influencing the public for clean pictures, will be held at Bushmanor, the country estate of Francis X. Bushman, the Metro star, at Riderwood, Green Spring Valley, Md., on Saturday, August 31. Five hundred delegates are scheduled to be present at the gathering, and it is said that delegates representing chapters in 30 states will be present. Mr. Bushman is honorary president of the club, and Mrs. Alice R. Allen, 3011 Abell avenue, Baltimore, is secretary. Mrs. Allen will head the Baltimore delegation. Mr. Bushman will be the host on the occasion. A business meeting will be held, which will be followed by a program of music, speeches, classic dancing and moving pictures. A moving picture will be taken to demonstrate the method, all the members acting in the film.

Women Musicians at the Maryland.

When the Maryland Theatre opened its season on Monday, August 26, Manager Frederick C. Schanberger came out on the stage and announced that as the musical union had made a demand of 50 per cent. increase in wages he had filled the places in his orchestra with women. He had engaged twelve women for the orchestra, but only six put in an appearance. It is claimed that the new rates are consistent with those now paid in Washington; that the Baltimore musicians have long been underpaid, that no raise has been asked in 10 years in the principal theatres, and that the proposed 40 per cent. increase only includes what they are entitled to. The picture, "The Historic Fourth of July in Paris," was shown at the Maryland last week, the rental going to the Red Cross.

Pictures Aid Farm Reserve.

One thousand feet of moving pictures showing the activities of the boys enlisted in the United States Boys' Working Reserve picking peaches in Western Maryland and picking peas around Westminster, Md., and their method of life while in the camps were shown at the City College on Monday night, August 26, before an audience of mothers, students and relatives of the boys. These pictures were taken by Harry Lewy, of the Wizard Theatre Company, to aid the working reserve movement. Mr. Lewy made a special trip to the camps where the boys are located and obtained a thousand feet. So powerful was the effect of the pictures on the audience, that when a call was made for 100 students of the second and third classes of the college for farm and orchard work during September and October, over the number gave an immediate and enthusiastic response.

ISIS THEATRE LARGEST IN KANSAS CITY

It Is One of the Most Beautiful in the West—Has a Big Hope-Jones Organ and a Ten-Piece Orchestra

By Kansas City News Service, 115 Rail- way Exchange, Kansas City, Mo.

THE new Isis Theatre, Thirty-first street and Troost avenue, Kansas City, opened Wednesday, August 21, and immediately stepped into its place as the largest motion picture house in the city and one of the most beautiful in the West. The decorations, which are green and cream throughout, with the exception of a shell pink boudoir for women, are a harmonious background for the profusion of flowers, ferns and greenery of all kinds in hanging baskets and pedestals covered with bark which fill every corner.

Through a long, marble wainscoted lobby patrons enter the most charming part of the theatre, a foyer, 32 feet wide and 52 long. The furnishings are of natural wicker with draperies of cretonne covered with an Egyptian motif. Floor cages of canaries, baskets of flowers, pictures, and an alcove with fireplace and easy chairs give the place a homelike atmosphere hard to associate with a public rest room. In fact, the Isis is apparently built to fill its place in the minds of the suburban patrons as a neighborhood institution this winter. A nursery for the children with a maid in attendance is one of the conveniences which should encourage theatregoing.

The theatre proper is the longest building of its kind in Kansas City, being 164 feet from the projection room to the screen. The seating arrangement provides for two balconies and the orchestra, built on the order of an amphitheatre, with a long, slow ascension, and no division between the three except wide aisles. The Isis seats 1,800 persons, and, in spite of its great size, one can see perfectly from any place in the building. Along the walls are great arched panels inclosing long French windows of stained glass. The stage is large, and can be converted easily into use for private theatricals or amateur exhibitions of that nature. One of the points which is most worthy of mention is the projection room, which is 22 by 14 by 12, and well ventilated.

The music is furnished by a twenty-thousand-dollar Hope-Jones organ and a ten-piece orchestra, the organ being used exclusively during the matinee performances. The Isis is the only suburban house in the city to run a matinee, and it is an experiment which is being watched with considerable interest by other exhibitors. The admission charge is 15 and 10 cents all over the house.

A. H. Bandy, who is managing the theatre, has been in the moving picture business for some years, first being connected with the Pathe exchange here and later in charge of several of the larger houses in the South.

David Horsley Visits Kansas City.

David Horsley, producer for the George Ovey Cub Comedies, and C. Williams stopped in Kansas City to call upon I. F. Mantzke, of the Mutual Film Exchange. Mr. Horsley is on his way to Washington from the Coast, and will stop off in Chicago, Boston and Philadelphia. Within the next five or six weeks Mr. Horsley will announce some news which will be of interest to the exchanges.

Leading Theatres Book Hayakawa Films.

The Mutual Film Corporation's Kansas City office has closed contracts on the Sessue Hayakawa productions with every leading theatre in the State of Missouri, according to Manager I. F. Mantzke. The new Isis Theatre has booked the Hayakawa pictures and also the Chester Outing and Screen Telegram.

Many Small Towns Show on Sunday.

Many small towns in Kansas and Missouri are gradually getting away from the hidebound attitude toward the Sunday showing, and many of them are booking Sunday in addition to Saturday. Most communities are particularly well-disposed toward patriotic films, and these are the least apt to arouse antagonism.

Exhibitor Notes.

C. W. Simons will open the American Theatre at Ninth street and Troost avenue, Kansas City, about September 1. Mr. Simons has contracted for Goldwyn service.

N. B. Morris, Mankato, Kan., and Fred Savage, of the DeLuxe Theatre, Hutchinson, were in Kansas City last week.

M. W. Goddard, manager of the Princess Theatre, Aurora, Mo., gave a big patriotic benefit for the Red Cross, August 20, showing the Metro screen classic, "Lest We Forget."

J. H. Cooper, Wichita, Kan., who has been connected with several of the leading photoplay houses in the Southwest, was in Kansas City for a few days recently arranging the program for his new theatre, the Wichita, which will open shortly.

Richard Flynn, owner of the Wonderland, Twelfth street, and Garden theatres, Kansas City, has closed with the Fox Film Corporation for its entire output during the year 1918-19.

Exchange Notes.

W. E. Truog, manager of the Kansas City branch of the World Film Corporation, has left on a week's trip to the home office in New York.

John A. Stevenson, district representative of the W. H. Hodkinson Enterprises, will arrive in Kansas City shortly from Cincinnati for a few days' visit.

C. S. Edwards, manager of the Kansas City office of the General Film Company, reports heavy bookings on "The Historic Fourth of July in Paris, 1918." The exchange is using three prints of the subject, and they are booked solid for some time to come.

W. C. Ansell, for a short time with the Camp-Bell Company, Kansas City, is now Western representative for the Kansas City office of Goldwyn Pictures, Inc.

Among the Exhibitors.

Fort Madison, Ia.—Owen & Payson, architects, 202 Reliance Building, Kansas City, have plans under way for a moving picture theatre to cost approximately $30,000. The building will be one story, 50 by 145, and of brick and terra cotta construction.

TORNADO SWEEPS BY SCENIC THEATRE

And Leaves It the Only Building Intact on the Main Street of Tyler, Minn.—Hundreds in Audience

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

TWO hundred persons comprising the audience in the Scenic Theatre had a miraculous escape from death when a tornado swept and destroyed the major portion of the town of Tyler, Minn., Wednesday, August 21. The theatre, of which Westlund Brothers are the proprietors, was the only building left standing on the main street of the town. Thirty-three persons were killed and 150 injured in the disaster. The damage is estimated at $1,000,000. William A. Lochren, of the Lochren Film Company of Minneapolis, had moving pictures taken of the tornado-swept town, and the pictures were shown within three days at the Minneapolis Strand Theatre and other houses.

Buys Mandan House.

Joe Maitland, who has been managing the Palace Theatre at Mandan, N. D., for the last half year, recently purchased the interest of H. L. Hartman in the house. Mr. Maitland was for years in the show business in the Twin Cities, and has built up a splendid patronage at the Mandan Theatre.

Concern Changes Name.

The Elliott-Sherman Film Corporation is now known as the Elliott Film Corporation. The name was changed at a recent meeting of the board of directors because Harry Sherman, former president, has not been connected with the concern since April, 1917. The officers of the corporation are J. E. Elliott, president; A. E. Nelson, vice-president; F. Y. Elliott, secretary.

Chief Auditor Appointed.

C. B. Howe, traveling auditor for Universal, who has been spending the past month at the Minneapolis exchange, was recently appointed chief auditor for the West, and will leave soon for Denver, where he will make his headquarters. He will make trips twice a year to exchanges at Salt Lake City, Butte, Omaha, San Francisco, Los Angeles, Portland and Seattle.

Mechanic Wins Distinction.

William Phillips, formerly mechanic for the Theatre Equipment Company of Minneapolis, went to war more than a year ago a private. Last week he returned to Minneapolis with two hero medals and a lieutenancy in the United States army. Lieutenant Phillips was the first Twin City moving picture man to be wounded and to receive both the French Croix de Guerre and the British war cross for bravery in action. After spending a furlough in Minneapolis he left the city to return to duty in France under General Pershing.

"The Geezer" Still Going Big.

"The Geezer of Berlin" had a week's run at the New Palace in Minneapolis, and proved one of the best drawing attractions ever shown at the house, notwithstanding the heat and the fact that Ringling Brothers circus played against it the first two days of the week, according to Manager Harry Bellings. The picture also was a great drawing card at the New Palace in St. Paul.

"Lusitania Sinking" Here.

"The Sinking of the Lusitania," Winsor McCay's great historial animated drawing of the sea disaster released by Jewel, has been received at the Minneapolis Universal Exchange. Charles G. Branham, manager of the Minneapolis Strand, booked it for the initial showing in the Northwest.

Foursquare Activities.

Jack O'Toole, manager of the Minneapolis Foursquare Exchange, has returned from Chicago after a conference with President George Backer, of the Foursquare exchanges. Mr. O'Toole has become financially interested in the Minneapolis exchange, and is an enthusiast over the year's prospects. Mr. Backer has completed arrangements to distribute the Gaumont ten-episode one-reel serial, "The Hand of Vengeance." Mr. O'Toole announces that he has a contract for the distribution of the Christie comedies. This statement is of particular interest because the comedies are being advertised by another independent distributing company, and there is some dispute as to who has the right to distribute the one-reel comedy subjects. Mr. O'Toole says the controversy will soon be adjusted.

Critical Reviews and Comments

Concerning Current Productions

IN THIS ISSUE.

Fires of Youth (Bluebird).
That Devil, Bateese (Bluebird).
The Green God (Greater Vitagraph).
Her Country First (Paramount).
Kultur (Fox).
The Mask (Triangle).
The White Lie (Paralta).
Untamed (Triangle).
The Cook (Paramount-Arbuckle).
Queen of the Sea (Fox).
When Nature Smiles (Pathe).
A Bird of Bagdad (General Film).
The Turn of the Wheel (Goldwyn).
The Silent Woman (Metro).
Johanna Enlists (Artcraft).
Prisoners of the Pines (Hampton Production).

"FIRES OF YOUTH"

Ruth Clifford Featured in Bluebird Subject of Problem Type.

Reviewed by Robert C. McElravy.

SKILLFULL direction does a great deal to hold the observer's interest in this five-reel Bluebird subject. It takes familiar plot materials and weaves them into a story so realistic that it grips the interest from beginning to end. It is only when the story is completed that the observer realizes that it has been done before in many different ways.

Ruth Clifford is cast in the role of the young wife of a middle-aged man. Her husband, John Linforth, is a judge of the superior court, and so absorbed in his own thoughts and work that he neglects her sadly. This situation has furnished the opening setting for many stories, but it may safely be doubted whether anyone ever brought it out so well as Rupert Julian has done in this number. There is no taking it for granted in the usual way that the wife is neglected, but the facts are set forth so clearly in a few deft scenes that the observer understands matters thoroughly. Furthermore, he sympathizes with the wife when she is later tempted to fall in love with another.

It is the familiar story of the husband's young friend named in this instance Ronald Standish. He is welcomed into the home, and the neglected wife turns to him for entertainment and finally for love. Ronald is torn with conflicting emotions, another thing too unusual with film heroes. He battles between personal honor and love for his friend's wife. He resolves to elope with her, and then repents. But not until a third party, witnessing the love scenes, has complicated matters by robbery and later attempted blackmail. In the end the wife separates from her husband and, after the passage of a year or more, marries the hero.

Ralph Lewis gives a convincing portrait of the neglectful husband, and George Fisher appears to advantage as Ronald. The story was written by Rupert Julian and E. J. Clawson, and directed by Mr. Julian.

"THAT DEVIL, BATEESE"

Bluebird Subject Features Monroe Salisbury in Characteristic Role.

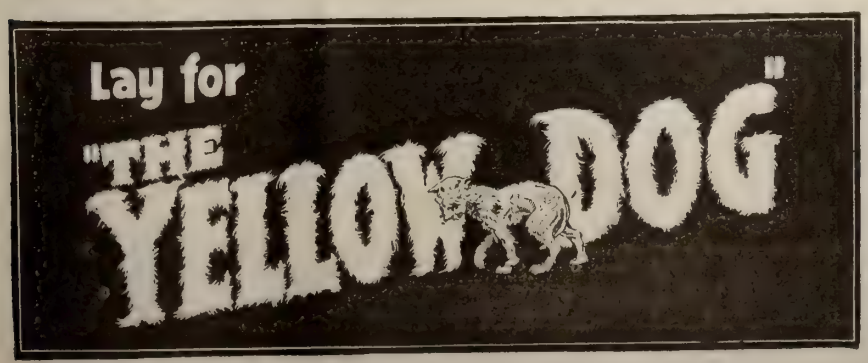
Reviewed by Robert C. McElravy.

THE particular type of story in which Monroe Salisbury appears to best advantage is found in this number written by Bess Meredith and directed by William Wolbert. It gives Mr. Salisbury every opportunity to display his sturdy physique and his frequent and winning smile. He fairly shines as the rough and rugged Bateese Latour, a French Canadian, who knows only the life of the woods. In the course of this tale he carries off the girl in genuine cave-man style, and in due time succeeds in winning her love.

The story begins with the arrival of Kathleen St. John in the Canadian woods, whither she comes to teach school and forget the ill treatment she received at the hands of Martin Stuart, to whom she was engaged. She loses her way in the woods upon her arrival, and falls into the clutches of Louis Courteau, a shiftless fellow, who makes immediate advances to her. Bateese, just in from the lumber camp, sees the girl's peril and rescues her from Courteau. Later Martin Stuart appears, and there is a three-cornered rivalry between the men to win her. Bateese, of course, succeeds.

Some excellent locations have been provided for the delineation of this tale, which is stronger in many ways than the average of its kind. There is considerable villainy of the obvious type, but on the other hand the characters ring true and are really interesting.

Ada Gleason plays Kathleen, Lamar Johnstone the part of Martin Stuart, Lon Chaney appears as Courteau, and Andrew Robson as Father Pierre.



"THE GREEN GOD"

Harry T. Morey Featured in Vitagraph Mystery Story That Baffles the Spectator.

Reviewed by Edward Weitzel.

NOT one spectator in a thousand will solve unaided the mystery that holds the interest in "The Green God," a five-part Vitagraph picture made from a story by Frederick Arnold Kummer and directed by Paul Scardon. The plot is the familiar one of the man who steals an idol from an eastern temple and is followed relentlessly by the infuriated priests of the ravished shrine until the despoiler meets his death. Suspicion points to three or four different persons, but the author has succeeded in baffling the detective instinct of the average spectator and has found a plausible answer to the riddle. Such an achievement more than offsets the want of novelty in the material, and the production of "The Green God" is of excellent quality.

Robert Ashton, an enterprising but unscrupulous traveler, throttles a priest of Buddha and makes off with a little green god at the instigation of Major Temple, a collector of curios, who has promised Ashton the hand of his daughter, Muriel, if he is successful. The major has a Chinese servant in his employ who shows that he is watching Ashton as soon as that person arrives with his prize. Owen Morgan, an American artist, who admires Muriel, is an inmate of the Temple home the night Ashton is murdered and the idol disappears. The fact that the bolts to the door and windows in Ashton's room have not been opened from the outside keeps everyone guessing until the author gives the right answer.

Harry T. Morey is featured as the artist, and represents a fine type of manly, vigorous American. Betty Blythe as Muriel Temple, Arthur Donaldson as Major Temple, George Majeroni as Robert Ashton, Bernard Siegel as Li Min, Robert Gaillard as McQuade, and Joseph Burke as a Priest of Buddha are entitled to commendation.

"HER COUNTRY FIRST"

Vivian Martin in Novel War Story Produced by Famous Players-Lasky Corporation.

Reviewed by Edward Weitzel.

ADAPTED by Edith Kennedy from a story by Mary Roberts Rinehart, the Paramount picture, "Her Country First," starring Vivian Martin, treats of the war in a novel and often amusing manner. Before the story ends, however, a series of genuine thrills with German spies and the heroine bound and gagged put a lot of lively action into the plot. The ability of the famous author to keep up a good supply of refreshing humor is well established, and the director, James Young, has maintained the Paramount reputation for thoroughness of production.

"Her Country First" comes under the head of juvenile fiction, the heroine being about seventeen years of age and surrounded by a bevy of irrepressible maidens.

to whom "Life is a joke that's just begun." Their doings are all very human, and will amuse and interest persons of mature years, as well as the young folks.

Dorothy Grant, the character played by Vivian Martin, is a much spoiled young lady who becomes fired with a determination to do her bit to down the Kaiser. Her father is the owner of a munitions plant, and Dorothy is familiar with the danger from spies and the necessity for guarding the works. Although without an aeroplane, she organizes a girl's aviation corps whose duty it is to watch over her father's factory. The members order proper and well-fitting uniforms, and go out in the country to drill. They learn to wigwag from a farmer who served in the Spanish-American war, and have a number of funny experiences.

The excitement starts when the Grant chauffeur and cook, both German spies, learn that Dorothy knows the password that will enable them to get into the munitions plant and destroy it. The girl is handled roughly, and her life threatened; but she defeats the enemy, and is proclaimed a heroine by her admiring family and her best young man, who has just enlisted and calls around in his new uniform.

Vivian Martin has the youthful charm demanded by the captain of the girl's aviation corps, and responds to the different moods of the character with complete conviction. John Cossar, Florence Oberle, Brydine Zuber, J. Parks-Jones, L. W. Steers, Lewis Willoughby, James Farley, and Lillian Leighton are the members of the adequate supporting company.

"KULTUR"

Absorbing War Story in Fox Photoplay Starring Gladys Rockwell.

Reviewed by Edward Weitzel.

PUT together like a Swiss watch the Fox photoplay, "Kultur," written by J. Alexander Grubb and Fred Myton, and starring Gladys Rockwell, is an unusually adroit intermingling of fact and fiction based upon the present world war. To begin with, it is always dramatic, and its development is handled with the skill of the true dramatist. Its revelation of character and the morals of those in high places is not always edifying, but it follows so closely the human side of the events that started the great conflict and then twines a romantic interest around its heroine so firmly and convincingly that its six parts pass before the spectator without one moment's slacking of his absorbed attention.

Starting in Vienna it connects up the killing of the Archduke Franz Ferdinand by Danilo with the infatuation of the Austrian Emperor for a young and beautiful woman, the Countess Griselda Von Arenburg. The scene then shifts to Berlin, and the extravagant and unbridled night life that distinguished the capitol of Germany shortly before the breaking out of the war is introduced with striking effect.

Rene DeBornay, a member of the French secret service, falls in love with Griselda in Vienna. When he hurries to Berlin to learn what Germany intends doing about the assassination of the Archduke he finds the Countess there. She has been forced into serving the German war office by Baron Von Zeller, who learns that the Archduke had tried to separate Griselda and the Emperor, and that Danilo was inspired to kill Ferdinand by his love for the aged monarch's mistress. Von Zeller tries to take advantage of his hold over the Countess, but she repulses him and turns him into a relentless enemy.

Rene and Griselda are trapped in the woman's apartments by the German officer. The Countess confides all her war secrets to the man she now loves. France must have the information at once. Rene escapes. Griselda is killed in her boudoir by a file of soldiers at the command of Von Zeller.

Gladys Rockwell is an excellent selection for the Countess. In appearance and method she is fitted to the character, and her impersonation is illuminated by the many clever touches that go to round out a finished portrayal. William Scott is equally successful in his acting of Rene. Willard Louis as Von Zeller, Charles Clary as the Archduke, and Nigel DeBrullier as Danilo are to be highly commended for their work. The direction by Edward Le Saint comes in for a like amount of praise.

"THE MASK"

Excellent Triangle Subject, with Claire Anderson in Lead.

Reviewed by Robert C. McElravy.

THERE is much that is fresh and unusual in this five-reel Triangle subject, written by E. Magnus Ingleton, and directed by Thomas H. Heffron. It contains some firmly drawn characters, a bright, original plot, and is certain to please observers everywhere. The first four reels are exceptional for their skillful presentation of absorbing comedy-drama situations. The concluding reel, though it rounds up the story interest well, is rather out of proportion; the prolonged struggle in De Lacy's room is melodramatic and unconvincing, and the production would no doubt profit if most of this were cut out.

Claire Anderson does some very effective work in the part of Sally Taylor, a working girl who inherited a million and temporarily lost her head. But the other characters are also good, including the sister, Babe; the two lovers, Billy and Sam, and the dilletante artist, De Lacy.

The opening situation, where Billy's uncle intrudes upon the birthday party and is greatly offended by the treatment accorded him, at once gets a strong hold on the interest. The uncle disinherits Billy, and leaves his fortune to Sally Taylor, who is in love with a young workingman named Sam Joplin. Billy proves a good sport, and goes to work as Sam's assistant, but the sudden wealth proves too much for Sally. She at once tries to invade high society, with her sister. They have some amusing experiences, and Sally's eyes are opened to her sister's peril just in time. Both girls return to their real lovers after this lesson. The struggle in the room seemed too long, as above stated. It is not only an old situation in itself, but tends to switch the interest away from Sally. For this reason we think cutting would help.

Others in the cast are Rae Godfrey, Grace Marvin, Bliss Chevalier, Lillian West, John Guilbert, Ed Hearne, Juan De La Cruz, Harry Holden and Marie Van Tassel.

"THE WHITE LIE"

Bessie Barriscale Has Made for Paralta Distribution an Engaging Photo-drama of Domestic Life.

Reviewed by Walter K. Hill.

THE wife deceived her husband in the matter of her child's parentage and as a consequence Paralta has come into possession of an extremely interesting drama, acted without flaw or fault, directed by Howard Hickman in a manner to create admiration for his skill and totaling what so infrequently may be properly described as 'gripping entertainment." The observer is beguiled by a clever trick of direction in drawing the wrong conclusion to the story and the resultant "surprise" in the outcome lends an added charm to a session with Bessie Barriscale and her associates while "The White Lie" is being visioned.

But when it is done there is just a tinge of regret that the lie, so unnecessary, had not left with the observer a feeling that differs in only a small degree from the aftermath of a practical joke—especially as, in all human presumption, the lie itself need never have been told. There is in this expression of opinion no desire to find fault; rather is the point brought out to emphasize the skill in which the narrative unfolds while foiling the plot detectives.

Time moves very quickly before the screen as "The White Lie" passes, the five reels speed swiftly and prove, in their fleetness, that the picture is possessed of such entertaining qualities that the plot carries without lagging through a presentation that will entertain exceeding well the great bulk of "picture fans" who see Miss Barriscale in this splendid result of her artistry. The star and her associates all act sensibly. They do the thing that might be expected of regular human beings under similar circumstances, and give to their work that wholesomeness and sincerity that will always be the saving grace of dramatic presentations whether on stage or screen.

"UNTAMED"

Triangle Subject Presents Roy Stewart in Good Western Story.

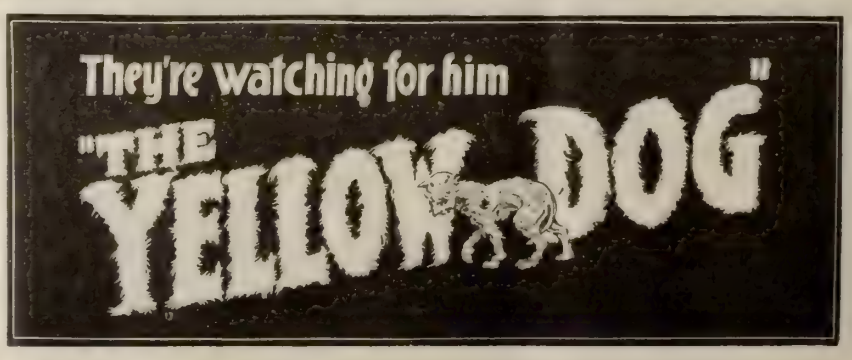
Reviewed by Robert C. McElravy.

THERE is a pleasant, congenial quality in Roy Stewart's presentation of the typical Western hero. It is found in this five-reel subject, "Untamed," written by Kenneth B. Clark, and directed by Cliff Smith. The plot is entertaining and moves along in good style, with occasional points of dramatic interest. As a whole, it ranks well with other offerings in which Mr. Stewart has appeared.

A real ranch setting has been provided for this number, and in the final reel great cattle herds are shown. The settings throughout are in keeping with the story, and the characterizations are pleasing.

Jim Jason, the hero, enters into a partnership with a Spanish ranch owner, Don Felipe. Jim is to do the work of directing the men and bringing the place up to the dividend-paying point, and for these services is to share equally with Felipe. The latter inserts into the agreement a paragraph which says that in the event either of the partners die, the other shall fall heir to the whole. This provision is accepted by Jim with reluctance, and naturally leads to trouble.

In the course of the story bad blood arises between Jim and Felipe. The latter has betrayed a girl, Dolores, and tries to throw the stigma upon Jim. Jim is in love with Ruth, the daughter of a professor who is exploring some old ruins in the neighborhood and is also planning to restore an old mission. The child char-



acter, Carmelita, whose playmate is a calf, is an enjoyable one.

The dramatic moments come in the latter part of the story, when Jim has learned the true character of Felipe, and is repeatedly called upon to protect his own life. Felipe is finally killed by Dolores.

The assisting cast includes H. N. Dudgeon, May Giraci, Ethel Flemming and Jimmy Weil.

"THE COOK"

Heaps of Fun in the Latest Paramount-Arbuckle Comedy.

Reviewed by Edward Weitzel.

ALTHOUGH the list of dishes concocted by the fat chef in the new Paramount-Arbuckle comedy is a long one, the principal and favorite food served in "The Cook" by Roscoe Arbuckle is food for laughter. It is not at all necessary to set down all the doings, high jinks and comic stunts that fill the two reels of the comedy with unconfined joy, but, with the help of Buster Keaton, Al St. John, Alice Lake and Luke, the heavyweight comedian turns a respectable and orderly restaurant into a mirth factory, with efficiency experts holding on to all the jobs. Not satisfied with this the entire force overrun a Pacific Coast Luna Park in their chase after fresh heaps of merriment, and pursue the hunt into the ocean, with Luke tearing along behind as fast as his four feet will carry him. Luke is all dog. "The Cook" is one of "Fatty's" best releases.

"QUEEN OF THE SEA"

Annette Kellerman in Notable Six-Part Submarine Spectacle Produced by Fox.

Reviewed by Edward Weitzel.

AFTER all is said and done, the biggest thing about an Annette Kellerman picture is Annette herself. The Kellerman is such a splendid object lesson to her sex of the advantages of physical training, and the finely developed muscles of her graceful body are eloquent of such perfect health and strength, that clothed only in a yard of so of chiffon she is still without offense.

"Queen of the Sea," the latest Fox spectacle to feature the famous swimming and diving expert, is skillfully contrived to exhibit the aquatic accomplishments of its heroine. It also furnishes one of those good old fairy tales, in which knights in armor, mermaids, lightly-clad sirens, demons, and a host of other characters, struggle for the mastery and have thrilling adventures by land and sea. George Bronson Howard wrote the scenario, and John F. Adolphi directed the production.

Merilla, Queen of the Sea, is a mermaid who incurs the hatred of King Boreas, Master of Storms, by rescuing three sailors whose ship has been lured to destruction by sirens, the daughters of Boreas. For her good deed Merilla is given mortal shape by the fairy Ariela, when the water queen falls in love with Prince Hero. She does not find happiness with her lover, however, until she goes through a number of the regulation hardships at the hands of her enemies. She is taken captive by Boreas, and rescued by the prince. An eighty-five foot dive from a wire is one of her sensational acts.

The land scenes are full of action and peopled with crowds of warring mortals and evil spirits against a background of weird grottoes and bold exteriors. But it is the marine views, the scenes along the seashore and under the water, with the mermaids and the sirens racing along with the waves or darting about in the depths below, that give the picture its chief beauty and charm. To catch glimpses of the flashing limbs of the swimmers beneath the surface and note the wake of bubbling water at their heels is to receive an impression of grace and vigor that is not easily dispelled.

Hugh Thompson, Walter Law, Mildred Keats and Beth Irvins have the leading parts among the supporting company.

"A BIRD OF BAGDAD"

An O. Henry Story of Amusing Suspense, Released by Broadway Star Features.

Reviewed by Louis Reeves Harrison.

THE suspense of this amusing little story hinges upon the solving of a riddle. A joking old merchant with a pretty daughter and two amorous clerks decides that he will give his daughter's hand in marriage, and eventually the business, to the clerk who solves his most difficult riddle, "What kind of a hen lays the longest?" One clerk, who suspects that most of the old merchant's riddles are culled from old joke books, makes a strenuous study of these and finds what he believes to be the answer. The other, who is favored by the daughter, goes about it scientifically, visiting chicken farms and examining serious books on the subject of chicken raising without result. He is almost frantic, gradually losing his mind, when he comes upon an old fellow who imagines himself a Caliph of Bagdad and indulges in a quaint sort of philanthropy, that of giving away meal tickets, good for so many feeds, to those who appear to be in trouble.

The eccentric philanthropist hands the serious clerk one of these tickets, and it offers a line of suggestion which leads the young man to exclaim "I've got it." What he has is not disclosed until the test is held in the old merchant's garden. There, in the presence of the daughter, the first clerk says "the hen that lays the longest is the one that lives the longest." The favored suitor arrives with the correct answer and wins the girl. The ticket he was given is good for one roast chicken. The answer to the riddle is that the hen that lays the longest, probably meaning in cold storage, is a "dead one." Out of these light materials, not particularly realistic, is formulated a little comedy which held a Rivoli audience and won almost instantaneous commendation from the audience.

"THE TURN OF THE WHEEL"

Engrossing Murder Mystery in Five-Part Goldwyn Photoplay Starring Geraldine Farrar.

Reviewed by Edward Weitzel.

STARTING with a dramatic opening, an engrossing murder mystery holds the attention until the finish of "The Turn of the Wheel," a five-part picture that constitutes Geraldine Farrar's first Goldwyn release. The story was written by Tex Charwate, and has been admirably directed by Reginald Barker. A fine supporting cast and the well-schooled acting of the star complete the favorable conditions that go to make the picture thoroughly enjoyable.

Monte Carlo and its gaming tables is the scene of the first step in the drama. The attention of Rosalie Dean, an American girl traveling with her aunt, is attracted to a fellow countryman who is losing heavily at roulette. Maxfield Grey is the name of the young man. When the wheel claims his last franc, Rosalie forces him to play some of her money. Grey immediately starts to win.

The next day, while talking to Rosalie, he is arrested for murder. His wife has been slain in New York, and he is taken back to this country to answer the charge of having killed her. Grey will make no attempt to defend himself, and Rosalie undertakes to clear up the mystery. The accused man has an invalid brother whose wife has allowed a wealthy young rue to become too friendly. Rosalie learns of this, and starts a flirtation with him on her own account. By a series of frequently employed but skillfully connected incidents she fastens the killing on her new admirer and frees the man she now loves deeply.

"The Turn of the Wheel" is melodramatic, but never oversteps the bounds of convincing probability. It was photographed by Percy Hilburn. Herbert Rawlinson, Percy Marmont, Violet Heming and Hassard Short have the principal supporting roles.

"WHEN NATURE SMILES"

A Scenic of Fine Picture Composition.

Reviewed by Louis Reeves Harrison.

MANY of these views of mountain, lake and stream are remarkable for almost faultless balance, besides being artistic glimpses of sun-bathed mountain peaks, wind-stirred forests and sparkling trout streams. They are poetic, straight through the subtitles, which are admirably chosen, and they appeal strongly to man's natural sense of beauty, as evinced by the applause they received by a representative Rivoli audience. It is hard to find fault with them from a point of view of pictorial art, but there would be an additional glamor if there could be infused into the impression they make some more deeply interesting human element. How this is to be done will undoubtedly be evolved with no loss of seeing Nature in her loveliest aspects, commingled with human nature in some of its dramatic phases. The picture was photographed by Van Scoy for the Post-Pathe Series.

"THE SILENT WOMAN"

Edith Storey Has Congenial Character in Five-Part Metro Production.

Reviewed by Edward Weitzel.

WILLINGNESS to accept without question the mental deductions of the two leading characters in "The Silent Woman" will result in this five-part Metro picture proving an exceedingly entertaining story. Written by Lois Zellner and fashioned for the screen by June Mathis and Katharine Kavanaugh, it has the twists and turns of incident that keep the interest from lagging, and is so well acted by Edith Storey and the supporting company that most people will not be inclined to find fault with the hero for not telling the heroine he did not love her when he asked her to marry him or to blame the girl for trying to smirch her own reputation in order to shield the character of the hero's first wife, an utterly worthless woman who had betrayed the father of her child. It is by such devices that the story teller wins sympathy in many cases, and "The Silent Woman" is an excellent example of its class.

A Hudson Bay Company trading post and lumber camp is first shown. Nan McDonald, a clerk at the post, has become

warmly attached to little Billy Lowery, the son of a couple who are guests of Clifford Beresford, the wealthy owner of the lumber tract. Mrs. Lowery is infatuated by Beresford and is accidentally killed the night she steals down stairs to keep an appointment with him.

John Lowery never suspects the truth, but Nan knows all about the affair. She accepts an offer to go back home with Lowery and look after his son. Finding that gossip is busy because he has an attractive woman in his house, Lowery asks Nan to marry him. She is deeply in love with him and consents. Directly after the ceremony, her husband tells her that his heart will always belong to his dead wife.

Future events give Nan an opportunity to prove that the first Mrs. Lowery betrayed his love, but Nan spares John the pain of learning the truth. Later on, when Beresford compromises her also, she still remains silent, although innocent, and so shields the guilty woman at the price of her own reputation. When Lowery's eyes are accidentally opened at last, he discovers that Nan has crowded all regret for her dead rival from his heart.

Frank Mills, Joseph Kilgour and Lilie Leslie are cast for John Lowery, Clifford Beresford and Mrs. Lowery respectively. George K. Hollister was the photographer. Herbert Blache directed the production.

"JOHANNA ENLISTS"

A Pleasing Fancy by Mary Pickford with a Military Flavor.

Reviewed by Louis Reeves Harrison.

THAT there is no necessity for sombre mood in stories of present-day military atmosphere is delightfully illustrated in "Johanna Enlists," and she actually does enlist as Mary Pickford in the American Artillery regiment which gave her support in the play. The regimental action and encampment near the house of Johanna of the story is real and is cleverly incorporated in the movement of the play at every stage of its development.

This realism, some humorous sub-titles and Miss Pickford's artistic interpretation constitute the main values, but they are winning enough to please almost any American audience.

The story is a very frail fabric. Johanna is a little country girl in a dull environment who longs and prays for a "beau." Her prayer is answered by a regiment. Three become suitors; two bitter rivals, during a two weeks' encampment, and the third quietly wins the girl. During the brief period Johanna develops with almost startling rapidity, from a raw specimen to a graceful little creature, largely through her own efforts, and these furnish the kind of comedy material Miss Pickford enjoys. Most amusing are her attempts on the lawn to acquire the grace attained in rhythmic movements. All that she has to guide her is the print of a lady posing in little else than gauze. She also decides to take a milk bath in the dairy, with consequences both amusing and disastrous. The story is more than a vehicle but is so little more than one that only a Mary Pickford could make full use of its leading characterizations.

Most of the sub-titles are bright and humorous, but those which get outside of the action into narrative could be eliminated without serious loss to story interest.

"Johanna Enlists" should please every Pickford audience, and many more besides.

"PRISONERS OF THE PINES"

J. Warren Kerrigan Has French-Canadian Role in Jesse D. Hampton Production.

Reviewed by Edward Weitzel.

THERE is some very fair acting in "Prisoners of the Pines," a five-part picture produced by Jesse D. Hampton, with J. Warren Kerrigan at the head of the cast. The story, by Kenneth B. Clarke, is not a strong one unfortunately, and its picturesque settings in the Canadian forest and a neighboring settlement do not make up for the want of the dramatic incident that puts the punch into a photoplay. Ernest Warde directed the production, and has tried faithfully to inject some action into the plot, but the slender thread of material has defeated his efforts. Characterization is a necessary element in building up a scenario, but only one of the elements. Without an adequate supply of properly handled motives to guarantee sufficient action the story must limp along when it should move freely and firmly.

Hillaire Latour is an impulsive, warm-hearted young French-Canadian trapper, who marries his sweetheart Rosalie before deserting his traps and going into a lumber camp to work, where he can earn more money. All winter long he toils, and when the spring comes is eager to collect his earnings and rejoin his wife, who is waiting for him at his old home.

A letter from Rosalie has told him of a new member of the family. Hillaire cashes his pay check, but is robbed before he leaves the settlement. A dance hall woman gets the money, and Latour is obliged to go back to the camp without seeing his wife and child. The next spring the same thing happens over again, and once more Hillaire is unable to leave.

Three times is the same trick played upon him. Aroused at last to the fighting pitch, Hillaire almost wrecks the dance hall, and makes the light-fingered female return his roll of bills. A number of uniformed policemen arrive at this moment and take him to the station house, where he meets his wife and boy, who have come in search of him.

Lois Wilson as Rosalie, Walter Perry as Lafferty and Claire Du Brey as the dance hall woman are excellent. Charles Stumar was the cameraman. The picture is released by the W. W. Hodkinson Corporation.

COMMENTS

Bluebird Photoplays, Inc.

FIRES OF YOUTH (Bluebird).—A five-reel subject written by Rupert Julian and E. J. Clawson, and directed by the former. Ruth Clifford appears as the neglected wife of a middle-aged man who falls in love with another. The story deals with conventional plot materials, but is splendidly directed and holds the interest. Reviewed at length elsewhere.

THAT DEVIL, BATEESE (Bluebird).—A five-reel subject written by Bess Meredith and directed by William Wolbert. Monroe Salisbury plays the part of a French Canadian of the rugged, daredevil type assisted by a pleasing cast. The action of the piece is quite melodramatic, but makes excellent entertainment. The locations are unusually good.

Famous Players-Lasky Corporation.

THE COOK (Paramount-Arbuckle), Aug. 18.—"Fatty" Arbuckle, Buster Keaton, Al St. John and Alice Lake roll up a big ball of amusement in this comedy. It is given a longer review on another page of this issue.

HER COUNTRY FIRST (Paramount), Sept. 22.—Mary Roberts Rinehart is the author of this five-part picture featuring Vivian Martin and directed by James Young. The story is bright and amusing, and has a good dramatic finish. It is reviewed at length on another page of this issue.

Fox Film Corporation.

QUEEN OF THE SEA (Fox).—Annette Kellerman and a bevy of expert water nymphs make the sea views of this six-part spectacle very alluring. The production is a heavy one, and was directed by John F. Adolphi. It is reviewed at length on another page of this issue.

KULTUR (Fox).—Fact and fiction are blended with skill in this six-part picture whose theme is the civil side of the great war. Gladys Brockwell is excellent in the leading part. A longer review is printed on another page of this issue.

Greater Vitagraph, Inc.

THE GREEN GOD (Vitagraph), Sept. 2.—Harry T. Morey and Betty Blythe are the stars in this five-part mystery story written by Frederick Arnold Kummer. The author keeps the spectator guessing right up to the finish. A longer review is printed on another page of this issue.

W. W. Hodkinson Corporation.

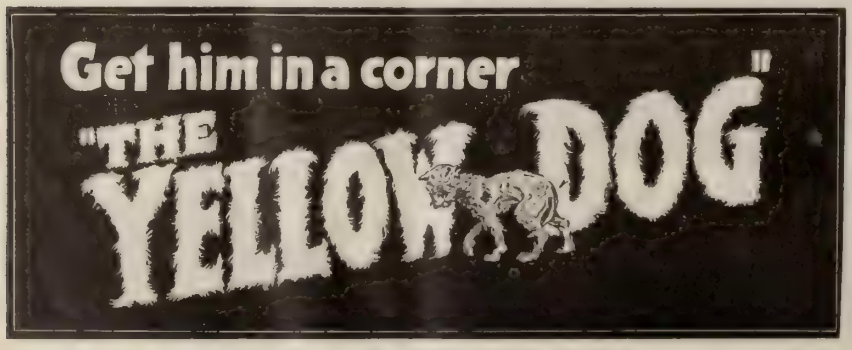
THE WHITE LIE (Paralta), Sept. 2.—Bessie Barriscale is star of William Parker's story directed by Howard Hickman from J. L. Lamothe's scenario. The story deals with a span of domestic life that reaches almost to the dissolution of a happy home, but happiness comes in a surprising outcome. The trickery of plot holds suspense and leads the spectator from an entirely erroneous opinion of the wife who has told a needless lie and lived through years of suppressed unhappiness because of it. Very fine acting is done by Miss Barriscale and every individual in her support. "The White Lie" will provide exceedingly good entertainment.

Pathe Exchange, Inc.

OFFICIAL WAR REVIEW NO. 10 (Pathe), Sept. 1.—A number which is filled with much of the grim side of war. This pictures the devastation wrought by the Hun. Explosions and burning buildings are shown, also orchards cut down wantonly. A bombed hospital and impressive funeral services for dead nurses and soldiers are also shown.

THE DIPPY DAUGHTER (Rolin-Pathe), Sept. 8.—Toto is featured in this rapid-fire, knockabout subject. He appears as cook at a country home. The daughter of the house becomes mentally ill, and imagines she is a queen. This contains some amusing situations, and several that will bring laughter.

A JAPANESE NIGHTINGALE (Pathe Play), Sept. 22.—An exquisite little Japanese story, with Fannie Ward as Yuki, the Jap maiden, who flees from Shiba Temple and has some great adventures. Blossoming cherry trees and fine garden scenes are part of the settings. The story is a dainty one, with a series of dramatic incidents at the close. Reviewed at length in last week's issue.



Pioneer Film Corporation.

WIVES OF MEN (Pioneer).—Florence Reed is star of the Pioneer Film Corporation's splendid presentation of John M. Stahl's self-directed story. Frank Mills may deservingly be featured as the leading man. Miss Reed gives a faultless performance of an exceedingly trying role, tense in dramatic sequences, and made immensely appealing through the pretty star's native artistry. The settings are really sumptuous—a bad word to trifle with in these days of "adjectiveitis," but fittingly applied in this instance. Here is a play that gets away with an inconsistent story through sheer skill in its dramatic presentation, the splendid acting smothering all plot defects.

Triangle Film Corporation.

THE MASK (Triangle), Sept. 1.—A strong five-reel number, with Claire Anderson in the lead, assisted by a well-balanced cast. This is a fine comedy-drama, containing many fresh and enjoyable situations, and should succeed well. It was written by E. Magnus Ingleton and directed by Thomas H. Heffron. The melodramatic scenes in the last reel are out of keeping with the first part, and would stand cutting. Reviewed at length elsewhere.

UNTAMED (Triangle-Kaybee), Sept. 1.—A five-reel Western subject featuring Roy Stewart as the cowboy hero. It was written by Kenneth B. Clark and directed by Cliff Smith. The story is well constructed and entertaining, and includes some fine views of the cattle range in the final reel. Reviewed at length elsewhere.

Universal Film Company.

ANIMATED WEEKLY NO. 37 (Universal), Aug. 14.—This leads off with a timely hint to stenographers that the Government needs their services. Laborers arriving from West to work in shipyards, Labor Department work, hospital methods in England, Secretary Baker greeting Rheims heroes, and other features are included.

CUPID VS. ART (Century Comedy), Sept. 11.—A two-reel comic featuring Alice Howell as a lady who paints—fences. Hughie Mack plays the rotund hero. This number abounds in knockabout and slapstick situations of a typical sort, most of which are amusing, and none is offensive. The wind-up is fast and furious, with all sorts of vehicles taking part at full speed.

HEARTS AND LET'US (Lyons-Moran), Sept. 14.—In this number Eddie Lyons appears as a grocer boy and Lee Moran as butcher boy. Both love the same girl, but after numerous amusing advances a third youth marries her. This is a pleasing subject, with some good character work of a semi-burlesque type, and will entertain the average audience.

THE BRASS BULLET NO. 6 (Universal Special), Sept. 14.—"A Dangerous Honeymoon" is the title of this number of the serial, and covers the final successful effort on the part of Rosalind's lover to escape from the tunnel leading from the house where he has been imprisoned, and his dash in a police boat for the yacht on which Rosalind, as the supposed wife of another, is being taken away. Considerable of the struggle between the girl and her supposed husband in her bedroom on the yacht might well be eliminated.

PAT TURNS DETECTIVE (Nestor), Sept. 16.—A comedy number by Charles J. Wilson, Jr., featuring Pat Rooney as a messenger boy detective. He is employed by a jealous wife to shadow her husband, and gets their affairs entangled with another couple's. The plot is very slight, and works up only a fair amount of humor.

THE BRASS BULLET NO. 7 (Universal Special), Sept. 21.—"The Depth Bomb," the seventh number of the serial, finds the lovers making a successful struggle to be released from the yacht's crew. The yacht, owing to a gasoline leak which connects with a lighted lantern, is blown up after all on board have escaped by means of life boats and life preservers. Both Jack and Rosalind are again captured before the close of the episode.

THE BRASS BULLET NO. 8 and NO. 9 (Universal Special), Sept. 28.—The eighth and ninth numbers of this serial cover a series of thrilling events in connection with the recapture of Rosalind and her lover. In the course of events the affinity of Rosalind's supposed husband tries to kill her, and upon discovering the girl's real plight attempts to help her to escape. An infernal machine operated by means of a magnetic bug fails in doing away with Jack according to plans, and a sweat-box at Dago Joe's, in which victims are baked into parting with their money, affords considerable thrill.

World Pictures Corporation.

T'OTHER DEAR CHARMER (World Pictures), Sept. 16.—A splendid five-reel society comedy written by Charles Sarver and directed by William P. S. Earle. Louise Huff and John Bowers play the leading roles in this superior production, which tells a bright, animated and generally enjoyable story.

"The Talk of the Town" (Universal).

Dorothy Phillips, who has starred in some of Universal's best productions, is featured in the special attraction "The Talk of the Town," which will be released September 23. She takes the part of Geneva French, a young woman who has been deprived of the safeguards of knowledge and who is whirled close to the brink of tragedy. The film is taken from the story by Harold Vickers, adapted and produced by Allen Holubar.

Pretty Dancing in "For Husbands Only."

Some of the prettiest exhibitions of esthetic dancing are presented in the film "For Husbands Only," which was produced by Lois Weber for Jewel productions. The dancers are a group of the advanced pupils taught by Ruth St. Denis and Ted Shawn, who have become famous over the country as the Denisshawn dancers. The scenes are laid in settings of fine artistry. Though this is but an incident in the picture, it is declared to be as complete an entertainment as the dancers would provide in real life.

Universal Will Distribute British War Pictures

IMMEDIATELY on his arrival in New York, Carl Laemmle completed arrangements with Capt. G. McLeod Baynes for the distribution of a series of Official British War Pictures, which were presented at the Strand Theatre in New York. Mr. Laemmle obtained for the Universal Film Mfg. Company the exclusive rights of distribution in this country and its possessions.

The series is a thrilling production of war pictures, entitled "Fighting for Freedom." They are taken from the latest British war films, and are a completed visualization of all the land, air and naval arms of warfare recently wielded by Great Britain in assuring the conquest of the Hun. The contract was made between the Universal and the Official Government Pictures Inc., of which company William K. Vanderbilt is president.

"Fighting for Freedom" will be released in seven sections, one each week. Following the the titles for the individual episodes: "Admiral Beatty's Fleet in Action," "Bomb Dropping From Aerial Submarine Destroyers," "The Sensational Capture of Bagdad," "Thrilling Feats of the Royal Flying Corps," "Repairing War's Ravages," "Chinese and African Workers Trailing the Hun," and "Britain's Battling Bulldogs—The Navy."

A thrilling impression of the British war strength jumps out of the scenes. The spectator learns that, with all the losses it has suffered the British Navy is now four times stronger in men and ships than it was in August 1914, when Germany plunged the world into war. The public for the first time will learn how this navy, with the help of its Allies, has been able to safeguard the transportation of thirteen million of troops, with the loss of only 2,700 by enemy action.

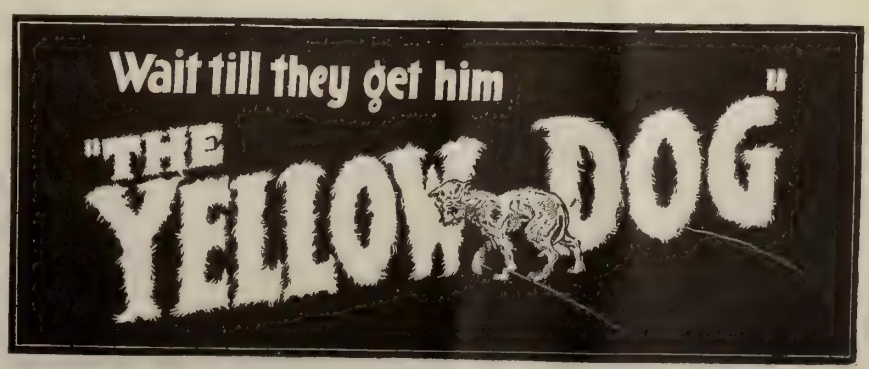
As the titles of the various episodes indicate, practically every branch of the sea, air and land service are shown in actual scenes of action in many lands, covering all of England's far-flung battle lines. Particularly interesting will be scenes incident to the capture of Bagdad and operations along the Tirgis of which, very few, if any, pictures have been generally distributed.

Jewel Arouses Curiosity with "For Husbands Only"

THIS film is intended for the whole family," says an announcement by the Jewel Productions in reference to its six reel picture entitled "For Husbands Only." An official of the company the other day added interesting comments on the title.

"Curiosity is a wonderful thing," said he. "That picture, supposed to have a message only for husbands, is bound to get the wives all worked up. If it had been entitled "For Wives Only" you'd see husbands flocking to see it in droves. That's what curiosity and the old forbidden fruit idea does."

The chief characters are played by Mildred Harris, Lewis J. Cody and Fred Goodwins. Lois Weber produced the picture. Miss Harris as Toni Wilde is a convent-bred young woman, who suffers a deep wound in her first love affair. She discovers that Rolin Van D'arcy, whom she has loved, is not a marrying man and has been toying with her. In revenge Toni deliberately wins the love and becomes the wife of Samuel Dodge. This has the desired effects of arousing D'arcy's jealousy. He sets out to wreck Dodge's faith in his wife. To this end he stages a play "For Husbands Only," which he devises in such a way as to suggest the experience of Toni, himself and Dodge, putting an evil construction on Toni's motives. What happens, when Samuel sees the play, forms a surprise climax.



Advertising Aids for Busy Managers

"A NYMPH OF THE FOOTHILLS"

Greater Vitagraph Presents Gladys Leslie in the Story of a Mountain Girl Who Marries a City Man and Has Her Love Put to the Supreme Test.

Cast.

Emmy Chaney.....Gladys Leslie
Ben Kirkland.....Alfred Kappeler
Tubby.....Walter Hiers
Henry Kirkland.....C. A. Stevenson

Directed by Fred A. Thompson.

The Story: Emmy Chaney, a little mountain girl, attracts the attention of Ben Kirkland, a camper from the city. When her father learns of the affair he tries to kill Ben, for his hatred of the people for the city is a passion, and he has planed to have her marry Jeff Crandall. Ben takes Emmy to camp, and a ministerial friend marries them. Tubby, squirrel shooting, comes upon Chaney's dead body. In the city Emmy finds no welcome from her husband's people, and is virtually driven from their home during his absence. She returns home to find her father killed. When Ben comes for her he is thrown into jail on a charge of having murdered the old man, and by the barest luck escapes hanging.

Feature Gladys Leslie as Emmy Chaney and Alfred Kappeler as Ben Kirkland.

Program and Advertising Phrases: Love and Intrigue Carried Into Mountain Fastness Brushes the Clouds Away.
Vitagraph-Blue Ribbon Feature with Stirring Love Plot.
Love Above Law Meets in Combat with Tennessee Mountain Feud.
Dainty Gladys Leslie in Role of Winsome Mountain Sweetheart.
"High Society" Shows Up Badly in Comparison with Mountaineers.
The Way of the Cultured Are Not Always the Way of the Just.

Advertising Angles: Tell your patrons that in this story Miss Leslie has the most vivid play of her screen career. Give a sketch of the plot without revealing the finish. Use plenty of her pictures, and frame the lobby display in boughs or flowers to help suggest the woods.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released September 9.

"HIS BIRTHRIGHT"

Haworth Pictures Presents the Eminent Japanese Star, Sessue Hayakawa, in the First of the Pictures Produced Under His Own Direction.

Cast.

Yukio.....Sessue Hayakawa
Edna.....Marian Sais
Admiral John Milton.....Howard Davies
Helen Milton.....Mary Anderson
Saki San.....Tsuru Aoki
James Barnes.....Sydney DeGrey
Admiral Von Krug.....Harry Von Meter
Mrs. Harland Smith.....Mayme Kelso

Directed by William Worthington.

The Story: Yukio, son of Saki San and Lieutenant John Milton, is twenty-one years old before he learns the true story of his mother's life. He sails as a cabin boy, determined to trace his father, to America. Milton, now an admiral, is sent to the Pacific Coast. Yukio plans to kill him, and confides his intention to Edna Kingston, a spy in the pay of Germany. She persuades Yukio to steal important documents from his father, in return for which she promises her love. She succeeds in eluding Yukio with the papers, hoping to get out of San Francisco before he can claim his reward. The boy's sense of honor, however, comes to his rescue, and he goes back to get the papers from her. The woman's true character comes out, and Yukio, set upon by her male accomplices, fights all of them and gets the papers, which he restores to his father. Milton breaks into the room where Yukio is fighting for his life and honor, and is followed by the police, who arrest the whole gang of spies. Convalescent in his father's house, Yukio abandons his ideas of revenge and determines to enlist in the service of America.

Feature Sessue Hayakawa as Yukio and Marian Sais as Edna.

Program and Advertising Phrases: Strange Parentage Revived in Career of Japanese Avenger.
How a Vengeful Heart Was Turned to Loyalty by Voice of Conscience.
Sensational Plot Embodying Thrills and Daring Achievements.
Thrilling Story of Vengeance and Retribution in Spy Plot.
The Strange Case of a Japanese Villain Who Reformed.
Changing a Heart of Vengeance to a Heart of Loyal Devotion.

Advertising Angles: Announce this as the first of the new Hayakawa productions, and hint that his own company will give him an opportunity even greater than he has had in the past. Use his portraits in your lobby and windows, and in your newspaper advertising play up his name in fat type, telling of his return to the screen. Tell that it is the story of a Japanese boy born of an American father who comes to demand his birthright of that father, now an admiral. Do not give more of the story, but strive to rouse interest with the outline.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three column cuts and mats. Program cover cut. Lobby displays, 11x14 and 22x28. Press sheet.
Released September 8.

IN THIS ISSUE.

By Hook or Crook (World).
By the World Forgot (Greater Vitagraph).
The Cruise of the Make Believes (Paramount).
The Girl Who Came Back (Paramount).
His Birthright (Mutual).
Just for Tonight (Goldwyn).
The Midnight Burglar (General Film).
Modern Love (Universal).
Mystic Faces (Triangle).
A Nymph of the Foothills (Greater Vitagraph).
Our Mrs. McChesney (Metro).
Sauce for the Goose (Select).
The Secret Code (Triangle).
The Source (Paramount).
Treason (Mutual).

Take Part of Your Change in War Savings Stamps

"THE GIRL WHO CAME BACK."

Jesse L. Lasky Presents Ethel Clayton in the Story of a "Salamander" by C. M. S. McClellan.

Cast.

Lois Hartner.....Ethel Clayton
State Senator George Bayard.....Elliott Dexter
Michael Hartner.....Theodore Roberts
Governor Burton.....James Neill
Ralph Burton.....Charles West
Dorothy Burton.....Marcia Manon
Doyle.....Jack Brammall
Mrs. Walters.....Jane Wolff
Butler at Bayard's.....John McKinnon
Maid at Burton's.....Pensy Perry

Directed by Robert G. Vignola.

The Story: Lois Hartner is the daughter of a thief and herself a "salamander," aiding her father in his burglaries. She is saved from death by George Bayard, and when later she robs the safe in the Bayard home he persuades her to reform. In spite of temptations and attempted she goes West and persevers in her reforce she goes West and perseveres in her resolve. There Bayard finds her and makes her his wife.

Feature Ethel Clayton as Lois Hartner and Elliott Dexter as State Senator George Bayard.

Program and Advertising Phrases: New Adaptation for the Screen of C. M. S. McClellan's "Leah Kleschna."
Mrs. Fiske's Great Stage Drama Serves Now as Screen Story.
Ethel Clayton, Paramount Star, in Screen Version of Stage Drama.
Ethel Clayton Now Appearing in Her First Paramount Presentation.
Girl Reared to Crime Is Redeemed by Honest Love.
Great Sociological Lesson Taught in Gripping Photodrama.

Advertising Angles: Work on Miss Clayton's personal popularity and tell that this is an unusually good story by a well known dramatic writer who was formerly known as "Hugh Morton" in the days when he wrote "The Belle of New York," but who wrote Leah Kleschna and other dramas under his own name. He is one of the few really established authors writing directly for the screen.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released September 8.

"THE SECRET CODE"

Triangle Presents Gloria Swanson and Barney Sherry in the Amazing Story of How the Directions for a Baby's Jacket Threatened the Success of American Arms.

Cast.

Senator John Calhoun Rand,.....Barney Sherry
Sally Carter Rand.....Gloria Swanson
Mrs. Lola Walling.....Rhy Alexander
Baron DeVorjeck.....Leslie Stewart
Jefferson Harrow.....Joe King
Mrs. Walker.....Dorothy Wallace
Towen Rage.....Lee Phelps

Directed by Albert Parker.

The Story: Senator Rand, grown grey in politics, takes a young bride. He fears that he is too old to make her happy, and Sally fears that she will not measure up to his standards. They are drifting apart,

when the war breaks out. Soon it is apparent that secrets are leaking through the Rand household. Rand suspects Sally, whose friendship for a member of the Russian embassay he mistrusts, though he was the first to foster it. He finds a cryptogram in her handwriting, and takes it to Mrs. Walling, an old friend, to decipher, knowing her to be an expert in codes. Some time later the leakage, still continuing, a secret service man arrests some women who are crocheting sweaters for Canadian prisoners. Among the papers found is Sally's code. She explains that it is the directions for a baby's jacket she is making, and Mrs. Walling confesses that she is the spy, and that the idea of sending code through knitted sweaters rose through a study of Sally's "cipher." With the coming of the baby the Rands are drawn together again. The code has served a triple purpose.

Feature Barney Sherry as Senator John Calhoun Rand and Gloria Swanson as Sally Carter Rand.

Program and Advertising Phrases: Intensely Illuminating Story of Political and Social Life in Washington.
Marriage of December and May Leads to Surprising Fruition.
Thrilling Story of War and Reflected Intrigue of Spys.
Mixing Politics and Society Leads Close to International Disaster.
Exciting Scenes and Thrilling Episodes Grip the Imagination.
Great Screen Drama Presents Mystifying Plot in Artistic Procedure.

Advertising Angles: Sweater displays are always seasonable in some weight. Get some store to display them, and tell that each sweater conveys an important American secret to Germany. Refer them to the play for details. Get some woman friend to help you with knitting directions. Use it for an attractor for your newspaper work, and tell them if they want to see what it means to see the play. Work this angle for all it is worth, and incidentally tell that it is a corking and unusual story of Washington life today.

Advertising Aids: One design each one, three and six-sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.
Released September 8.

"THE CRUISE OF THE MAKE-BELIEVES.

Jesse L. Lasky Presents His Newest Star, Lila Lee, in a Screen Version of the Novel by the Late Tom Gallon.

Cast.

Bessie Meggison.....Lila Lee
Gilbert Byfield.....Harrison Ford
Daniel Meggison.....Raymond Hatton
Aubrey Meggison.....William Brunton
Jordan Tant.....Parks Jones
Simon Quarle.....Spottiswoode Aitken
Uncle Ed.....Bud Duncan
Aunt Julia.....Eunice Moore
Mrs. Ewart Crane.....Maym Kelso
Enid Crane.....Nina Byron

Directed by George Melford.

The Story: Bessie Meggison finds brief surcease from her life of grinding poverty in her "cruises" in a make-believe yacht. Gilbert Byfield, a wealthy slum worker, takes cruises with her and determines to realize the child's dreams. He persuades her father to take her to his own beautiful estate which the father pretends to have purchased with the proceeds of a lucky speculation, but a jealous society woman tells the child the truth and Byfield has to again tread the decks of the Make-Believe to claim her for his bride.

Feature Lila Lee as Bessie Meggison and Harrison Ford as Gilbert Byfield.

Program and Advertising Phrases: Paramount Introduces the New Screen Star, Lila Lee, in an Ideal Presentation.
Cruising to Cape Adventure on an Ocean of Love.
How a Little Slum Girl Aided in Shipbuilding.
Tom Gallon's Story Made Into Realistic Screen Drama.
Newest of Screen Stars in Dantiest Film Presentation.
Sixteen-year-old Vaudeville Headliner Now a Screen Star.

Advertising Angles: It will be recalled that the star is well known to vaudeville as the "Cuddles" of the Gus Edwards acts. Identify her to your patrons if she is known to them. If not speak of her sudden rise to stardom and announce her as the newest Paramount headliner. Go to a little extra trouble and expense over this first picture in order to capitalize on those to come later.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released September 8.

"BY THE WORLD FORGOT."

Greater Vitagraph Presents Hedda Nova and J. Frank Glendon in an Original Story by Cyrus Townsend Brady.

Cast.

Truda.....Hedda Nova
Derrick Van Beekman...J. Frank Glendon
George Harnash.....Ed Alexander
Stephanie Maynard.....Patricia Palmer
John Maynard.....R. S. Bradbury
William Woywood.....George Kunkel
Hano.....Otto Lederer

Directed by David Smith.

The Story: Derrick Van Beekman and Stephanie Maynard are betrothed merely to oblige their families. They do not love each other and Stephanie is in love with George Harnash, who has Derrick abducted on his wedding eve and put aboard a boat bound for the South Seas. Stephanie feels that Harnash is at the bottom of the disappearance and refuses to marry him until Derrick has been found. Derrick has been put ashore on a small island which he finds tenanted by the survivors of a Holland ship, so that he is among people of his own blood. He falls in love with Truda, but he breaks a sacred law and is condemned to death by starvation. Truda determines to share his fate, but the rescue party arrives in the nick of time.

Feature Hedda Nova as Truda and J. Frank Glendon as Derrick Van Beekman.

Program and Advertising Phrases: Story of Unusual Power and Force Depicted by Cast of Superior Excellence.
Cast Away on Unfriendly Shores Two Victims of Intrigue Find Happiness.
Two Marriage Compacts Finally Fulfilled Under Strange Circumstances.
Dan Cupid Leads in a Love Chase That Circles the World.
Exciting Scenes and Sensational Incidents Create Interest.
Remarkable Outcome of Two Different Promises to Wed.

Advertising Angles: It is some time since we have had a Brady story. Play up the fact that this popular author has made a screen contribution. Tell that it is a curious and surprising plot with a dramatic finale drawn with all the skill of a veteran writer. Make capital of the fact that the stars were the stars of "Woman in the Web," if you played that serial or if it played near you.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby display, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.
Released September 16.

"OUR MRS. McCHESNEY."

Metro Presents the Charming Comedienne, Ethel Barrymore, in One of Her Stage Successes, Based Upon the Emma McChesney Stories by Edna Ferber.

Cast.

Emma McChesney.....Ethel Barrymore
T. A. Buck, Jr.,.....Huntley Gordon
Jack McChesney.....Wilfred Lytell
Vieva Sherwood.....Lucille Lee Stewart
Abel Fromkin.....John Daly Murphy
"Fat" Ed Myers.....William H. St. James
"Beauty" Blair.....Walter Percival
Hattie Stitch.....Ricca Allen
Joe Greenbaum.....George Trimble
Izzy Greenbaum.....Sammy Cooper
Sam Harrison.....Fred Walters

Directed by Ralph W. Ince.

The Story: Emma McChesney is a "lady drummer," and a crackajack. She is the traveler for T. A. Buck & Co. The company has been slipping lately because of the death of the elder Buck, and Fromkin, a rival, makes Emma a fat offer. She is undecided when she learns that her son, Jack, has married a show girl and comes to the conclusion she has work closer to to home than Fromkin's South American offer will permit. She invents a new skirt, but it seems to move slowly, but Jack's wife saves the day at the fashion show and hope revives. But the sales are slow. No orders come in. Once more Emma takes to the road. When she ends her tour the house of Buck is once more at the head of the line—and she is Mrs. Buck.

Feature Ethel Barrymore as Emma McChesney and Huntley Gordon as T. A. Buck, Jr.

Program and Advertising Phrases: Great Broadway Stage Success Finds Its Way to Screen Presentation.
The Emma McChesney Stories Brought from Stage to Screen.
Edna Ferber's McChesney Stories Screened by Maxwell Karger.
Metro Presents Another Triumph Brought from Stage to Screen.
Popular Drama Now Becomes Improved Entertainment as Photoplay.
The Travels of a Female Drummer Reflected in Gripping Episodes.

Advertising Angles: Play up the star for all you can get. Recall that she was the originator of the role in the stage ver-

PERFECTED PROJECTION

So light and strong, so beautifully simple and compact that it may be shipped by Parcels Post to all parts of the country, the DeVry Portable Motion Picture Projector is likewise equal in performance, within its prescribed limitations, to the best standard projector for professional use.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

Motor Drive and Rewind. Size: 17"x17"x7". Weighs but 20 lbs. Takes standard size reels and film. Any size picture up to 12 ft. Any throw up to 80 ft. No setting up—no adjustments.

Write today for our Catalogue G-I.

THE DEVRY CORPORATION
109½ N. Wells Street Chicago, U. S. A.

Duhem Motion Picture Mfg. Co.
Expert Developing, Printing and Coloring

CAMERA OUTFITS AND RAW FILM SUPPLIED
CAMERA MEN SENT ANYWHERE

985 Market Street San Francisco, Cal.

La Cinematografia Italiana ed Estera
Official Organ of the Italian Cinematograph Union
PUBLISHED ON THE 15th AND 30th OF EACH MONTH
Foreign Subscription: 20 francs. per annum
Editorial and Business Offices: Via Cumiana, 31, Turin, Italy

sion and add that in the screen production there is an even better story. Allude to the long continued success of these Ferber stories. Work all three angles for a clean-up.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x4 sepia, 22x28 colored. Cuts.

Released September 9.

"BY HOOK OR CROOK"

World Pictures Present Carlyle Blackwell and Evelyn Greeley in the Story of a Spoiled Child Who Had Good in Him After All.

Cast.

Frederic Pritchard.....Carlyle Blackwell
Gloria Nevins.....Evelyn Greeley
Frederick Pritchard, Sr.....Jack Drumier
Mrs. Pritchard.....Jennie Ellison
Aunt Marie.....Nora Cecil
Smithson.....Frank Doane
Mrs. Nevins.....Alice Chapin
Henry Arnold.....Henry Warwick

Directed by Dell Henderson.

The Story: Freddy Pritchard is a spoiled child who has an awful time of it getting up as early as twelve o'clock, but he has his father's blood in him and the senior Pritchard is of sterner stuff. When Freddy falls in love with Gloria Nevins and is turned down because he is not good at anything, he gets a book on forty ways to crack a safe and unmasks Gloria's uncle, who has been swindling them out of her father's estate. Freddy stays awake and persuades both Gloria and his father that he amounts to something.

Feature Carlyle Blackwell as Frederic Pritchard and Evelyn Greeley as Gloria Nevins.

Program and Advertising Phrases: While Burgling His Sweetheart's Safe Gay Villain Steals a Heart Away.
How a Supposed "Mollycoddle" Made Good for the Girl He Loved.
Correspondence School of Burglary Raided by Dan Cupid's Cops.
Burgling Hearts and Not Treasures in Up-to-Date Photoplot.
Love, the Locksmith, Who Defies Bolts, Bars, Keys and Combinations.
Gay Raffles Burgles His Girl's Heart by Hook and Crook of Love.

Advertising Angles: Take an old book, paint the cover and have a sign painter letter on a new title "Forty Ways to Crack a Safe." Use this for a lobby display with a huge padlock holding it closed, and advise your patrons to see Blackwell study this in the play. Play up the stars in windows and your newspaper advertising and for the latter take the angle of "If you are no darned good and never will be, see 'By Hook or Crook' and learn how to amount to something."

Advertising Aids: Two styles each one, three and six sheets. Free advance poster. Lobby displays, 8x10, 11x14 and 22x28. Two-color heralds. One and two column cuts. Slides. Press sheet.

Released September 9.

"MODERN LOVE"

Universal Presents Mae Murray in the Story of a Little Actress Who Took the Easy Road Yet Found It Led to Happiness.

Cast.

Della Arnold.....Mae Murray
Julian Lawrence.....P. McCulloch
George Addison.....Arthur Shirley
Myrtle Harris.....Claire Du Brey
Wilbur Henderson.....George Chesebro
Mrs. Hall.....Mrs. A. E. Wright

Directed by Robert Leonard.

The Story: Della Arnold, graduated from a dramatic school, joins a road company for experience. Julian Lawrence, the leading man, invites her to supper one night, and they miss the train to the next stand. He proposes motoring, and a storm compels them to stop at a wayside inn, where Lawrence vainly tries to get her to share his room. The next day he is called to a Broadway engagement and leaves the company. Later, Della comes to New York in search of an engagement and is forced to turn artist's model. She becomes engaged to Henderson, the artist, but Lawrence learns of the engagement and tells a highly colored story of the night at the inn. Henderson accuses Della of marrying him for what she could get out of him and she promises to return him the money he advanced. To get this she accepted the proposal of George Addison, and is ready to pay the price, but he does not offer to collect and proposes marriage to her delight, for she finds that she really loves him.

Feature Mae Murray as Della Arnold and George Cheseboro as Wilbur Henderson.

Program and Advertising Phrases: How a Struggling Girl Survived Conspiracy and Intrigue and Reached Happiness.
Secrets of the Stage and Studio Revealed in Photoplay.
Mae Murray, Star of "The Follies," Queen of Photoplayers.
Forgiveness by the Forgiven Leads to Great Happiness.
Following the Straight Path to a Life of Perfect Bliss.
Gripping Story of Villainy Unmasked by Struggling Victim.

Advertising Angles: Advertise this as a story of the theatre; a vivid glimpse behind the scenes in the lives of the players. Do not try to play up the story too roughly, but draw your pull from the appeal of the star.

Advertising Aids: Two ones, two threes, one six-sheet and one twenty-four sheet. One sheet of players. Black and white lobby displays. Slides. Player cuts. Heralds. Press book. Ideas sheet.

Released September 14.

"MYSTIC FACES"

Triangle Presents Jack Abbe in Another of His Famous Japanese Impersonations.

Cast.

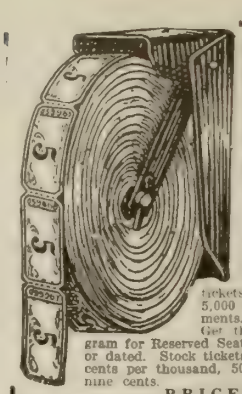
Yona.....Jack Abbe
Frank Maxwell.....Larry Steers
Mao Li.....Liu Chung
Goro.....M. Seke
Tama.....Martha Taka
Letty Stanford.....Clara Morris
Girl's Father.....W. H. Bainbridge

Directed by E. Mason Hopper.

The Story: Yano is a small delivery boy for his uncle, who keeps a curio shop in Chinatown. His loves are Tama, his sweetheart, and Bengi, his dog. Bengi is seized by dog catchers, but is rescued by Letty Stanford, for which Yano promises his fealty. Later Letty is kidnapped by Germans because of her war activities, and it is Yano who goes to her rescue and gets her free in spite of his diminutive size. The Little Japanese has paid his debt.

Feature Jack Abbe as Yona and Martha Taka as Tama.

Program and Advertising Phrases: How a Japanese Boy Lived Up to the Call of the Blood of Seven Princes.
Stirring Story of Dashing Adventure in New York's Chinatown.
Pro-German Plotters Come Against a Real "Yellow Peril."
Love and Adventure in Story Teeming with Real Thrills.
Japanese Hero Makes Good in Redeeming Red Cross from Peril.
Strong Allied Movement Against the Brutal Huns We Harbor.



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Your own Special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES:

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

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M-P METER #2.50 N°2 METER $1.25
A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses. Exterior work only. The N°2 Harvey Exposure Meter is for other cameras.
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MANUFACTURERS OF
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and all kinds of Theatre Tickets
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Endorsed by the foremost figures in all branches of the motion picture industry.
SCENARIO WRITERS: Send for Frederick Palmer's Free Booklet, "The Secret of Successful Scenario Writing," and learn how we can serve your interests.
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"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

Advertising Angles: Recall Abbe's success in earlier Japanese parts and tell that it has won for him stellar honors. Tell that in this play his work is contrasted with that of native players to his credit. Get them interested in what he has done, and be at a little trouble to identify him against later appearances. For showing days you can give the lobby some Japanese touch if no more than a few lanterns or a parasol. Play up the story in the newspaper work.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released September 8.

"JUST FOR TONIGHT"

Goldwyn Presents Tom Moore in a Story That Gives This Popular Player the Best Chance Ever Afforded Him to Display His Many-Sided Talents.

Cast.

Theodore Whitney, Jr.....Tom Moore
Betty Blake.....Lucy Fox
Crandall.....Henry Sedley
Major Blackburn.....Henry Hallam
Theodore Whitney, Sr....Robert Broderick
Lady Roxenham.....Ethel Grey Terry
Detective Chase.....Edwin Sturgis
Butler.....Phil Ryley
Mrs. Blackburn....Maude Turner Gordon

Directed by Charles Giblyn.

The Story: Theodore Whitney, Jr., becomes interested in a girl he meets. She eludes him, but later he recognizes her as Betty Blake, the niece of Major Blackburn. The major's home is robbed and because of unusual circumstances the detectives believe Betty to be the culprit. The major will not listen to the suggestion so they plan to introduce a detective into the home as an English lord. Whitney offers the detective a thousand dollars to be permitted to pose as a lord "just for to-night," and the detective assents, but that night is sufficient for the impulsive swain. He locates the real thieves and clears the woman he loves, incidentally connecting with a block of stock which he has permitted to slip through his hands in his interest in the girl.

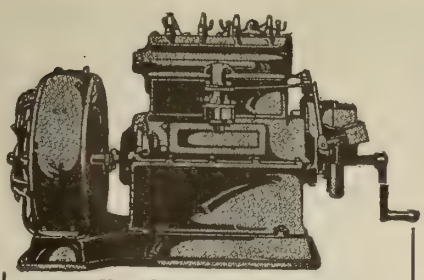
Feature Tom Moore as Theodore Whitney, Jr., and Lucy Fox as Betty Blake.

Program and Advertising Phrases: Picturing a Night of Adventure in the Land of Romance and True Love.
Goldwyn's New Star Has Joy of Seeing Dreams Come True.
Regaling Story of a Young Man Who Made Good.
How Brave Youth Fought for Love and Won His Victory.
Showing the Stuff Heroes Are Made of in These Strenuous Days.
Proving It Impossible to Keep a Good Young Man Down.

Advertising Angles: If you have the story for a run work the changes on "Just for tonight—for three days," etc. Recall Moore's successes in the earlier days and jubilate over the fact that he has come into his own again. You can communicate your enthusiasm to your patrons. Get some cheap "pay envelopes" and have cards written "Mary Smith, U. S. A. You can see her (house and date)." If you have them printed use a cut for the name or employ script type. For a teaser announce "Tom Moore wants to see you," and later add the house and date.

Advertising Aids: One one-sheet, two three-sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released September 16.



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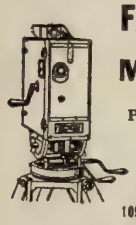
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.



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NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11, Chicago

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers.... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

THE CINEMA
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England
Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.
YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST
Appointed by Agreement Dated 7/8/14
THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

"TREASON"

Mutual Film Corporation Presents Edna Goodrich, Supported by Howard Hall, in a Powerful Story of Today.

Cast.

The Wife.....Edna Goodich
The Husband.....Howard Hall
Their child.....Mildred Clair
Major Clintock.....Clarence Heritage
Herr Von Aachen.....Stuart Holmes

Directed by Burton King.

The Story: Engrossed in the perfection of a new high power explosive the husband seems to neglect his wife. She is further piqued by the introduction into their home of a man whose presence is unexplained, but who is really a Secret Service operative guarding the invention. The Government has asked that the wife be kept in ignorance. In this frame of mind the wife lends a ready ear to Aachen, who suggests that the husband be taught a lesson by the abstraction of this all-absorbing formula. Through this means he gets the formula, but in the end the Government gathers him in, and the only permanent result is a needed lesson to the innocent little traitor.

Feature Edna Goodrich as the wife and Howard Hall as the husband.

Program and Advertising Phrases: Beautiful Edna Goodrich Returns to the Screen in Delightful Photoplay.
Absorbing Story of Domestic Conflict Based on Misunderstanding.
What Came of a Wife's Resentment of Her Husband's Neglect.
Cunning German Spy Meets Defeat in Battle with U. S. Agents.
How a Powerful Explosive Nearly Shattered Domestic Relations.
High Explosive and Feminine "Temper" Make Bad Combination.

Advertising Angles: Offer this play as a lesson to wives not to meddle with their husband's affairs, especially at this time. Play up Miss Goodrich and her supporting players. Use such catchphrases as, "Don't tell your secrets to a German spy," for throwaways and newspaper work.

Advertising Aids: One each one, three and six sheets. Banner unmounted. One, two and three-column cuts and mats. Program cover cut. Lobby displays, 11x14 and 22x28. Press sheet.

Released September 15.

"THE SOURCE"

Jesse L. Lasky Presents Wallace Reid in the Saturday Evening Post Serial of the Same Title by Clarence B. Kelland.

Cast.

Van Twiller Yard.....Wallace Reid
Svea Nord.....Ann Little
John Beaumont.....Theodore Roberts
Langlois.....James Cruze
Nord.....Noah Beery
Pop Sprowl.....Raymond Hatton
Holmquist.....Charles West
Sim-Sam.....Charles Ogle
Ruth Piggins.....Nina Byron
Ekstrom.....G. Butler Clonbough

Directed by George Melford.

The Story: Van Twiller Yard, a well born young man, who becomes a derelict through drink, is shanghaied in a cheap Boston lodging house and carried to a logging camp in Vermont, where he is roughly treated by the lumber boss. Svea Nord, a young woman, enters his life, and, recognizing him as a bum, she treats him with contempt. This awakens his dormant manhood, and, in the hope of winning her love, he reforms. When he regains his health he beats his brutal boss into a pulp, with Svea watching him admiringly. She realizes suddenly that Yard is a man worthy of her love, and when the lumber company, with which he is identified, has

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

to fight the Swedish Power Company that cuts off the water supply, it is Yard who leads the attacking party. When his success, won at the risk of his life, is substantially recognized by the lumber company, Yard takes Svea to his heart, after whispering to her that his regeneration to manhood is due to her alone.

Feature Wallace Reid as Van Twiller Yard and Ann Little as Svea Nord.

Program and Advertising Phrases: Rated as the Best Story Ever Published by Saturday Evening Post.
Screen Version of Gripping Story Read by Many Millions.
Wallace Reed in "The Source" Has Best Vehicle in His Career.
Actor of Class and Destinction Plays Role of Derelict.
How the Genus "Bum" Became a Man Among Men Led by Love.
How a Knight of the Road Became a Knight of True Love

Advertising Angles: In your advertising tell enough of your story to identify it to the readers of the Post. To others say that it is one of the best serials run by that publication. Play up the star for his full value, and tell that he is seen as a down-and-out vagrant who redeems himself. Use such lines as, "See Wallace Reid carrying the banner." "See Wallace Reid after a prolonged drunk," etc. If you do it adroitly you can even get over a paragraph suggesting that Wallace Reid is going to the dogs, and following with an explanation in the next issue. Try this only in the program and not in the daily press.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.
Released September 1.

"SAUCE FOR THE GOOSE"

Lewis J. Selznick Presents Constance Talmadge in the Story of How a Neglected Wife Defeated a Designing Widow.

Cast.

Kitty Constable.....Constance Talmadge
John Constable.....Harrison Ford
Harry Travers.....Harland Tucker
Mrs. Margaret Alloway.....Vera Doria
Mrs. Edith Darch.....Edna Mae Cooper
Teddy Sylvester.....Lewis Willoughby
Maid.....Jane Reckly
Directed by Walter Edwards.

The Story: Briefly the narrative relates how John Constable, a young writer, is working hard on his book, "Woman's Struggles." Mrs. Alloway, a widow, takes an interest in his work, and Kitty, the young wife, remarks that the widow is struggling to land John. When Mrs. Alloway goes too far in her designs, Kitty concocts a clever retaliatory plan of her own, covers the widow with confusion, and wins her husband back in a hurry.

Feature Constance Talmadge as Kitty Constable and Harrison Ford as John Constable.

Program and Advertising Phrases: The Problems of a Trusting Young Wife in Combating with a Designing Widow for Husband's Love.
How One Widow in a Million Betrayed Her Weeds.
Successful Stage Play Becomes Greater Screen Success.
Constance Talmadge Seen in Great "Heart-Interest" Presentation.
There Will Be Sympathy and Admiration for Brave Young Bride.
Select Pictures Present Constance Talmadge in Great Photodrama.

PREPAREDNESS

Don't wait until your machine breaks down before buying a new one.

Remember "A STITCH IN TIME SAVES NINE." We will sell you a NEW MACHINE taking in your old one as PART PAYMENT, either for cash or on the MONTHLY PAYMENT PLAN.

Write us today advising what machine you have and we will give you our exchange proposition.

Amusement Supply Co.

Largest Exclusive Dealers to the MOVING PICTURE TRADE

300-302 MALLERS BUILDING
5 SOUTH WABASH AVENUE
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre
WE SELL ON THE INSTALLMENT PLAN

TransVerteR

Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

"NEWMAN" Brass Frames and Rails

Read What Josiah Pearce & Sons Says About Our Goods

Gentlemen:
Now that you have completed equipment in our new theatres here in New Orleans, and Houston, Texas, we want to take this means of expressing to you our appreciation of the manner in which we have done business with you, also as to the character of your goods. You have, without exception, filled our orders just as promptly as we could ever expect and probably quicker than we had anticipated, and the fact of your having supplied us with brass frames and various other equipment in our fifteen theatres is evidence that we are pleased with your goods, for they are the most attractive, durable and practical that we have as yet found.
We wish you good luck in the prosecution of your work.
Yours very truly,
JOSIAH PEARCE & SONS,
J. E. PEARCE New Orleans, La.

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.
ESTABLISHED 1882
Write for our Latest Catalogue.
717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.
Canadian Representative J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast G. A. Metcalfe, San Francisco, Cal.
Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

Advertising Angles: Offer this as a little comedy in which the neglected little wife has the right spirit and defeats her more experienced rival for her husband's interest. Work from that angle with such catchphrases as, "Does your husband love another woman?" "Don't lose your husband to a vamp," etc. In the lobby put up a sign, "Neglected wives educated here today. Come in and learn how to hold the brute."

Advertising Aids: Two one sheets, two three sheets, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, two two-column, one three-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.
Released during August.

"THE MIDNIGHT BURGLAR"

Advertising aids on this Oakdale production released through the General Film Company was published on page 890 of the issue for August 10 under the head of "Marylee Mixes In." Since this was published the title of the picture has been change to "The Midnight Burglar."

PICTURE THEATRES PROJECTED.

BAKERSFIELD, CAL.—C. Grogg has purchased Pastime Theatre, and will reopen it as moving picture house as soon as necessary alterations are completed. Pipe organ will also be installed.

SAN DIEGO, CAL.—A. C. Martin is preparing plans for theatre, 60 by 120 feet, to be erected at Eighth street and Broadway. House will have seating capacity for 1,200 persons.

MIAMI, FLA.—Dr. Edwin S. Vail has let contract to W. A. Otter to erect business building with open-air theatre on roof.

MILLVILLE, FLA.—American Lumber Company, Panama City, will erect moving picture theatre for shipyard employees.

CHICAGO, ILL.—Alexander Flower and Max Meyer have leased Oakley Theatre Building at 2320 West Chicago avenue to Harry M. Lubliner and Joseph Trinz.

Rockford, Ill.—New Midway Theatre has opened under management of J. V. Hogan.

VILLA GROVE, ILL.—Extensive improvements are being made to Star Theatre.

DAVENPORT, IA.—Liberty Amusement Company has been incorporated with $100,000 capital to operate vaudeville and moving picture theatres. H. H. Triffer is president.

DES MOINES, IA.—William Knutson & Sons have contract to erect three-story moving picture theatre, 20 by 80 feet, to cost $4,000.

MARION, IA.—E. W. Umbret has taken over Gordon Theatre from George Mebhurst

POMEROY, IA.—Iris Theatre has changed hands, and will hereafter be conducted as a moving picture house.

JEFFERSONVILLE, IND.—M. Switow, care Dream Theatre, has let contract to Jacob Schiller to convert store building into moving picture theatre, one-story high, 50 by 80 feet, to cost $5,000.

MONTICELLO, IND.—Lyric moving picture theatre has been taken over by H. H. Hornback.

WAUSAW, IND.—E. W. Reiber has purchased moving picture theatre here.

DETROIT, MICH.—Lyceum Theatre Company has let contract for alterations to theatre building on Randolph street, near Monroe.

PORTER EQUIPS THEATRE FOR GRIFFITH'S

SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.

B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

DISPEL ALL DOUBTS

There is no question as to the superiority of our DEVELOPING and PRINTING. There is none as to our responsibility or whether or not you will get your work when desired.

Why not let us serve you?

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

LANSING, MICH.—New Bijou Theatre has opened under management of A. W. Walle.

STURGIS, MICH.—C. C. Newman, of Charlotte, Mich., has purchased moving picture theatre here.

DULUTH, MINN. — Frank Rabinowitz, care Empress and Strand theatres, Eveleth, Minn., has plans by Holstead & Sullivan, Palladio Building, for one-story moving picture theatre, 25 by 123 feet.

ELK RIVER, MINN.—T. H. Daly has reopened Royal Theatre.

HUTCHINSON, MINN.—B. B. Farmer has disposed of Idle Hour Theatre Building to Peter C. Weese.

IRONTON, MINN.—J. E. Chandler has taken over Orpheum Theatre from I. S. Boore.

RED LAKE FALLS, MINN.—W. H. Gilfillan has opened Jewel Theatre. House will be devoted to moving pictures.

ST. PAUL, MINN.—Jacob Litt Realty Company has let contract to rebuild Star Theatre, recently damaged by fire.

KANSAS CITY, MO.—Over $30,000 has already been expended in remodeling old Grand Theatre at Seventh and Walnut streets. House will open early in September.

MISSOULA, MONT. — Alcasar Theatre has been leased by James H. Lux, and will be devoted to moving pictures.

GREENSBORO, N. C.—S. M. Hill has postponed erection of theatre and store building.

GRAND FORKS, N. D.—J. A. Dinmie & Company have contract to erect theatre for A. J. Kavanagh.

HANNAFORD, N. D.—H. H. Hagen has disposed of his moving picture business to Matt Haugen.

VELVA, N. D.—Oscar Anderson has taken over Itis Theatre from L. K. Silvertson.

MAYS LANDING, N. J.—Bethlehem Loading Co., South Bethlehem, Pa., plans to erect one-story moving picture theatre, to cost $25,000.

MASSENA, N. Y.—New Strand Theatre will soon be completed and opened.

UTICA, N. Y.—W. H. Rowland will establish moving picture theatre here.

UTICA, N. Y.—Park Theatre will reopen in October under new management.

DAYTON, O.—Bedford Stone & Construction Company, of Indianapolis, has contract to erect theatre for Rauh Estate. Theatre is to be completed by January 1, 1919. Gil Burrows will be manager.

ENTERPRISE, ORE. — Tourtelotte & Hummel, McKay Building, Portland, Ore., are preparing plans for $15,000 moving picture theatre for A. Hackbarth.

MARSHFIELD, ORE.—Orpheum Theatre has opened under management of E. R. Marsden.

CARLISLE, PA.—Louis Silbert, of Harrisburg, Pa., has taken over Orpheum moving picture theatre. Peter Magaro, manager Regent Theatre, was former owner.

ERIE, PA.—William Fairgraves has purchased Wilkay Theatre and also site for new theatre on east side.

PHILADELPHIA, PA.—Ketcham & McQuade, 1029 Brown street, have contract to make interior alterations consisting of interior decorating, rearranging seating and steam heating systems for Alhambra Theatre Company, 1628 East Passyunk avenue, to cost $10,000.

PROVIDENCE, R. I.—Providence Opera House Company, Grosvenor Building, has plans by William R. Walker & Son, 17 Custom House street, for interior alterations to theatre, to cost $7,000.

MITCHELL, S. D.—William Fraser has disposed of his interest in Metropolitan and Gale moving picture theatres to A. J. Dix.

DALLAS, TEXAS.—E. H. Hulsey will operate Hippodrome Theatre on Elm street in conjunction with his Old Mill and Queen theatres.

PORT ARTHUR, TEXAS.—Liberty Theatre being erected by J. P. Pittman will be completed and opened shortly.

LUXEMBOURG, WIS. — R. Okrush is having a building converted into a moving picture theatre.

SHEBOYGAN, WIS.—Palace Theatre at South Eighth street and Clara avenue has changed hands and been renamed the American.

MANVILLE, WYO.—Liberty is name of new moving picture house opened here by Howard MacPherson.

BRYATON, IA.—R. Miller and John Molgard have leased moving picture house of Chris Hoegh and plan to make extensive improvements.

CHARITON, IA.—Lincoln theater has has been taken over by S. L. Adams.

PERFECTION IN PROJECTION

Gold King Screen

10 Days' Trial

No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included

Try before you buy. Sold by all the leading supply dealers throughout the country.

Factory, ALTUS, OKLAHOMA

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read

THE BIOSCOPE

The Leading British Trade Journal with an International Circulation

85 Shaftesbury Avenue, London, W.

Specimen on Application

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. **Mail the money and coupon right now.**

"OUR BOYS IN FRANCE TOBACCO FUND

19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME. .....

ADDRESS. .....

U. S. Food Administration.

Ol' Squire 'Tater 'low he goin' to be mighty nigh king er de roos' 'mong garden sass folks. We alls kin eat him as a 'tater boiled, baked, fried, stewed, cooked wid cheese en dey gettin' so dey make im inter flour; so's we kin "substi-tute" him fo' wheat flour. He's de "substitutenest" of all de vittles, he sez.

De udder garden sass folks lak inguns, tomatues, cabbage en turnips en squash don't need to git peeved, 'cause dey's goin' to be room in de pot fo' de whole tribe. Ev'y las' one on 'em can he'p save wheat en meat fer de boys dat's doin' de fightin' over yander.

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 B'WAY NEW YORK CITY

List of Current Film Release Dates

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Comedy).
The Jest of Talky Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Comedy).
The Wooing of Riley (Wolfville Tale—Two Parts—Drama).
Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(*Featuring Charlie Fang.*)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(*Committee on Public Information.*)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(*All Two-part Dramas.*)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF AUG. 25.

The Girl from Bohemia (Irene Castle—Five Parts—Comedy-Drama—Astra).
Hands Up (Episode No. 2, "The Missing Prince"—Two Parts—Drama—Astra).
Nipped in the Bud (Toto—One Reel—Comedy—Rolin).
A Sun-Kissed Isle (One Reel—Educational—Post).
Official War Review No. 9 (One Reel—Topical).
Hearst-Pathe News No. 70 (Topical).
Hearst-Pathe News No. 71 (Topical).

RELEASES FOR WEEK OF SEPT. 1.

Hands Up (Episode No. 3, "The Phantom and the Girl"—Two Parts—Drama—Astra).
Two Scrambled (Harold Lloyd—One Reel—Comedy—Rolin).
After Twenty Years—Porto Rico (One Reel—Educational—Post Film).
Official War Review No. 10 (One Reel—Topical).
Hearst-Pathe News No. 72 (Topical).
Hearst-Pathe News No. 73 (Topical).

RELEASES FOR WEEK OF SEPT. 8.

Her Man (Elaine Hammerstein—Six Parts—Drama—Advanced).
Hands Up (Episode No. 4, "The Phantom Trail"—Two Parts—Drama—Astra).
The Dippy Daughter (Toto—Comedy—Rolin).
Georgetown, British Guiana (Educational—Post).
Official War Review No. 11 (Topical).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 15.

The Honest Thief (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 5, "The Runaway Bride"—Two Parts—Drama—Astra).
Punting With Sugar (Educational—Post).
Official War Review No. 12 (Topical).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPT. 22.

A Japanese Nightingale (Fannie Ward—Five Parts—Drama—Astra).
Hands Up! (Episode No. 6—"Flames of Vengeance"—Two Parts—Drama—Astra).
The Great Water Peril (Toto—Comedy—Rolin).
A Hollandized Caribee, Dutch West Indies (One Reel—Travel—Post Film).
Official War Review No. 13 (Topical)
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).
The Far Flung Battle Line—American Troops on Furlough in France (Topical—French Film).

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girls.
Sept. 8—His Wife's Friend.
Sept. 22—Sleuths.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Aug. 26—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 26—The Marriage Ring (Enid Bennett—Five Parts—Drama).
Sept. 1—On the Quiet (John Barrymore—Five Parts—Drama).
Sept. 1—The Source (Wallace Reid—Five Parts Drama).
Sept. 8—The Girl Who Came Back (Ethel Clayton—Five Parts—Drama).
Sept. 8—The Cruise of the Make-Believes (Lila Lee—Five Parts—Drama).
Sept. 15—Out of a Clear Sky (Marguerite Clark—Five Parts—Drama).
Sept. 15—Vive La France (Dorothy Dalton—Five Parts—Drama).
Sept. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).

Artcraft Pictures.

Aug. 19—Riddle Gawne (W. S. Hart—Five Parts—Drama).
Aug. 26—Till I Come Back to You (Bryant Washburn—Five Parts—Drama—De Mille).
Sept. 1—Heart of the Wilds (Elsie Ferguson—Five Parts—Drama).
Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).

SUCCESS SERIES (REISSUES).

Sept. 1—The Eagle's Mate (Mary Pickford—Five Parts—Drama).
Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

July 20—Subjects on Reel: Why Batters "Pan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

Sept. 2—With the Hairy Ainu.
Sept. 9—The Hades of Hokkaido.
Sept. 16—Sojourning in Sapporo.
Sept. 23—Wee Ones of Japan.
Sept. 30—Sailing the South Seas to Fiji.

PARAMOUNT-FLAGG COMEDIES.

Sept. 1—Hick Manhattan.
Sept. 29—Romance and Brass Tacks.

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

The big guns at the front are mounted on money. Don't forget that! And they will hold the enemy back only so long as their foundations last. Don't forget that!

This war cannot be carried on on loyal sentiment and armchair strategy. It has got to be carried on with big armies, powerful guns and everything guns and armies need for continued action.

War Savings Stamps will furnish the money provided you retailers enlist your salesforce at full power to sell the stamps.

Some of you have more salespeople at your command than a regimental commander has fighting men. Just think a moment of the selling power of a store as big as that. Just think of the stamps it could sell if it worked only 15 minutes a day. And the smaller stores can do as well in proportion.

Put in a Thrift Stamp Department today if you haven't already done so. And then push the stamps!

W.S.S.
WAR SAVINGS STAMPS
ISSUED BY THE
UNITED STATES GOVERNMENT

PIONEER DIVISION

National War Savings Committee

51 Chambers Street, New York

Space donated by

Chalmers Publishing Company

List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Aug. 21—No. 38 (Topical)—03151.
Aug. 28—No. 39 (Topical)—03160.
Sept. 4—No. 40 (Topical)—03170.
Sept. 11—No. 41 (Topical)—03180.
Sept. 18—No. 42 (Topical)—03192.

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03159.
Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.

L-KO.

Aug. 21—Title Not Decided (Two Parts—Comedy)—03150.
Sept. 4—Her Whirlwind Wedding (Eva Novach—Two Parts—Comedy)—03169.
Sept. 18—A Pullman Blunder (Harry Gribbon—Two Parts—Comedy)—03191.

NESTOR.

Aug. 19—The Pie-Eyed Piper (William Franey—Comedy)—03149.
Aug. 26—When Paris Green Saw Red (Neal Hart Comedy)—03158.
Sept. 2—Their Sporting Blood (Pat Rooney—Comedy)—03168.
Sept. 9—A Bum Bomb (Betty Schade—Comedy)—03178.
Sept. 16—Pat Turns Detective (Pat Rooney—Comedy)—03190.

UNIVERSAL SPECIAL ATTRACTION.

Aug. 17—A Woman's Fool (Harry Carey—Five Parts—Drama)—03147.
Aug. 24—No release this week.
Aug. 26—Around the Clock With the Rookie—03177.
Sept. 1—Bread (Mary McLaren—Six Parts—Drama)—03166.
Sept. 2—How Charlie Captured the Kaiser (One Reel Cartoon)—03139.
Sept. 14—Modern Love (Mae Murray—Six Parts—Drama)—03186.
Sept. 21—No Release This Week.

UNIVERSAL SCREEN MAGAZINE.

Aug. 17—Issue No. 84 (Educational)—03142.
Aug. 24—Issue No. 85 (Educational)—03152.
Sept. 1—Issue No. 86 (Educational)—03161.
Sept. 7—Issue No. 87 (Educational)—03171.
Sept. 14—Issue No. 88 (Educational)—03181.
Sept. 21—Issue No. 89 (Educational)—30193.

UNIVERSAL SPECIAL FEATURE.

Aug. 24—The Brass Bullet (Episode No. 3, "Locked in the Tower"—Two Parts—Drama)—03155.
Sept. 1—The Brass Bullet (Episode No. 4, "Smoked Out—Two Parts—Drama)—03164.
Sept. 8—The Brass Bullet (Episode No. 5, "The Mock Bride"—Two Parts—Drama)—03174.
Sept. 15—The Brass Bullet (Episode No. 6, "A Dangerous Honeymoon"—Two Parts—Drama)—03184.
Sept. 22—The Brass Bullet (Episode No. 7—"The Depth Bomb"—Two Parts—Drama)—03196.

UNIVERSAL CURRENT EVENTS.

Aug. 17—Issue No. 66 (Topical)—03144.
Aug. 24—Issue No. 67 (Topical)—03153.
Sept. 1—Issue No. 68 (Topical)—03162.
Sept. 7—Issue No. 69 (Topical)—03172.
Sept. 14—Issue No. 70 (Topical)—03182.
Sept. 21—Issue No. 71 (Topical)—03194.

STAR COMEDIES.

Lyons-Moran Pictures.

Aug. 17—Give Her Gas—03148.
Aug. 24—Damaged Good—03157.
Sept. 1—Housecleaning Horrors—03167.
Sept. 7—The Extra Bridegroom—03176.
Sept. 14—Hearts and Let Us—03187.
Sept. 21—Nearly A Chaperone—03198.

WESTERN AND RAILROAD DRAMAS.

Aug. 10—The Trail of No Return (Eileen Sedgwick—Two Parts—Drama)—03132.
Aug. 17—Roped and Tied (Two Parts)—03144.
Aug. 24—The Whirlwind Finish (Two Parts)—03154.
Sept. 1—Beating the Limited (Neal Hart—Two Parts)—03163.
Sept. 7—The Flame of the West (Cleo Madison—Two Parts)—03173.
Sept. 14—Danger Ahead (Helen Gibson—Two Parts)—03183.
Sept. 21—The Human Tiger (Eileen Sedgwick—Two Parts)—03195.

Mutual Film Corp

STRAND.

Aug. 13—The High Cost of Weddings (Elinor Field)—33-C-S-T-1.
Aug. 20—Winnie's Wild Wedding (Elinor Field)—34-CST-1.
Aug. 27—Her Friend, the Enemy (Elinor Field)—35-CST-1.
Sept. 3—Taking the Count (Elinor Field)—36-C-S-T-1.
Sept. 10—Cupid in Quarantine (Elinor Field)—37-C-S-T-1.

MUTUAL STAR PRODUCTION.

Aug. 18—Hoosier Romance (Colleen Moore—Five Parts—Selig—Drama)—26-FC-5.
Aug. 25—No release this date.
Sept. 1—Love's Law (Gail Kane—Five Parts)—Drama)—27-FH-5.
Sept. 8—His Birthright (Sessue Hayakawa—Five Parts—Drama)—1 SP-H-5.
Sept. 15—Love's Law (Gail Kane—Five Parts—Drama)—27-FK-5.

MUTUAL.

Aug. 24—Screen Telegram (Topical)—51-T-1.
Aug. 27—Screen Telegram (Topical)—52-T-1.
Aug. 31—Screen Telegram (Topical)—53-T-1.
Sept. 3—Screen Telegram (Topical)—54-T-1.
Sept. 7—Screen Telegram (Topical)—55-T-1.
Sept. 10—Screen Telegram (Topical)—56-T-1.

OUTING-CHESTER PICTURES.

Aug. 18—Statia With a Past—8-O-1.
Aug. 25—Pines Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-O-1.
Sept. 8—Finest on Four Feet—11-O-1.
Sept. 15—Saba, the Astonishing—12-O-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 11—Friend Husband (Madge Kennedy—Five Parts—Comedy-Drama).
Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 2—The Turn of the Wheel (Geraldine Farrar—Five Parts—Drama).
Sept. 9—Peck's Bad Girl (Mabel Normand—Five Parts—Drama).
Sept. 16—Just For Tonight (Tom Moore—Five Parts—Drama).
Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Aug. 12—Billy's Fortune (Two Parts).
Aug. 26—Bill's Opportunity (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Aug. 5—The House of Mirth (All-star cast—Five Parts—Drama).
Aug. 12—Flower of the Dusk (Viola Dana—Five Parts—Drama).
Aug. 19—In Judgment of (Anna Q. Nilsson—Five Parts—Drama).
Aug. 26—Boston Blackie's Little Pal (Bert Lytell—Five Parts—Drama).
Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 4—The Price of Applause (Jack Livingston—Five Parts—Drama).
Aug. 4—Alias Mary Brown (Pauline Starke—Five Parts—Drama).
Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Abbe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 15—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 22—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Sept. 22—Tony America (Francis McDonald—Five Parts—Drama).
Sept. 29—Reckoning Day (Belle Bennett—Five Parts—Drama).
Sept. 29—The Pretender (William Desmond—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Aug. 19—The Changing Woman (Hedda Nova—Five Parts—Drama).
Aug. 26—The Clutch of Circumstance (Corinne Griffith—Five Parts—Drama).
Sept. 2—The Green God (Harry Morey—Five Parts—Drama).
Sept. 9—A Nymph of the Foothills (Gladys Leslie—Five Parts—Drama).
Sept. 16—By the World Forgot (Hedda Nova—Five Parts—Drama).
Sept. 23—The Girl of Today (Corinne Griffith)—Five Parts—Drama).
Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).

BIG V. COMEDIES.

Aug. 19—Dukes and Dollars.
Aug. 26—Flappers and Friskies.
Sept. 2—Mutts and Motors.
Sept. 9—Capers and Crooks.
Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 30—Hula Hulas and Hocus Pocus.

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.

A Fight for Millions.

Aug. 19—Episode No. 6—"The Spell of Evil" (Two Parts—Drama).
Aug. 26—Episode No. 7, "The Gorge of Destruction" (Two Parts—Drama).
Sept. 2—Episode No. 8, "In the Clutches" (Two Parts—Drama).
Sept. 9—Episode No. 9, "The Estate" (Two Parts—Drama).
Sept. 16—Episode No. 10, "The Secret Tunnel" (Two Parts—Drama).
Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept.—The Prussion Cur.
Why America Will Win.
Queen of the Sea (Annette Kellerman).

FOX STANDARD PICTURES.

Sept.—Riders of the Purple Sage (William Farnum).

EXCEL PICTURES.

Sept.—Bonnie Annie Laurie (Peggy Hyland).
Queen of Hearts (Virginia Pearson).

VICTORY PICTURES.

Sept.—Fame and Fortune (Tom Mix).
Kultur (Gladys Brockwell).
I'll Say So (George Walsh).
Mr. Logan, U. S. A. (Tom Mix).
The Strange Woman (Gladys Brockwell).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept.—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficiency.
Sept.—At the Front.
Sept.—To the Rescue.
Sept.—The Kaiser's New Dentist.
Sept.—Saving Russia.
Sept.—Our Four Days in Germany.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

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His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BETZWOOD FILM COMPANY.

Betzwood, Pa.

Sandy Burke (Louis Bennison).
When East Meets West (Lady Tsen-Mei—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

The Dream Lady (Five Parts—Drama)—03124.
The Love Swindle (Five Parts—Drama)—03134.
Aug. 26—Fires of Youth (Ruth Clifford—Five Parts—Drama)—03165.
Sept. 2—That Devil Bateese (Monroe Salisbury—Five Parts—Drama)—03175.
The Brazen Beauty (Priscilla Dean—Five Parts—Drama).
Beans (Edith Roberts—Five parts—Drama)—03197.

EDUCATIONAL FILMS CORPORATION.

July 29—Nexaca, the Power House of Mexico (Wright).
Wearers of Furs and Quills (Ditmars—Half Reel).
July 29—Pep (Katzenjammers Cartoon—International—Half Reel).
Aug. 5—The Southern Tourist (Bruce Scenic).
Aug. 5—His Dark Past (Happy Hooligan Cartoon—International—Half Reel).
Aug. 12—Mexico's Floating Gardens (Wright).
Aug. 12—Tramp, Tramp, Tramp! (Happy Hooligan Cartoon—International—Half Reel).
Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin)
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

W. W. HODKINSON CORP.

Releasing Paralta and Plaza Productions.

Aug. 19—A Law Unto Herself (Louise Glaum).
Sept. 2—The White Lie (Bessie Barriscale).
Sept. 9—Cupid Angling (Ruth Roland Douglas—Natural Color).

Plaza Productions.

Aug. 26—Petticoats and Politics (Anita King).
Sept. 9—Angel Child (Kathleen Clifford).

JEWEL PRODUCTIONS, INC.

The Kaiser, the Beast of Berlin.
A Soul for Sale (Dorothy Phillips—Five Parts—Drama)—03097.
The Geezer of Berlin (Century Productions—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

MARTIN JOHNSON FILM CO., INC.

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Among the Cannibal Isles of the South Pacific (Educational).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

LEONCE PERRET PRODUCTIONS.

1457 Broadway, N. Y. C.

Lafayette, We Come!

PYRAMID COMEDIES, INC.

220 West 42d Street, N. Y. C.

Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

July—The Safety Curtain (Norma Talmadge—Six Reels—Drama).
July—A Pair of Silk Stockings (Constance Talmadge—Five Reels—Drama).
Aug.—The Savage Woman (Clara Kimball Young—Five Reels—Drama).
Aug.—The Death Dance (Alice Brady—Five Parts—Drama).
Aug.—Her Only Way (Norma Talmadge—Six Parts)—Drama).
Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Aug. 11—Out of the Night (Catherine Calvert).
Aug. 18—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production).

WORLD PICTURES.

Aug. 5—Heredity (Barbara Castleton—Five Parts—Drama).
Aug. 12—The Beloved Blackmailer (Caryle Blackwell—Five Parts—Drama).
Aug. 19—Merely Players (Kitty Gordon—Five Parts—Drama).
Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).
Sept. 2—The Power and the Glory (June Elvidge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Sept. 16—T'other Dear Charmer (Louis Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

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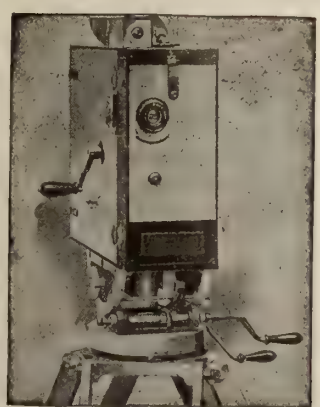

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The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.
The Frozen Warning (Drama).

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CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
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The Great White Trail.
One Hour.
The Cast Off.
Men.

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Episode No. 2, "Scheming for Millions" (Two Parts—Drama).
Episode No. 3, "The Ambassador's Diamond (Two Parts—Drama).
Episode No. 4 ("The Grey Lady"—Two Parts—Drama).
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).

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Two Men and a Woman.
Human Clay.
Life or Honor.

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(Featuring Twede-Dan.)
May—The Wrong Flat (Two Parts).
It's a Great Life (Two Parts).
Oh What a Day.

KING BEE FILMS CORP.
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May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

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Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
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Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

ROMAYNE SUPER-FILM COMPANY.
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Me und Gott.

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Oct.—Fred's Frivilous Fiance (Two Reels).

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July—The Ranger (Five Reels).
Aug.—Pen Vultures (Five Reels).
Sept.—The Prisoner of War (Five Reels).

Francis Ford Producing Company (Releasing Six Feature Pictures Per Year).
Now released—Berlin via America (Six Reels).
In Preparation—A Man of Today (Six Reels).
To Follow—The Fourth Generation (Six Reels).

The Coast Guard Patrol (By Neil Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Neil Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Corona Cinema Company.
The Curse of Eve (Six Parts—Drama).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

TRIANGLE FILM CORP.,
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
Mickey (Seven Parts).
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.
The Straight Road.

FELIX F. FEIST.
130 West 46th Street, N. Y. C.
Stolen Orders (Eight Reels—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

ON the Threshold of a Fall and Winter Season that Gives Promise of Being the Most Prosperous in the History of the Industry—

there are undoubtedly many things you wish to say to the rank and file of picture people throughout the English speaking world.

Buyers of all kinds of motion picture merchandise, including program and feature pictures and accessories, are ready to stock up in order that their needs for the next busy year may be properly taken care of.

These buyers are waiting for what you have to say and they're scanning the pages of the MOVING PICTURE WORLD each week before they make their decisions.

The MOVING PICTURE WORLD will reach them all, and, because of the confidence which picture people have learned to repose in the trade publication which has always been first to protect their interests, your goods are half sold when they are simply and truthfully described in our columns.

Space in the Moving Picture World Is the Best Advertising Buy in the Industry—It produces Results

A Dependable Mailing List Service

Saves you from 30% to 50% in postage, etc. Reaches all or selected list of theatres in any territory. Includes name of exhibitor as well as the theatre in address. A list of publicity mediums desiring motion picture news. Unaffiliated exchanges looking for features. Supply houses that are properly characterized as such. Producers with address of studios, laboratories and offices. Information in advance of theatres being or to be built.
W74

MOTION PICTURE DIRECTORY COMPANY
80 Fifth Avenue, New York Phone—Chelsea 3227
Addressing Multigraphing Printing Typewriting

Lobby Pictures

of all the stars you are going to play during the coming season would make a very attractive advertisement for your theatre, besides being a decoration that appeals to your patrons. Every size picture YOU require WE make, ranging in price from

20 Cents to $50.00 Each

Send for Catalogue

KRAUS MFG. COMPANY
1205 Candler Bldg., 220 West 42nd Street, New York

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FOR GOODS OF
ESTABLISHED TRADEMARKS
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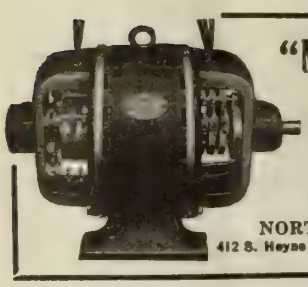

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LOAN AND TRUST BUILDING
WASHINGTON, D. C.

The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00 and I will examine the patent records and inform you whether you are entitled to a patent, the cost and manner of procedure.

Personal Attention Established 25 Years

THE BULL'S-EYE

of the Spanish and Portuguese speaking film markets of the world

is penetrated monthly by

Cine-Mundial

Place that advertisement NOW
Closing date, September 10

Simplex

Have you had this experience?

The projection isn't as good as it was, and day after day you watch it grow worse, until finall ythe pained expression in the faces of your audience leads you to order repairs.

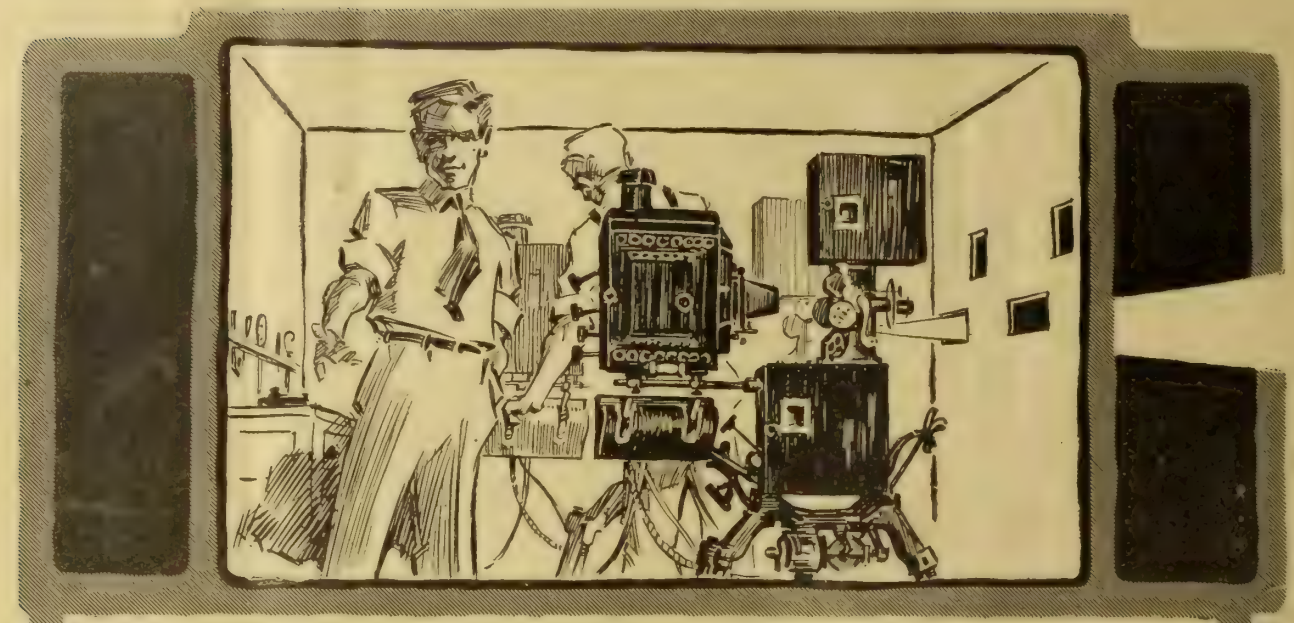
Now, those repairs may not cost much; but the screen-results which showed their need were much more costly than the repairs themselves. For the people don't say "Never mind, the projection will be better next week, when the Machines have been repaired." Not on you life! They simply stay away.

We realized this from the beginning; and that's why we build the Simplex as nearly repairless as possible: a Machine that doesn't need the Projection Doctor.

And the thousands of Simplexes in use demonstrate that in place of Intermittently Perfect Projection we have created Permanently Perfect Projection.

Intermittently Perfect Projection may pay the P. D., but it doesn't pay you

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



Projectionist Ray *says*

"**Power's Cameragraph** is always on the level.

"Get this!

"Your booth floor may not be level but your machine MUST be.

"Going to put pieces of wood or brick under it? You can't trust that method and in a **Power's** you don't have to.

"Listen! **Power's** base has four adjustable legs. To true up your machine you simply adjust any of the legs until a perfect level is obtained. A locking device holds them absolutely rigid.

"You know the greater the area of the base the steadier your machine.

"**Power's** is absolutely rock steady because of its great base area. 943 SQUARE INCHES! You can't beat THAT! That's another reason why, as I say,

"It Puts the Picture on the Screen"

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N.Y.

Vol. 37, No. 12 September 21, 1918 Price 15 Cents

MOVING PICTURE WORLD

Founded by J.P.Chalmers in 1907

Goldwyn Pictures

have built public good will, confidence and patronage for theatres everywhere.

All Goldwyn Pictures have, by their cleanliness and refinement, increased the prestige of theatres with the right kind of people.

This is a Goldwyn Year!

Published every Wednesday. Subscription Price: United States and Its Possessions, and Mexico, $3.00 a year; Canada, $3.50 a year; Foreign Countries (postpaid), $4.00 a year. Entered as second class matter June 17, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

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Chalmers Publishing Company 516 Fifth Ave. New York

Dorothy Phillips

An actress of unsurpassed dramatic power in a play with a punch—a picture of modern temptations laid among magnificent interior settings, superbly directed and wondrously lighted. Don't fail to book this highly dramatic play—

"The Mortgaged Wife"

Harry Carey

Beyond all question, the most talented and best-liked western character actor on the Screen today. Harry Carey plays only in stories that are human and he plays them only in his uniquely human way.

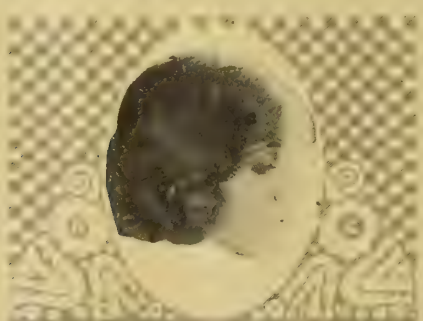
"Hell Bent"
"Three Mounted Men"
"A Woman's Fool"

Priscilla Dean

A Star of fast rising brilliance in a play with the most unusual plot of many years whose double photography is one of the marvels of the Screen. For something different, superbly staged and cast, book

"The Two-Soul Woman"

UNIVERSAL SPECIAL ATTRACTIONS



Mae Murray

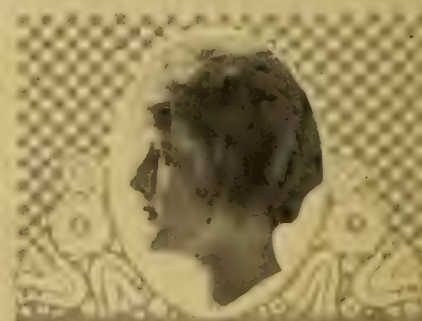
An actress of distinctive appeal in two big dramas of Love and Youth, equally distinctive for direction, settings and photography. See these two fine plays and be utterly pleased.

"Her Body in Bond"
"The Bride's Awakening"

Herbert Rawlinson

You can't beat Dare-devil Romance as a money-getter and here's a swift-running picture of a two-fisted young American in western scenes that has been an unqualified triumph everywhere. For speed, love and thrills book

"Smashing Through"



Mary Mac Laren

Remember "Shoes"? It's a safe bet you couldn't forget either story or heroine. And here is that same unforgetable young actress in two gripping pictures that will pack the biggest house anywhere.

"Bread"
"The Model's Confession"

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe, CARL LAEMMLE, President, 1600 Broadway, New York

EVERYONE LAUGHING AT "TRIPLE TROUBLE" AND "TRIPLE TROUBLE'S" TROUBLES

DON'T YOU WANT TO RUN A PICTURE WHICH THE NEWSPAPERS OF YOUR TOWN WILL PRAISE LIKE THIS?

"To an audience that jammed the Criterion Theatre to overflowing, Charlie Chaplin once more demonstrated his ability as the King of Fun Makers in his latest comedy success, 'Triple Trouble,' a screaming laugh feast. * * * 'Triple Trouble' is just Chaplin all over again; he is at his best, and the shouts of the large audience could easily be heard on the Walk."—*Atlantic City, N. J., Gazette.*

"'Triple Trouble,' in addition to being an excellent comedy, one of the best that the famous Charlie has ever produced, is a timely production."—*San Francisco, Cal., Call and Post.*

"The release is a typical Chaplin comedy and is a great mirth provoker * * * and the fun comes fast and furious."—*Denver, Colo., News.*

"This picture is filled with the famous Chaplin antics, replete with Chaplin humor and brimming over with the genuine Chaplin fun."—*Cincinnati, O., Enquirer.*

"'Triple Trouble' was made when the comedian was at his best and is one long continuous laugh."—*Indianapolis, Ind., Times.*

"The usual irresistibly funny Chaplin tricks."—*Des Moines, Ia., Capital.*

"It is creating a bunch of heavy laughter wherever shown."—*Newark, O., American.*

Look at this brand new Charlie Chaplin picture yourself!

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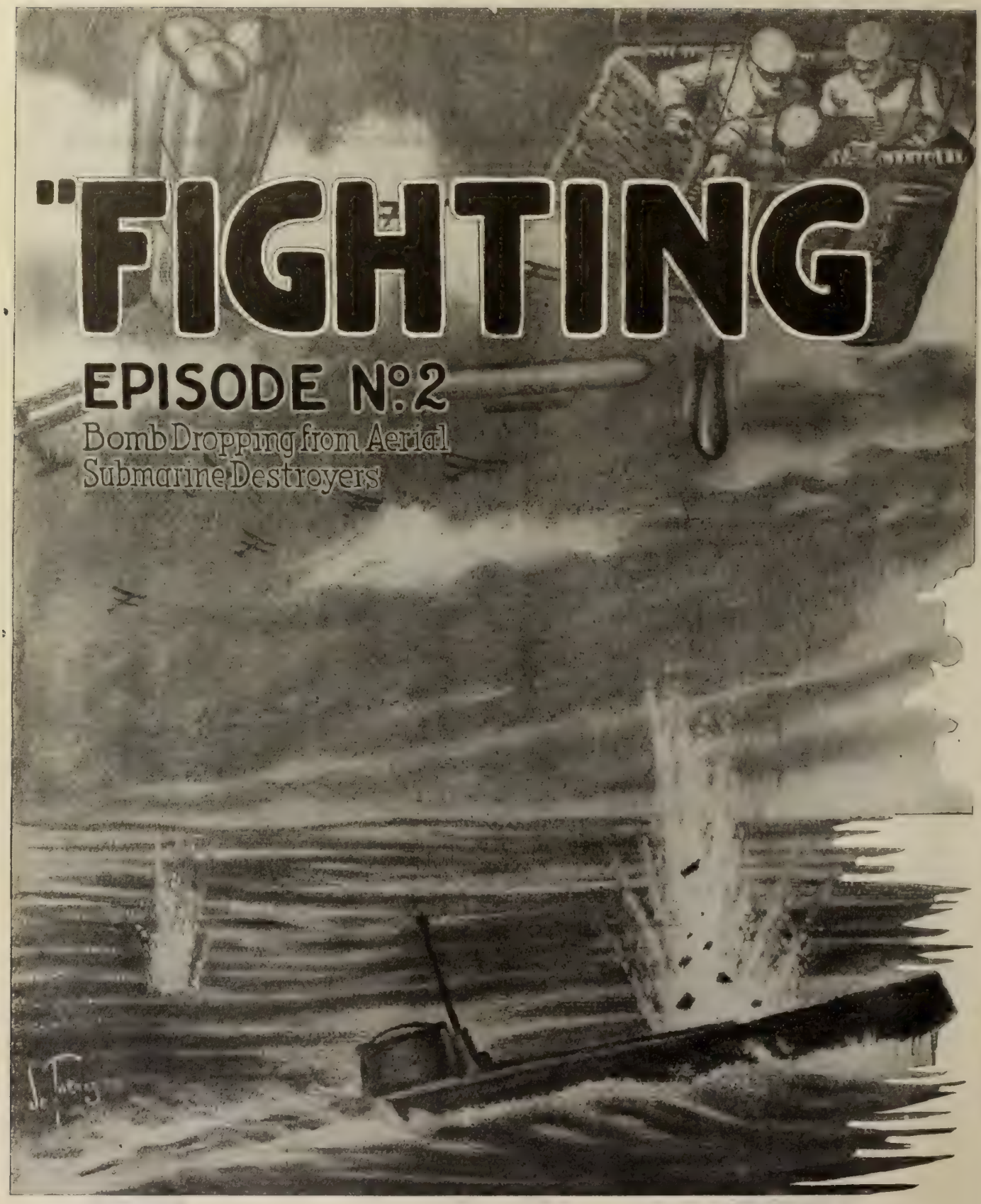
George K. Spoor, President

George Kleine System
Distributors

Perfection Pictures


"FIGHTING
EPISODE No. 2
Bomb Dropping from Aerial
Submarine Destroyers

The Latest Authentic and Official Pictures of Britain battling the Hun. In Seven Episodes.

"FOR FREEDOM"

EPISODE No. 3

The Sensational Capture of Bagdad

The Wonderful OFFICIAL

British War Pictures in 7 Episodes

FROM the dread waters of the North Sea to the burning sands of Mesopotamia—all the biggest fighting efforts of our mighty ally, Great Britain, are shown in these wonderfully dramatic **Official** pictures of the Bulldog battling the Hun.

Released one a week, each episode is so **thrilling**, so **different** from all other war pictures, so **eye-opening** for every American man, woman and child that your people will hardly be able to wait for them.

Watch your mail for our Special Folder of smashing newspaper ads on this big Series—it's a knockout!

Distributed in this country solely by

Universal Film Mfg. Co.
CARL LAEMMLE, President
1600 Broadway, New York

LYONS-MORAN

STAR COMEDIES

UP-TO-THE-MINUTE SPECIALISTS IN REFINED FUN-
AS BRIGHT AS THE SHINING DOLLARS THEY COIN

THEIR LATEST RELEASE IS "HEARTS OF LET-US"

Universal Film Mfg. Co.—Carl Laemmle Pres.—1600 Broadway, N.Y. City

Healthy! Wholesome! Laughable!

THESE are the national messages of exhibitor approval from the owners of large and small theatres in every state of the Union who are finding that

"SMILING BILL" PARSONS
in CAPITOL COMEDIES
26 a Year *Every Second Monday*

are patronage builders. They have proved to be *the life of every program of which they are a part.* The test of their value is that 2500 Theatres are playing them regularly.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

Goldwyn Pictures

Six Opportunities for Profits

THAT is the *exhibitor meaning* of Goldwyn's six Geraldine Farrar Star Series productions for the coming season.

"The Turn of the Wheel," her first Goldwyn production, is now proving her increased drawing power in all sections of North America.

"After opening with 'The Turn of the Wheel' I doubled its playing time at the Orpheum," says Aaron J. Jones, head of the powerful Jones, Linick & Schaefer organization.

"Geraldine Farrar is packing The Strand," says Harold Edel.

Goldwyn advises all exhibitors to double their playing dates for this instantly successful production.

"Just the Kind of Picture Exhibitors Will Grow Wild About"
is the critical verdict of the CHICAGO DAILY NEWS

Geraldine Farrar
in
THE TURN *of the* WHEEL

By Tex Charwate *Directed by* Reginald Barker

Keeping its promise to the exhibitors of America, Goldwyn has found modern, powerful, dramatic and emotional roles for this internationally-famed artiste. Here are both a star and a series of productions that every successful exhibitor must have to make his continued managerial success certain.

Goldwyn Pictures

America's Great Newspapers pronounce "The Turn of the Wheel" A Huge Hit

NEW YORK TIMES:
Geraldine Farrar, magnificent of attire, is as beautiful as ever and her newest Goldwyn picture, "The Turn of the Wheel," proves an absorbing spectacle at The Strand.

CHICAGO POST:
Miss Farrar has all of her verve and spirit and dominates the play. Here is a story that holds your attention and keeps its secret till the very last scenes. A big, successful production.

NEW YORK HERALD:
"The Turn of the Wheel" gives Miss Farrar every emotional possibility for which she or her admirers could wish.

NEW YORK SUN:
An unconventional role for this popular star... A powerful and beautifully produced picture.

NEW YORK MAIL:
Goldwyn has given her the best story of her screen career... a wonderfully successful picture.

CHICAGO EXAMINER:
Geraldine Farrar is a great bet. Her personality shines as glowingly as ever it has shown before. Goldwyn *does* know how to make fine pictures finely.

CHICAGO TRIBUNE:
Goldwyn has given Miss Farrar a splendid story remarkably well told, and a noteworthy cast of well known names.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

"I Am Minnie Peck—"

THE town scamp who foils the vamp.

A small town incorrigible who became a heroine.

The girl who caused the "run" on the Yaptank bank.

The girl who put the Yaptank Fire Department out of business.

A harum-scarum who became the fashion plate of a country village.

The girl who wouldn't go to the reform school.

MABEL NORMAND *in* Peck's Bad Girl

By Tex Charwate
Directed by Charles Giblyn

has the biggest broad comedy role of her career. She is now doing the kind of stories that exhibitors have asked her to do and all eight of her Goldwyn Star Series productions are going to be big attractions for theatres everywhere. "Peck's Bad Girl" is released Sept. 8.

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42*nd* Street New York City

Booked on sight for its First American Pre-Release,-Week of Sept. 30 at the Great Stanley Theatre-Philadelphia

Betzwood Film Company's
Tremendous New Patriotic Drama

FOR THE FREEDOM OF THE EAST

with

LADY TSEN MEI

The First Chinese Star of the Screen

Conceived and Directed by Ira M. Lowry

This is the first time in the history of the Stanley Theatre that a "Special Production" has ever been booked in that great institution. It is being advertised for four continuous weeks in advance of its presentation by the Stanley management.

BECAUSE

It is a wonderful patriotic picture.

It shows the foiling of the Hun in Siberia.

It features the first and only Chinese Star, beautiful Tsen Mei.

It possesses the thrill and novelty that guarantees its box-office success.

It is directed by Ira M. Lowry, whose "For the Freedom of the World" has been a year-long success.

Goldwyn advises every exhibitor who booked "For the Freedom of the World," as well as all other exhibitors to *telegraph or write at once* for prices and playing dates on

***The* FIRST BIG SPECIAL PRODUCTION *of the* FALL SEASON**

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42*nd* Street New York City

The Greatest Illustrators, The Cleverest Writers

SUCCESS

Back of each production is concentrated the genius of

WE'VE been working six months on the Success Series, getting these re-issues in perfect condition. We wouldn't change the negatives if we could, for they're masterpieces. **That** was the kind we chose from the hundreds of pictures in our vaults—the kind that the public wouldn't want altered any more than a Mark Twain story, a Caruso record, or a James Montgomery Flagg poster.

But the original negative isn't quite everything. **These** re-issues come to you in perfect condition—the prints are right off the drying drums, the titles have been re-made and re-edited, all unnecessary scenes have been cut out.

And the accessories are as new as the prints.

The way you advertise the Success Series is mighty important.

We give you every aid. The advertising and cuts are the finest we can produce, the copy has been written with careful attention to your needs. Special exploitation plans on the Success Series have been laid out for you.

Everything is ready for a big year for the Success Series. The tools are there. Use them!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Prepare Your Advertisements When You Book the

SERIES

every department of Famous Players-Lasky Corporation

THE SUCCESS SERIES SCHEDULE for SEPTEMBER is as follows:

Sept. 1—Mary Pickford in "The Eagle's Mate."

Sept. 8—Marguerite Clark in "Wild-flower."

Sept. 15—Special, All-Star Cast in "The Girl of the Golden West."

Sept. 22—Pauline Frederick in "Zaza."

Sept. 29—Geraldine Farrar in "Carmen."

Every one a box office success, tried and proved.

FOR OCTOBER the SUCCESS SERIES SCHEDULE is as follows:

Oct. 6—John Barrymore in "The Man from Mexico."

Oct. 13—Jack Pickford in "Seventeen."

Oct. 20—Victor Moore in "Snobs."

Oct. 27—Special, Fannie Ward in "The Cheat."

Productions the entire moving picture public has heard about and is eager to see.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres* JESSE L. LASKY *Vice Pres* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

THE EVENING MAIL

IN FILMLAND

By T. E. OLIPHANT.

It is doubtful whether any young woman ever traveled the road to screen stardom via a shorter route than that traversed by Lila Lee. Some two or three months ago Jesse Lasky announced her discovery. The public was told that "Cuddles" of Gus Edwards's vaudeville "kid" acts, had grown to young womanhood and photoplay stardom at one and the same time. That as Lila Lee she would make her stellar bow shortly in a Lasky-Paramount picture.

Which she did yesterday at the Rivoli Theatre, in "The Cruise of the Make-Believes." No one will deny that her advent into filmland was made under auspicious circumstances, but film history has shown that even a pathway strewn with reams of publicity will not make a star. All the more honor, therefore, to Mr. Lasky's judgment and Miss Lee's talents, for Lila is a film figure to be reckoned with. She is of the stuff from which celluloid stars are made; she is beautiful to a marked degree, and it is quite evident that her pretty little head is crammed full of intelligence. She has "arrived" with her very first picture.

"The Cruise of the Make-Believes" hasn't one thrill from the first reel to the last—praise be! It is just the sort of story that every one has woven into his day dreams. Its message is happiness, and who doesn't prefer happiness to thrills?

Bessie Meggison is a daughter of the tenements who provides a livelihood for her alcoholic spirited father and worthless brother by renting furnished rooms. To the tenement next door comes Gilbert Byfield, son of wealth. He is something of an author, in search of type atmosphere for a story. Bessie comes into his range of vision and together they cruise in her backyard yacht constructed from old boards and chairs with a discarded wagon wheel to steer the course.

Their first cruise leads to love. Byfield, concealing his identity from Bessie, bribes her father to take her to a country place for a month's vacation. Meggison is to announce that he has come into a sum of money and Bessie is to have a cruise on the waters of real. The trip is fairly well under way when an ambitious mother of society appears upon the scene with her marriageable daughter, Byfield's identity is disclosed and the boat goes on the rocks. Bessie heartbroken returns to her backyard yacht, and Byfield—but that would be telling the best part of the story.

Mr. Lasky has surrounded Miss Lee with a cast that would test the talents of many a more experienced star. Although she plays with such skilled actors as Raymond Hatton, Harry Ford, Spottiswoode Aitken and Mr. Kaiser, she [illegible]

THE WORLD: MOND.

"CUDDLES" LEE MAKES DEBUT IN PICTURES

Talented Little Girl, Pupil of Professional Children's School, Jumps Quickly Into Stardom.

NEW YORK AMERICAN

Photo Pl

THE RIVOLI

CHARMING Lila Lee, widely known in vaudeville as "Cuddles," will make her debut in motion pictures at the Rivoli this week as the star in "The Cruise of the Make-Believes," based on the popular novel of the same name by Tom Gallon.

The Rivoli Orchestra, Erno Rapee conducting, will play "Dance of the

THE MORNING TELEGRA

LILA LEE MAKES DEBUT AT RIVOLI

Child Actress, Known as "Cuddles," Has Distinctive Role in "Cruise of Make-Believes."

FINE ORCHESTRAL NUMBERS

& Are Heard—Official ...w Presents Stir... ... Scenes.

...nce at the Rivoli thi... by the debut of a new ... Lee, widely known as ...d actress of the vaude... e is shown to advan... it story of the "Cruise ...eves," by the late Tom ...

... the part of Bessie ...oung daughter of a ...e father, ab effective by Raymond Hatton, ... to support by keeping ... house in the slums. ...ne of the pleasures of ...ut she gets her child's ...oisting in the tumble... a clothes pole, with ...g for a sail, turning ...' where she "makes ...s ever wanted to see ... Next door in other ...ere lives Byfield, a ...ellist on the lookout ... for his newest book, ... an hour in the "good ... reached by jumping ... field cannot resist the ...e a real holiday, and ...ber to his country ... For many reasons ... to appear personally, ...utions through a pre... rer, he is not able ...uccessfully. He is ...ne an explanation of ...life, at first a great ...story finds its happy ...

"The Dance of the ...Gioconda," later on ...lections from "Miss ...lman Miss Helena ...ings "Sweethearts," ... and Greek Evans ...an with "Laddie is ...

...lected specially in... his magazine this ...em with the Official ...or the German re... ...ture of waste and ...

Nature Smiles," a ...res, is of particular ...rhaps reached the ...photograph). The ...ch as O Henry ...f Bagdad," excel...

...JLA LEE A NEW STAR AT THE RIVO

...teen years of age, Miss Lila ...own as "Cuddles," and who ...successful in vaudeville, is m... ...put in the silent drama in a f... ...alled "The Cruise of the Ma... Paramount production. T... ...will be presented at the Riv... ...a week, beginning this afte...

...of Miss Lee that she has yout...m and enthusiasm and is w... "The Cruise of the Make Be...ee will have the role of Bessi...he sixteen-year-old daughte...ggison a shiftless man ad...k. She lives with her paren...her. Aubrey a never-do-well,...at district of New York ...a yard Bessie has rigged up ...make believe, provided with ... of canvas and the like, and ...n periodically to make fan...in this ship to distant and ...ries, she thus escaping the ...stence that is her lot. ...sted in her voyages by Gil...millionaire young man who ...eluma for the purpose of ...on social conditions in the ...ure. He resolves to take ...environment and with the ...she sends her to his beau...te in Dream Valley. Her ...eld in the background and ...tess Bessie that he has purchased the ...place from his profits in lucky specula...tions.

The truth is finally revealed to her by ...Mrs. Crane, a society woman, who schemes ...to marry her daughter to Byfield and, her ...dreams shattered, she returns in despair to ...her home, where Byfield finds her in her ...ship of make believe, and and lonely. He ...declares his love for Bessie, and nestling in ...his arms she realizes that her ship has ...brought her into a delightful port at last.

Supporting Miss Lee are Mr. Harrison Ford, Mr. Raymond Hatton and other pop...ular screen players.

Even Blasé Broadway Said "Lila Lee Is Great!"

THE CRITICS WERE WAITING for Lila Lee on Broadway; doubting, ready to pick her to pieces; eager, perhaps, to sneer at this little girl who so quickly had been made a star.

It was a terrific test, for, contrary to some methods of launching a new star, it had been decided that Lila Lee must make good by *merit* alone.

No wild, weird tales, no sensational billing had misled the public.

She was represented as just what she was—a clever motion picture actress, a girl with rare charm and talent. She was young and beautiful!

And over night she was a sensation!

The critics were unanimous in their praise. Her debut was the feature of every dramatic page in New York.

She was "made" in a day—for one reason and only one—because all that was said about her was true. She *was* clever, she did have rare charm and genuine talent. She was the sort of an actress that the public loved at first sight.

The Rivoli played to big business the first day and—this is the real test—box office receipts increased steadily throughout the week.

That meant that folks who saw "The Cruise of the Make-Believes" went home and told their friends how wonderful the star and picture were.

Every person who sees Lila Lee is a continual advertiser for the theatre that shows her pictures.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

NEW YORK TRIBUNE

On the Screen

"Cuddles," who used to be "Georgie's" vis-a-vis in the Gus Edwards reviews, made her debut on the screen at the Rivoli yesterday in a picturization of "The Cruise of the Make-Believe."

The story is filled with the philosophy of "Pollyanna" and "Daddy Long Legs" and of course "Cuddles," whose real name is Lila Lee, is the girl in the case. Miss Lee is considerably larger than she was when we saw her [illegible]

THE GLOBE AND COMMERCIAL AD

New Film Plays.

Lila Lee's Debut at Rivoli—

The Cruise of the Make-Believes, which is the feature at the Rivoli this week, is important chiefly because it introduces a new star to the screen. Her name is Lila Lee, and she does not seem at all depressed by being known as "Cuddles." Lila has a twinkle all her own. Before her appearance she was handicapped by being advertised as an "infant prodigy," but she lived this down in her first few moments on the screen, and

THE EVENING TELEGRAM—

Miss Lila Lee in "The Cruise of the Make Believe."

MISS LILA LEE, who has been seen in vaudeville, is making her first appearance as a motion picture star in "The ruise of the Make Believe," a Paramount picture, at the Rivoli this week.

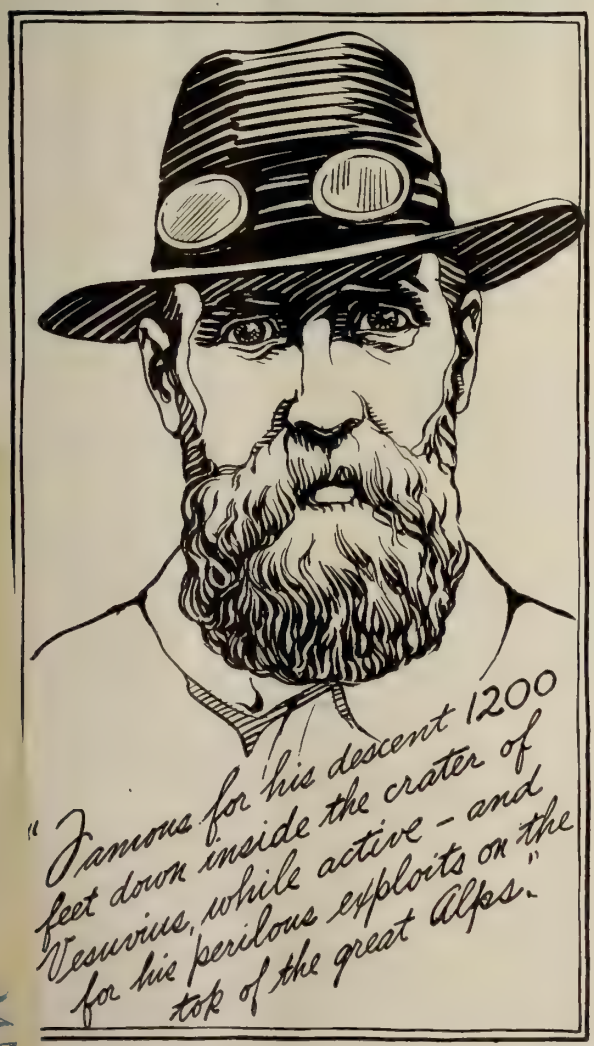
er, as the screen way she now wears [illegible] makes her look older than sixteen, which is said to be her age.

The play tells a pretty story of a girl who dreams of a better life while living [illegible]

New Films At Theatres This Week

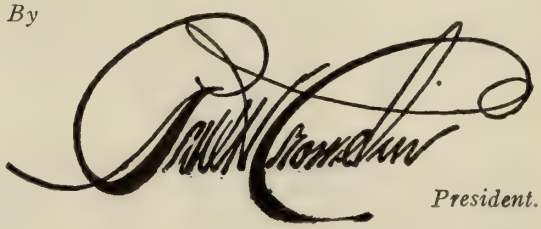
Lila Lee, the "Cuddles" of vaudeville, will make her debut in motion pictures at the Rivoli this week in "The Cruise of the Make-Believes," a Paramount picture, based on the popular novel of the same name by [illegible]

"BURLINGHAM!"


"Famous for his descent 1200
feet down inside the crater of
Vesuvius, while active - and
for his perilous exploits on the
top of the great Alps."

Little Talks with Foreign Buyers—No. 17

By



President.

The name stands for the best in *adventure films,* the sort of stuff only a red-blooded man would dare produce. Frederick Burlingham risked his life not once, but several times to secure these pictures. And then just to vary the interest—to make a setting for the *thrills*—he intersperses them with marvelous travel "takes" that are shot from unusual angles and heights, all tending to make the series something you have never seen before. It is in a sense a travel *serial,* and should be so advertised, for a serial spells punch and pep to an audience. Taken for the most part atop the Alps, the Burlingham pictures are a novelty of the most positive sort and exhibitors will book them with zest. That makes them the dandy proposition they are for foreign purchase, and we trust you will write us immediately for fuller particulars than this "Talk" can give.

245

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READY FOR WORLD SALE—52 **World Films** *a year, featuring Ethel Clayton, Clara Kimball Young, Alice Brady, Carlyle Blackwell, and June Elvidge; 24* **Paralta Plays** *a year, featuring Bessie Barriscale, J. Warren Kerrigan, Henry B. Walthall, and Louise Glaum; the great features, Ince's* **"Whither Thou Goest,"** *Rapf's* **"The Man of Bronze;"** *Selexart's* **"Honor's Cross," "Blue Blood,"** *and* **"Social Ambition;" "The Victim," "Hunting Big Game in the Frozen North,"** *and* **"The 13th Labor of Hercules;"** *the surefire comedy brands,* **Vim, Black Diamond, Bingo, "Charley"** *(Mabel and Fatty) cartoons.*

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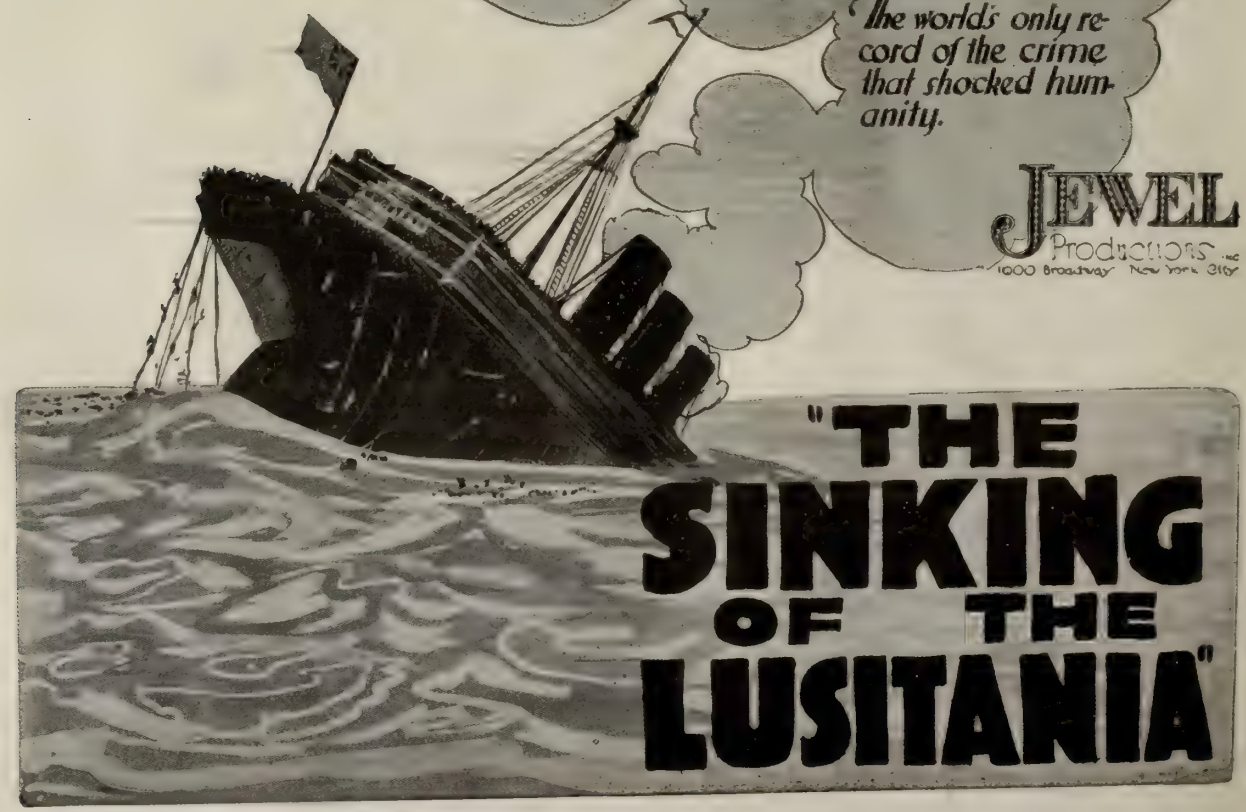

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PERSHING'S CRUSADERS

THE FIRST U. S. OFFICIAL WAR FEATURE

which contracted for the picture during the WORLD'S Trophy competition which closed September 1st has been published in the Honor Roll from week to week. "Victory Screen Pledges" will be awarded to each theatre regardless of when contract is signed or film shown.

The following bookings were received this week and mark the final appearance of this roll and conclusion of the contest for the Moving Picture World Trophy, results of which will be published next week. See August 24 issue for last full publication of honor roll to that date.

Colorado—N. Mex.—Utah—Wyo. Southern Idaho

Auditorium ..... Collbran, Colo.
Venice ..... Nephi, Utah
Opera House ..... Grantsville, Utah
Crystal ..... South Superior, Wyo.
Opera House ..... Hanna, Wyo.
Rex ..... Marysvale, Utah
Isis ..... Aspen, Colo.
Crest ..... De Buque, Colo.
Princess ..... Aguilar, Colo.
Bide-a-wee ..... Denver, Colo.
Star ..... Denver, Colo.
Liberty ..... Denver, Colo.
Bronx ..... Denver, Colo.
Alcott ..... Denver, Colo.
Opera House ..... Wellsville, Utah
Utah ..... Garfield, Utah
Ozz ..... Denver, Colo.
Hiawatha ..... Hiawatha, Utah
Jones ..... Green River, Utah
Star ..... Escalante, Utah
Auditorium ..... Kenilworth, Utah
Lux ..... Denver, Colo.
Star ..... Hudson, Wyo.
Byan ..... Shoshoni, Wyo.
Riverton ..... Riverton, Wyo.
Empress ..... Glenrock, Wyo.
Bijou ..... Greybull, Wyo.
Mavarick ..... Thermopolis, Wyo.
Elk ..... Worland, Wyo.
Edwards ..... Basin, Wyo.
Amusement Ass'n ..... Fort Stanton, N. Mex.
Turner ..... Nara Visa, N. Mex.
Windsor ..... Windsor, Colo.
Crystal ..... La Salle, Colo.
Lupton ..... Fort Lupton, Colo.
Alamonto ..... Alamogorda, N. Mex.
Eaton ..... Eaton, Colo.
Magdalena ..... Magdalena, N. Mex.
Majestic ..... Fort Sumner, N. Mex.
Storrs ..... Storrs, Utah
Amusement Hall ..... Castle Gate, Utah
Lindsey ..... Eureka, Utah
La Tonia ..... Layton, Utah
Rourke ..... La Junta, Colo.
Columbine ..... Sugar City, Colo.
Princess ..... Ordway, Colo.
Critchers ..... Bessemer, Colo.
Akron ..... Akron, Colo.
Lux ..... Littleton, Colo.
Liberty Theatre Co. ..... Silver City, N. Mex.
Royal ..... Thornton, Idaho
Novelty ..... Paris, Idaho
Alpha ..... Denver, Colo.
Star ..... Aztec, N. Mex.
Isis ..... Ouray, Colo.
Opera House ..... Cortez, Colo.
Rex ..... Greeley, Colo.
Empress ..... Fort Collins, Colo.
Valley ..... Manassa, Colo.
Rex ..... Trinidad, Colo.
Photoplay ..... Antonito, Colo.
Pastime ..... Estancia, N. Mex.
Liberty ..... Mt. Harris, Colo.
Orpheum ..... Blackfoot, Idaho
Bountiful Amusement Co., Bountiful (Second Ward), Utah
Liberty ..... Brigham City, Utah
Rex ..... Idaho Falls, Idaho
Opera House ..... Central City, Colo.
Hartwell ..... Haxtun, Colo.
Colonial ..... Yampa, Colo.
Isis ..... Denver, Colo.
Princess ..... Denver, Colo.
Rialto ..... Denver, Colo.
Strand ..... Denver, Colo.
Star ..... Silverton, Colo.
Princess ..... Cheyenne Wells, Colo.
Lyric ..... Logan, Utah
Columbia ..... Rexburg, Idaho
Gem ..... Sheridan, Wyo.
Torrington ..... Torrington, Wyo.
Theatorium ..... Buffalo, Wyo.
Armada ..... Lovall, Wyo.
Opera House ..... Farmington, N. Mex.
Moon ..... Berthoud, Colo.
Hastings ..... Hastings, Colo.
Cozy ..... Portales, N. Mex.
Gem ..... Wagon Mound, N. Mex.
Ray Cusack Hall ..... Westcliffe, Colo.
Electric ..... Dulce, N. Mex.
Belen ..... Belen, N. Mex.
Sheldon ..... Woods Cross, Utah
Star ..... Hurricane, Utah
Opera House ..... Beaver, Utah
Dodge Hall ..... Challis, Idaho
Opera House ..... Elsinore, Utah
Sanitarium ..... Woodmen, Colo.
Crystal ..... La Veta, Colo.
Gem ..... Durango, Colo.
Miramon ..... Taos, N. Mex.
Sopris ..... Carbondale, Colo.
Edison ..... Denver, Colo.
Gem ..... Denver, Colo.
Liberty ..... Brighton, Colo.
Opera House ..... Dolores, Colo.
Star ..... Pagosa Springs, Colo.
Star ..... Chama, N. Mex.
Star ..... Las Cruces, N. Mex.
Jones ..... Canon City, Colo.
Opera House ..... La Jara, Colo.
Iris ..... Monte Vista, Colo.
Dreamland ..... Socorro, N. Mex.

Washington—Oregon—Alaska—Montana Northern Idaho

Lyric ..... Molalla, Ore.
Orpheum ..... Kalispell, Mont.
Liberty ..... Whitefish, Mont.
Green Room ..... Plains, Mont.
American ..... Stevensville, Mont.
Rex ..... Thompson Falls, Mont.
Empress ..... Missoula, Mont
Liberty ..... Vader, Wash.
Kooteman ..... Tibby, Mont.
Gaiety ..... Ronan, Mont.
Rex ..... Fallon, Nev.
Trinity ..... Polson, Mont.
Mission ..... St. Ignatius, Mont.
Yesler ..... Seattle, Wash.
Circle ..... Portland, Ore.
Union ..... Portland, Ore.
Empress ..... Chevelah, Wash.
Colville ..... Colville, Wash.
Echo ..... Portland, Ore.
Alhambra ..... Portland, Ore.
Orpheum ..... Deer Forge, Mont.
Alcazar and Imperial ..... Great Falls, Mont.

Illinois

Gem ..... Gridley, Ill
Glenn ..... Glenn Ellyn, Ill.
Opera House ..... Batavia, Ill.
Opera House ..... East Frankfort, Ill.
Varsity ..... Champaign, Ill.
Motion Picture ..... Telona, Ill.
Walnut Electric ..... Walnut, Ill.
Opera House ..... Girard, Ill.
Motion Picture ..... Thayer, Ill.
Electric ..... Aronzville, Ill.
New Regent ..... Chicago, Ill.
Court ..... Sycamore, Ill.
Sherrard Opera House ..... Sherrard, Ill.
Palace ..... Pana, Ill.
Wigton ..... La Grange, Ill.
Tokio ..... Flora, Ill.
Mohawk ..... Chicago, Ill.
Winchester ..... Chicago, Ill.
Alvin ..... Chicago, Ill.
Rex ..... Versailles, Ill.
Peru ..... Peru, Ill.
Motion Picture ..... Potomac, Ill.
Oak ..... Oak Park, Ill.
Lawn ..... Chicago, Ill.
Lyric ..... Lacon, Ill.
Rex ..... Chicago, Ill.
Forest Park ..... Chicago, Ill.
Opera House ..... Chicago, Ill.
Dante ..... Chicago, Ill.
Athaeneum ..... Chicago, Ill.
Star ..... Chicago, Ill.
Strand ..... St. Charles, Ill.
Dreamland ..... Roodhouse, Ill.
Royal ..... New Boston, Ill.
Yates Opera House ..... Yates City, Ill.
Dreamland ..... Blandinsville, Ill.
Palace ..... Elmwood, Ill.
Grand ..... Shawneetown, Ill.
Opera House ..... Washburn, Ill.
Cozy ..... Toulon, Ill.
Lyric ..... Winchester, Ill.
Orion Opera House ..... Orion, Ill.
Cambridge Palace ..... Cambridge, Ill.
Opera House ..... Camp Point, Ill.
Liberty ..... De Peu, Ill.
Majestic ..... Chillicothe, Ill.
Waverly ..... Chicago, Ill.
Avonia ..... Avon, Ill.
Scope ..... Wenona, Ill.
Majestic ..... Milford, Ill.
Russell ..... Mathersville, Ill.
Royal ..... Palestine, Ill.
Lion ..... Chicago, Ill.
New Standard ..... Chicago, Ill.
Abingdon ..... Abingdon, Ill.
Star ..... Chicago, Ill.
Gem ..... Lewistown, Ill.
New Lyric ..... Chicago, Ill.
Lyric ..... Chicago, Ill.
Clermont ..... Chicago, Ill.
Orpheum ..... Westville, Ill.
Opera House ..... Dundee, Ill.
Highland Park ..... Highland Park, Ill.
Papas ..... Chicago, Ill.
Arcade ..... Hanover, Ill.
Franklin ..... Chicago, Ill.
Liberty ..... Shannon, Ill.
Eagle ..... Princeton, Ill.
Lawn ..... Chicago, Ill.
Stanley ..... Chicago, Ill.
Dreamland ..... Galena, Ill.

Indiana

Irving ..... Indianapolis, Ind.
Princess ..... Cayuga, Ind.
Star ..... Clay City, Ind.
Paramount ..... Rochester, Ind.
Opera House ..... Ladoga, Ind.
Posey ..... Poseyville, Ind.
Sherman ..... Sullivan, Ind.
Star ..... Gwensville, Ind.
Gem ..... Lawrenceville, Ind.
L. Damm ..... Osgood, Ind.
Dream ..... Jeffersonville, Ind.
Opera House ..... Franklin, Ind.
Apollo ..... Indianapolis, Ind.
The Best ..... Indianapolis, Ind.
Alcazar ..... Indianapolis, Ind.
Tuxedo ..... Indianapolis, Ind
W. & G. Amusement Co. ..... Roachdale, Ind.
Crescent ..... Pendleton, Ind.
Princess ..... New Harmony, Ind.
Schelling Music Hall ..... Valparaiso, Ind.
Pastime ..... Pennville, Ind.
My Theatre ..... Indianapolis, Ind.
New Albany Grand ..... New Albany, Ind.
Princess ..... Ambria, Ind.

Crystal	Boswell, Ind.
Claredon	Morocco, Ind.
Grand	Lowell, Ind.
Princess	Rensselaer, Ind.
Hippodrome	North Judson, Ind.
Crown	North Salem, Ind.
Knox Fairy	Knox, Ind.
Majestic	Hamlet, Ind.
Arc	Delphi, Ind.
Orpheum	Universal, Ind.
Opera House	Petersburg, Ind.
Link	Walkerton, Ind.
Motion Picture	Bourbon, Ind.
Majestic	Bremen, Ind.
Orpheum	Plymouth, Ind.
Princess	Aragos, Ind.
Swain's	Zionsville, Ind.
Jefferson	Goshen, Ind.
Princess	Aragos, Ind.
Grand	Bedford, Ind.
Orpheum	Mitchell, Ind.
Bijou	Hammond, Ind.
Noble	Princeton, Ind.
Hartley	East Chicago, Ind.
Crown	Crown Point, Ind.
Gem	Gary, Ind.
Gem	Hobart, Ind.

Iowa—Nebraska—Kansas

Electric	Falls City, Neb.
Movie	Creighton, Neb.
Crystal	Alton, Iowa
Sun	Sioux City, Iowa
Gilbert	Beatrice, Neb.
Ruby	Glad Brook, Iowa
Cozy	Bellevue, Iowa
Greene Opera House	Greene, Iowa
Princess	Boone, Iowa
Meyers	Germantown, Neb.
Opera House	Bedford, Iowa
Golden Belt	Ellsworth, Kan.
Flanders	Wilson, Kan.
Royal	Alchirun, Kan.
Shamer	Page, Neb.
Orpheum	Randolph, Neb.
Rex	Ottumwa, Iowa
Bijou	Plarnium, Neb.
Airdome	Elk City, Kan.
Strand	Saline, Kan.
Rex	Wahoo, Neb.
Opera House	Sutherland, Iowa

Minnesota—Wisconsin—S. D.

Crescent	Kimball, S. Dak.
Opera House	Brooten, Minn.
Lyceum	Fosston, Minn.
Idle Hour	Tryps, S. Dak.
Theotorium	Newell, S. Dak.
Davison	Wampum, Wis.
Crystal	Oconomowoc, Wis.
Idle Hour	Jefferson, Wis.
Classic	Watertown, Wis.
Milton Weneeda	Milton, Wis.
Crystal	Watkinson, Wis.
New Palace	Staples, Minn.
O. R. Hans	Hastings, Minn.
Union Hall	Janska, Minn.
Morris Grand	Hot Springs, S. Dak.
Star	Bovey, Minn.
Club	Taconte, Minn.
Faust	New Richland, Minn.
Fairview	Minneapolis, Minn.
Camden	Minneapolis, Minn.
Lyceum	Gilbert, Minn.
Grand	Biwabik, Minn.
Empress	Evelith, Minn.
Palace	Mosinee, Wis.
Modjeska	Mayville, Wis.
Opera House	Hortonville, Wis.
Oak Park	Minneapolis, Minn.
Faust	St. Paul, Minn.
De Luxe	St. Paul, Minn.
Rex	Chisholm, Minn.
Rex	Mt. Iron, Minn.
Crescent	Buhl, Minn.
Unique	Marble, Minn.
Deadwood	Deadwood, S. Dak.
Abrite	Bonesteel, S. Dak.
New Electric	Osseo, Minn.
Cason Opera House	Lansing, Minn.
Utopian	Brownsdale, Minn.
Amuzu	Spring Valley, Minn.
Utopian	Fountain, Minn.
Casey	Groton, S. Dak.
Gem	Canton, Minn.
Gem	Preston, Minn.
Idle Hour	Owen, Wis.
Swinging Door	Dawson, Minn.
Swinging Door	Boyd, Minn.
Swinging Door	Marietta, Minn.
Grand	New Duluth, Minn.
Happy Hour	Two Harbors, Minn.
Opera House	New Effington, S. Dak.
Liberty	Minneapolis, Minn.
Wayside	Wayside, Wis.
Fox	Black River Falls, Wis.
Unique	Sharon, Wis.
Crescent	Shawano, Wis.
Princess	Elkhorn, Wis.
Majestic	Racine, Wis.
Jewell	Vienna, S. Dak.
East Lake	Minneapolis, Minn.
Hamlin	Minneapolis, Minn.
New Lake	Minneapolis, Minn.
Lake	Minneapolis, Minn.
Savoy	New Prague, Minn.
Gem Opera House	Clara City, Minn.
Savoy	Milwaukee, Wis.
Majestic	Elroy, Minn.
Opera House	Hillsboro, Wis.
Wall	Highland, Wis.
Yuba	Yuba City, Wis.
Grand	Green Bay, Wis.
New Arion	Minneapolis, Minn.
Boyd Hall	Bowdle, S. Dak.
Princess	Cohan, S. Dak.
New	Faulkton, S. Dak.
Elite	Houston, Minn.
Opera House	Elbow Lake, Minn.
Ohio	St. Paul, Minn.
Palace	St. Paul, Minn.
Paulich	Muscoda, Wis.
Park	Mukawango, Wis.
Brazil	Eagle River, Wis.
Grand	South Milwaukee, Wis.
Majestic	Lake Mills, Wis.
Pearl	De Pree, Wis.
Opera House	Rushford, Minn.
Daniels	Iron River, Wis.
Garden	St. Paul, Minn.
Venus	St. Paul, Minn.
Rex	Winthrop, Minn.
New Home	Minneapolis, Minn.
Glenwood Palace	Minneapolis, Minn.
Ludcke	St. Peter, Minn.
Dreamland	Alpena, S. Dak.
St. Croix	Winton, Minn.
Cozy	Swanville, Minn.
Empress	Elgin, Minn.
Third Ward	Minneapolis, Minn.
Electric	Viola, Wis.
Auditorium	Bullion, Wis.
Auditorium	Dodgeville, Wis.
Columbia	Poynette, Wis.
Cozy	Desmet, S. Dak.
Crown	Minneapolis, Minn.
Lyric	Cornell, Wis.
Strand	Warren, Minn.
Homestake Opera House	Lead, S. Dak.
Unique	Mohawk, Minn.
Princess	Crandon, Wis.
Grand	Madison, Minn.
Opera House	Sacred Heart, Minn.
Mabel Opera House	Mabel, Minn.
Tryst	St. Paul, Minn.
Lyric	Virginia, Minn.
Grand	Wheaton, Minn.

Missouri

Monarch	Farrington, Mo.
Moving Picture	Seymour, Mo.
Lyric	Lebanon, Mo.
Liberty	Bevier, Mo.
Schnell	Harrisonville, Mo.
Orpheum	Cape Girardeau, Mo.
Star	Willow Springs, Mo.

Ohio

Favorite	Covington, Ohio
Liberty and Gordon	Cleveland, Ohio
Grand	Norton, Ohio
Strand	Portsmouth, Ohio
Columbia	Portsmouth, Ohio
Imp	McDermott, Ohio
The Conservative	Bethesda, Ohio
Opera House	Chardon, Ohio
Hiawatha	Willoughby, Ohio
Knickerbocker	Cleveland, Ohio
Atlas Amusement Co	Cleveland, Ohio
Dreamland	Cardington, Ohio
New Royal	Findlay, Ohio
Everybody's	Bowling Green, Ohio
Majestic	Corning, Ohio
Strand	Steubenville, Ohio
Alhambra	Cuy Falls, Ohio
Broad Street	Wadsworth, Ohio
Ridge	Cleveland, Ohio
National	Cleveland, Ohio
The Richter House	Milford Center, Ohio
Lo-Net	Wellington, Ohio
Princess	Wauseon, Ohio
Opera House	Paulding, Ohio
Palace	Holgate, Ohio

New York

Village	New York, N. Y.
Regent	New York, N. Y.
Palace	Brooklyn, N. Y.
Orpheum	New York, N. Y.
Main Crescent	Southington, N. Y.
Red Cross	Ossining, N. Y.
Packer	Katonah, N. Y.
Richmond	New York, N. Y.
Strand	Hempstead, L. I.
Palace	Saratoga Springs, N. Y.
Fort Plains	Fort Plains, N. Y.
Irving	Brooklyn, N. Y.
Lucky Star	New York, N. Y.
Masonic Hall	Ellenville, N. Y.
New Hippodrome	Gloversville, N. Y.
Bronx Strand	New York, N. Y.
Ketchum Hall	Eastport, N. Y.
Bradley Opera House	Fort Edward, N. Y.
Classique	Brooklyn, N. Y.
Park	Glens Falls, N. Y.
Y. M. C. A.	Garneville, N. Y.
Liberty Loan Com.	Whitesboro, N. Y.
Liberty Loan Com.	Waterville, N. Y.
Liberty Loan Com.	Westmoreland, N. Y.
Liberty Loan Com.	Vernon, N. Y.
Liberty Loan Com.	Stittville, N. Y.
Liberty Loan Com.	Remsen, N. Y.
Liberty Loan Com.	Oriskany Falls, N. Y.
Liberty Loan Com.	Oriskany, N. Y.
Liberty Loan Com.	New York Mills, N. Y.
Liberty Loan Com.	New Hartford, N. Y.
Liberty Loan Com.	Holland Patent, N. Y.
Liberty Loan Com.	Hinckley, N. Y.
Liberty Loan Com.	Forestport, N. Y.
Liberty Loan Com.	Deansboro, N. Y.
Clinton	Clinton, N. Y.
Liberty Loan Com.	Clark Mills, N. Y.
Liberty Loan Com.	Clayville, N. Y.
Liberty Loan Com.	Chadwicks, N. Y.
Liberty Loan Com.	Camden, N. Y.
Liberty Loan Com.	Bridgewater, N. Y.
Liberty Loan Com.	Boonville, N. Y.
Liberty Loan Com.	Barneveld, N. Y.
Madison	Oneida, N. Y.
Opera House	Fredonia, N. Y.
Winter Garden	Jamestown, N. Y.
Star	Anzola, N. Y.
Mozart	Elmira, N. Y.
Elk	Corning, N. Y.
Jubilee	Buffalo, N. Y.
Park	Hammondsport, N. Y.
Happy Hour	Norwich, N. Y.
Gardiner Place	Walton, N. Y.
Majestic	Utica, N. Y.
Highway	Brooklyn, N. Y.
Boston Hotel	Coney Island, N. Y.
Casino Playhouse	New York, N. Y.
Victor	New York, N. Y.
McKinley Sq.	New York, N. Y.
Cortelyou	Brooklyn, N. Y.
Kenimore	Brooklyn, N. Y.
B & B	New York, N. Y.
Arcade	New York, N. Y.
Lyric	New York, N. Y.
Pastime	New York, N. Y.
Citizen's	Oxford, N. Y.
Milford	Greene, N. Y.
Opera House	Sherburne, N. Y.
Perry	Perry, N. Y.
Bayside	Bayside, N. Y.
Comedy	Jamaica, N. Y.
Gem	New York, N. Y.
Henry Club	Floatsburg, N. Y.
Penn	Brooklyn, N. Y.
Mooland	New York, N. Y.
Keeney's	Brooklyn, N. Y.
Firemen's Hall	Hillburn, N. Y.
Lyric	Oyster Bay, N. Y.
Happy Hour	Norwich, N. Y.
Brooklyn Franklin	Brooklyn, N. Y.
Washington	Brooklyn, N. Y.
Saratoga	Brooklyn, N. Y.
Hooper	Brooklyn, N. Y.
Little	Tuckahoe, N. Y.
Motion Picture	Woodbury, N. Y.
Electra	Brooklyn, N. Y.
Village	New York, N. Y.
Regent	New York, N. Y.
Sparkill	Sparkill, N. Y.
Electra	Brooklyn, N. Y.
Rialto	E. Rochester, N. Y.
Madison	Oneida, N. Y.
Lake Placid Amus. Co.	Lake Placid, N. Y.
Park	Akron, N. Y.
Broadway	Nyack, N. Y.
Amity	Spring Valley, N. Y.

New Jersey

Town Hall	Moorestown, N. J.
Strand	Pleasantville, N. J.
Grand	Long Branch, N. J.
Liberty	Newark, N. J.
Palace	Bound Brook, N. J.
Broad Ave.	Jersey City, N. J.

New England States

Starkey's	No. Attleboro, Mass.
Bijou	Bangor, Me.
Hussey's	Mars Hill, Me.
Danforth	Danforth, Me.
Princess	Chester, Conn.
Odd Fellows' Hall	E. Machias, Me.
Town Hall	Deep River, Conn.
Albert	Berlin, N. H.
Auditorium	Brattleboro, Vt.
Alhambra	Torrington, Conn.
Pastime	Plainfield, Vt.
Opera House	Presque Isle, Me.
Gem	West Stewartstown, N. H.
Dream	Houston, Me.
Bijou	New Haven, Conn.
Empire	Falmouth, Mass.
Opera House	Island Falls, Me.
La Fayette	Newport, R. I.
Empress	Windsor, Vt.
Empire	St. Albans, Vt.
Cotter	Pittsfield, Mass.
Owl	Lowell, Mass.
Gem	Willimantic, Conn.
Morse	Jefferson, Vt.
Colonial	Portsmouth, N. H.
Empire	Lewistown, Me.

West Va. and Western Pa.

Pisgah	Clay, W. Va.
Victoria	Johnstown, Pa.
Grand	Coalport, Pa.
Lyric	Johnstown, Pa.
Lyric	Montgomery, W. Va.
Strand	Erie, Pa.
Palmer Ave	Foxburg, Pa.
Main American	Welch, W. Va.
Nitro Y. M. C. A.	Nitro, W. Va.
Walters	Davis, W. Va.
Lyric	Beckley, W. Va.
Southern	Wheeling, W. Va.
Lyceum	Meadville, Pa.
Colonial	Ravenwood, W. Va.
Morley	So. Market, Pa.
Rex	Youngwood, Pa.
Orpheum	Huntington, W. Va.
Star	Port Allegheny, Pa.
Lavie Opera House	McDonald, Pa.
Star	Smithport, Pa.
Lyric	Point Pleasant, W. Va.
Dreamland	Dunlo, Pa.
Opera House	Buckhannon, W. Va.
Grand	Somerset, Pa.
Paramount	Latrobe, Pa.
Midway	McWecken, W. Va.
Opera House	Romney, W. Va.
Delafield	Aspinwall, Pa.

Eastern Pa.

Gem	Reading, Pa.
Lyric	Parksburg, Pa.
Hippodrome	Pottstown, Pa.
Luna	Danville, Pa.
Star	Tower City, Pa.
Opera House	Tremont, Pa.
Academy	Williamstown, Pa.
Lyric	Petersburg, Pa.
Savoy	Tunkhannock, Pa.
Parkway	Philadelphia, Pa.
Model	Philadelphia, Pa.
Eureka	Philadelphia, Pa.
Broadway	Philadelphia, Pa.
Verdue Hall	Philadelphia, Pa.
Olympia	Philadelphia, Pa.
Beckers	Philadelphia, Pa.
Imperial	Philadelphia, Pa.
Rittenhouse	Philadelphia, Pa.
Saucy	Tamaqua, Pa.
Alma	Philadelphia, Pa.
Richmond	Philadelphia, Pa.
Nudear	Philadelphia, Pa.
Wissihicken	Wissihicken, Pa.
Laurel	Reading, Pa.
Owl	Philadelphia, Pa.
Eureka	Philadelphia, Pa.
Fireman's Hall	Kennett Square, Pa.
National	Harrisburg, Pa.
Lehigh Palace	Philadelphia, Pa.
Strand	Skelton, Pa.
Beckers	Philadelphia, Pa.
Campbell	Hazelton, Pa.
Lorenz	Bethlehem, Pa.
4th Street	S. Bethlehem, Pa.
4th Street	Easton, Pa.
Majestic	Catasauqua, Pa.
Roxborough	Philadelphia, Pa.
Refomich	Freeland, Pa.
Pulosi	Old Forge, Pa.
Belle	Olyphant, Pa.
Happy Hour	Dunmore, Pa.
Majestic	Avoca, Pa.
Garden	W. Pittstown, Pa.
Dreamland	Renova, Pa.
Orpheum	Lewisburg, Pa.
Sherwood	Philadelphia, Pa.
Baltimore	Philadelphia, Pa.
Fairmount	Philadelphia, Pa.
Poplar	Philadelphia, Pa.
Star	Philadelphia, Pa.
Bermich	Easton, Pa.

Texas—Arkansas—Oklahoma

Majestic	Stephenville, Texas
Liberty	Atlanta, Texas
Queen	Clifton, Texas
Palace	Hobart, Okla.
Wigwam	Alters, Okla.
Novelty	Forgan, Okla.
Strand	Texhoma, Okla.
Dixie	Athens, Texas
Ideal	Conway, Ark.
Folly	Cisco, Texas
University	Norman, Okla.
Pastime	Hamburg, Ark.
Queen	Nacogdoches, Texas
Star	Cooledge, Texas
Palace	Forest, Texas
Raney	Clarksville, Texas
Martin	Mt. Pleasant, Texas
Liberty	Daingerfield, Texas
Majestic	Quitman, Texas
Queen	Gilmar, Texas
Crystal	Pittsburgh, Texas
Star	Winnsboro, Texas
Star	Mineola, Texas
Palace	Quapaw, Okla.
Happy Hour	Hughes Spgs., Texas
Columbia	Columbus, Texas
Baker	Lockhart, Texas
Baker	Gonzales, Texas
Baker	Smithville, Texas
Baker	Bastrop, Texas
Dreamland	Eastland, Texas
Hippodrome	Wolfe City, Texas
Queen	Trenton, Texas
Happy Hour	Leonard, Texas
Odeon	Whitewright, Texas
Sunset	Ladonia, Texas
Airdome	Caldwell, Texas
Electric	Morrillton, Ark.

Kentucky—Tennessee

Lyric	Brooksville, Ky.
Opera House	Stanford, Ky.
Princess	London, Ky.
Masonic	Beatyville, Ky.
Music Hall	Taylorsville, Ky.
Princess	Morganfield, Ky.
Star	Hartford, Ky.
Louisville Hilltop	Louisville, Ky.
Colonial	Winchester, Ky.
Eminence	Eminence, Ky.
Aristo	Louisville, Ky.
Enterprise	Campbellsburg, Ky.
Cherokee	Louisville, Ky.
Opera House	Harrodsburg, Ky.
Cozy	Louisville, Ky.
Princess	Murfreesboro, Tenn.
Hartsville	Hartsville, Tenn.
Imp	Pikesville, Ky.
Princess	Lawrenceburg, Tenn.
Era	Prestonburg, Ky.
Lyric	Warsaw, Ky.
Trigg	Glasgow, Ky.
Dixie	Williamsburg, Ky.
Walnut Street	Springfield, Ky.
Star	Barbourville, Ky.
Opera House	Murray, Ky.
Dreamland	Hardingsburg, Ky.
Airdome	Sevierville, Tenn.
Dixie	Russellville, Ky.
Rex	La Folette, Tenn.
Edisonia	Harriman, Tenn.
Wilson	S. Pittsburg, Tenn.
Pauline	Lothair, Ky.
Rex	Coal Creek, Tenn.
Isis	Bristol, Tenn.
Garrick	Madisonville, Ky.
Idle Hour	Earlington, Ky.
Savoy	Princeton, Ky.
Wenal	Bellevue, Ky.

N. & S. Car.—Va.—Fla.—Ala.—Ga.

Murrays	De Funiack Spgs., Fla.
Library	Union Springs, Ala.
Abbott	Plant City, Fla.
Palace	Thomaston, Ga.
Dixie	Apalachicola, Fla.
Great Falls Amus.	Great Falls, S. C.
Elite	Monroe, Ga.
Langdale	Langdale, Ala.
Majestic	Fort Mills, S. C.
Crescent	Hopkins, Fla.
Opera House	Americus, Ga.
Auditorium	Sparta, Ga.
Grand	Lake City, Fla.
Ghent	Ghent, Va.
Royal	Wauchula, Fla.
San Carly's	Key West, Fla.
Star	St. Petersburg, Fla.
Grand	Eastman, Ga.
Star	Arcadia, Fla.
Grand	Orlando, Fla.
Orr Cotton Mills	Anderson, S .C.
Masonic	Decatur, Ala.
Bonita	Lindale, Ga.
Victoria	Cuthbert, Ga.
Academy	Selma, Ala.
Empire	Mobile, Ala.
Waynes	Waynesville, N. C.
Canton	Canton, N. C.
Kinston	Kinston, N. C.
Lyric	Lexington, Va.
Mexican	Graham, N. C.
Pitts Leader	Fredericksburg, Va.
Bell Opera House	Edenton, N. C.
Apollo	Hampton, Va.
American	Phoebus, Va.
Lyric	Norton, Va.
New Theatre	Tazewell, Va.
Opera House	St. Charles, Va.
Broadway	Danville, Va.
Hamilton	Martinsville, Va.
Globe	Cape Charles, Va.
Oasis	Wilson, N. C.
North Hampton County Chapter, Daughters of the American Revolution	Cape Charles, Va.

Nevada—Hawaii—Arizona

Meder	Minden, Nev.

Mississippi and Louisiana

Saenger	Shreveport, La.
Baker Grand	Natchez, Miss.
Colonial	Gramercy, La.
Wilbert	Plauquemine, La.
Baker Grand	Natchez, Miss.
Arcade	New Orleans, La.
Alamo	Vicksburg, Miss.
Saenger	Shreveport, La.
Cozy	Pass Christian, Miss.
Crescent	Belzoni, Miss.
Yazoo	Yazoo City, Miss.
Alamo	Senatobia, Miss.

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Pershing's Crusaders

Do It Now!

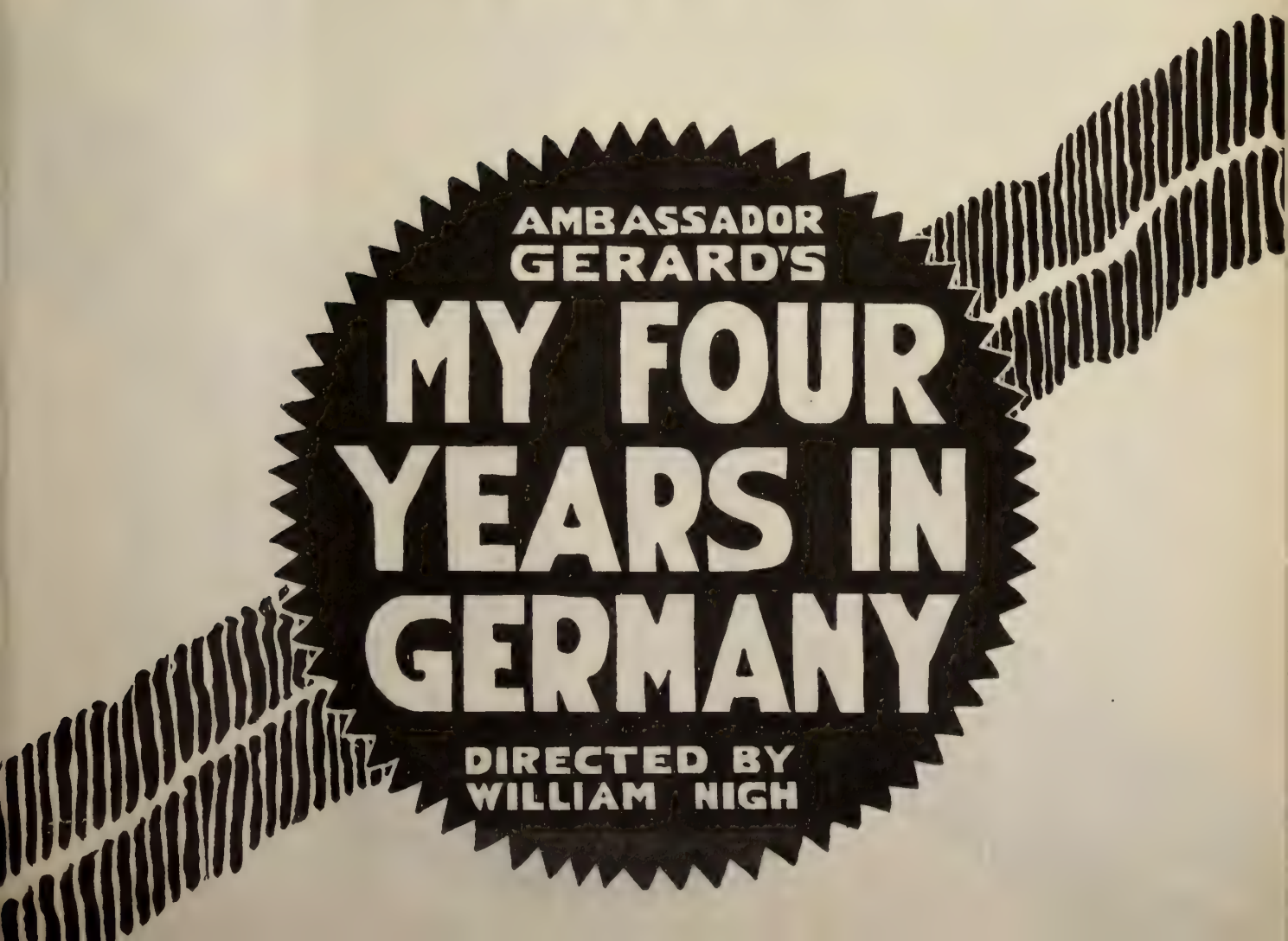
So Ends the Honor Roll—

We Thank You!

REPEAT IT!

Hundreds of Exhibitors have already repeated this great Attraction, many to

better business than its first run



Here Are Some Actual Figures

ON

REPEAT

ENGAGEMENTS

These Figures, like the Film are Fact not Fiction

CITY	POPULATION	THEATRE	LENGTH OF RUN	RECEIPTS
Tulsa, Okla.	28,000	Grand O. H.	1 Week	$3,773.00
Franklin, Ind.	4,500	Opera House	1 Day	167.00
Logansport, Ind.	20,000	New Nelson 2nd run—	3 Days	982.00
Logansport, Ind.	.....	New Nelson 3rd run—	4 Days	610.00
Lafayette, Ind.	21,000	Luna	2 Days	614.00
Oshkosh, Wis.	35,000	Opera House	1 Day	135.00
San Jose, Cal.	37,000	T. & D.	3 Days	337.00
Oakland, Cal.	183,000	T. & D.	3 Days	500.00
Berkeley Cal.	52,000	T. & D.	3 Days	400.00
Ocean Park, Cal.	3,000	La Petite	2 Days	180.00
Montclair, N. J.	25,000	Montclair	3 Days	1,489.00
Baltimore, Md.	600,000	Garden	4 Days	450.00
Rockford, Ill.	52,000	Grand	1 Day	185.00
Chicago, Ill.	.....	Orpheum	2 Days	200.00
East St. Louis, Ill.	69,000	Erber's	5 Days	200.00
Ballingham, Wash.	30,000	Liberty	3 Days	250.00
Brooklyn, N. Y.	.....	5th Ave. Thea.	2 Days	250.00

It Will Pay You, Too

Better Repeat

this sure-fire attraction than first run an ordinary feature —and that's a Fact, not Fiction

Ambassador GERARD'S

MY FOUR YEARS IN GERMANY

Directed by WILLIAM NIGH

Produced by MARK M. DINTENFASS and HARRY M. WARNER

Scenario by CHAS. A. LOGUE

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

The Western Photoplays Inc.
announces that the fifteen
episode serial of innumerable thrills, revealing the enemy within.
LEAH BAIRD
in
WOLVES OF KULTUR
with
SHELDON LEWIS
Will be distributed by
PATHE
and Released October 13th
Directed by J.A. GOLDEN

A Billboard Advertising Campaign that Covers Almost Every Town in The United States From 5000 Population Up Will Give every exhibitor ready-made audiences on

LEAH BAIRD
in
WOLVES OF KULTUR
with
SHELDON LEWIS

This serial is as vivid as a flash of lightning in a midnight sky. It strikes high A in thrills, punch, story, acting & workmanship. Arrange today to see the first episodes at your nearest PATHE' exchange. Produced by Western Photoplays Inc. Directed by J.A.Golden

PATHE' Distributors

Booked Solid Over the U.B.O.
and the Other Big Vaudeville
Circuits for

3000 DAYS!

—the
OFFICIAL WAR REVIEW

This is the largest and most momentous contract ever closed on a one reel subject!

You may depend upon it that the big vaudeville houses of the country KNOW a big box office attraction!

Photographed by the official cameramen of the American, French, British and Italian Governments.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. A. Hart, Director

Distributed by
PATHÉ

Pathé

You don't have to be "on the fence"

when it comes to picking the BEST one reel comedies made!

Pick out at random any half dozen

HAROLD LLOYD

comedies from the Pathé program. Ask your Pathé exchange to screen them for you. Weigh them carefully for humorous situations, acting and quality of production. You'll no longer be "on the fence" as to what are the best one reel comedies made. Your own judgment will point unerringly to the Lloyd!

Produced by Rolin

WILLIAM RUSSELL IN "HOBBS IN A HURRY"

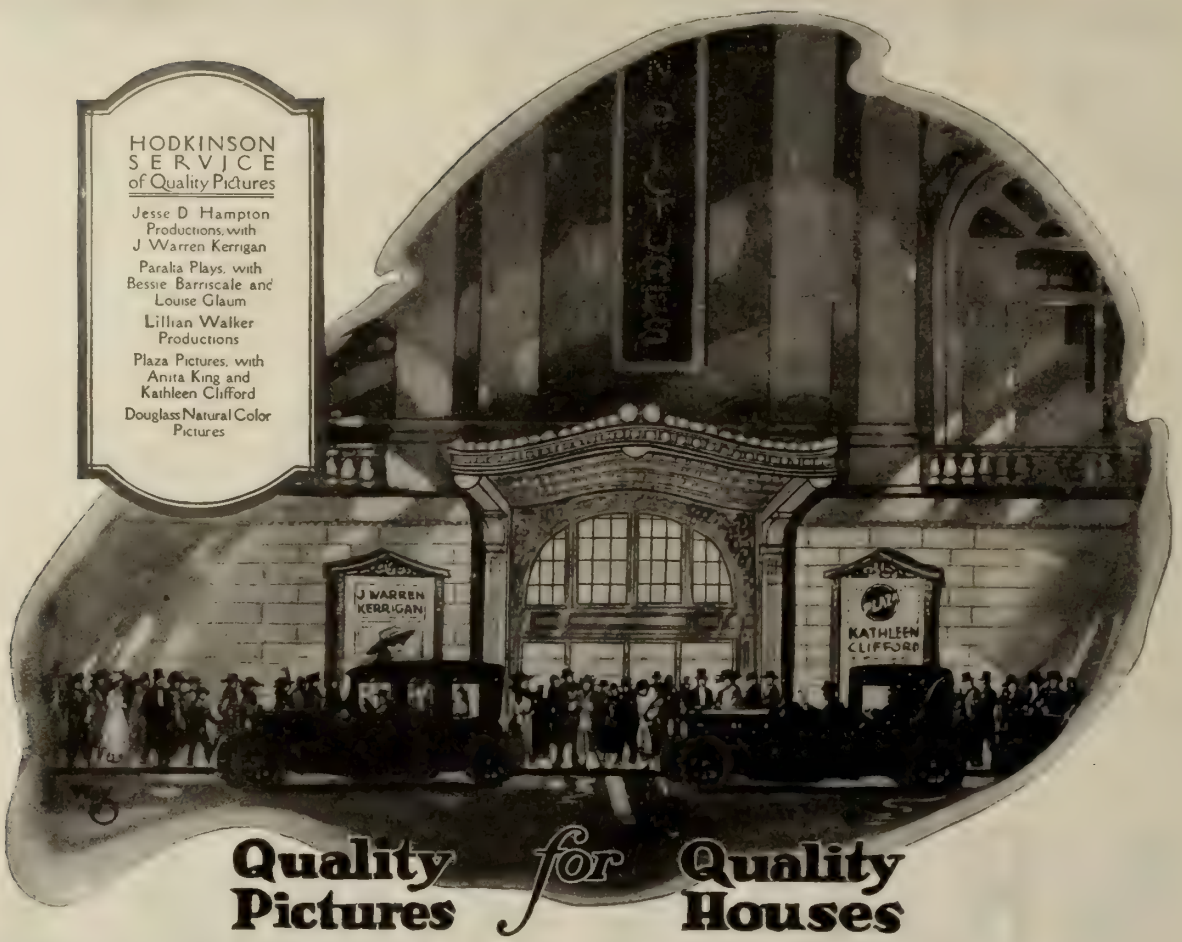
By George Lee McCandless
Directed by Henry King

A comedy-drama of the sure-fire kind. The action is laid in New York City, aboard the top of a speeding passenger train, in a western mining field and in a private car of a millionaire. William Russell at his very best. Supported by an all-star cast.

WILLIAM RUSSELL PRODUCTIONS

DISTRIBUTED BY PATHE

First of the William Russell Productions sold direct to exhibitors through special representatives of the American Film Company stationed at Pathe exchanges. Wire, write or call in person at your nearest Pathe exchange and ask to see this production on the screen. You can book it now.


HODKINSON
SERVICE
of Quality Pictures
Jesse D Hampton Productions with J Warren Kerrigan
Paralta Plays, with Bessie Barriscale and Louise Glaum
Lillian Walker Productions
Plaza Pictures, with Anita King and Kathleen Clifford
Douglass Natural Color Pictures
J WARREN KERRIGAN
KATHLEEN CLIFFORD

Quality Pictures *for* Quality Houses

HODKINSON SERVICE is a selected program based upon quality only. Each individual section is graded and priced according to its box office value. Each exhibitor can secure a product that is eminently suited to his own needs at a fair price, and on an equitable basis. The proof that Hodkinson Service consists of Quality Pictures for Quality Houses is very clearly evidenced by the roster of "first run" houses throughout the country using Hodkinson Service, as follows

California Theatre	*San Francisco*	*Metropolitan Theatre*	*Cleveland*	*Rialto Theatre*	*Des Moines*
Portola Theatre	*San Francisco*	*Criterion Theatre*	*Atlanta*	*Columbia Theatre*	*Pittsburgh*
Kinema Theatre	*Los Angeles*	*Liberty Theatre*	*New Orleans*	*Colonial Theatre*	*Tacoma*
Plaza Theatre	*San Diego*	*Walnut Theatre*	*Louisville*	*Strand Theatre*	*Washington*
Clemmer Theatre	*Seattle*	*Liberty Theatre*	*Youngstown*	*Garden Theatre*	*Washington*
Dome Theatre	*Kansas City*	*Colonial Theatre*	*Indianapolis*	*Picadilly Theatre*	*Rochester*
Strand Theatre	*Denver*	*Regent Theatre*	*Indianapolis*	*Windsor Park Theatre*	*Chicago*
Fay's Theatre	*Boston*	*Majestic Theatre*	*Portland*	*Columbia Theatre*	*Dayton*
Kunsky Theatres	*Detroit*				

Remember that when you use Hodkinson Service you are helping to build up an Organization that will secure quality product for you on a reasonable and equitable basis, and eliminate the necessity of your using inferior and poor product to secure it.

Hodkinson Service and Hodkinson Special Representatives at all General Film Exchanges.

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527 FIFTH AVE., NEW YORK CITY

OAKDALE PRODUCTIONS

A Series of
Six
5-Part Features
with

GLORIA JOY

The Incomparable Child Star,
and Great Casts

THE LOCKED HEART
NO CHILDREN WANTED
MISS MISCHIEF MAKER
THE MIDNIGHT BURGLAR
LITTLE MISS GROWN UP
WANTED—A BROTHER

OAKDALE PRODUCTIONS already have won a fine reputation. They are making good everywhere as the most consistent series of heart appeal dramas ever presented with a child player in the leading roles. Nothing but praise has been heard from theatre owners, audiences and critics since this series made its debut.

GENERAL FILM COMPANY

Distributor

Constance

CONSTANCE TALMADGE'S great success in the pictures of her First Select Series was one of the notable screen happenings of the season just closed. Have your patrons seen her in these great attractions, in which she is presented by Lewis J. Selznick?

"SCANDAL"

Cosmo Hamilton's story of the girl who claimed for a husband a man to whom she was not married.

"THE HONEYMOON"

in which the star hits the comedy curves at high speed in a screen drama of surpassing beauty. A honeymoon with a chorus girl hang-over! Do you get the idea?

"THE STUDIO GIRL"

"There are at least two miracles in this story," wrote the Moving Picture World when it was first presented. Your patrons will enjoy watching them come to pass.

"THE SHUTTLE"

The famous story by the author of "Little Lord Fauntleroy" in which Constance Talmadge impersonates the live end of an Anglo-American alliance.

"UP THE ROAD WITH SALLIE"

Clean as a whistle and swift as a wink!—is this story of a young adventurer who sought romance, with a bankroll, and found it!

"THE LESSON"

Here the star scores again in a laughter-plus-drama photoplay in which scenes of city life are delightfully intermingled with small town comedy.

"GOOD NIGHT, PAUL!"

A determined uncle from Canada, a scapegrace of a nephew caught in a big fib, an alarmed partner, and Constance Talmadge as his cleverly obliging wife—mix this and you have the swiftest of screen farces!

"A PAIR OF SILK STOCKINGS"

The last and perhaps the greatest of Constance Talmadge's First Series. A stage hit in England, a riot here—and perfect upon the screen.

Talmadge in "Sauce for the Goose"

presented by LEWIS J. SELZNICK

When your patrons see Constance Talmadge in this, the first of her Second Select Series, they will at once agree that the *sauce* is the best part of any dish. (Note—C. T. serves the sauce!)

Scenario by Julia Crawford Ivers
Directed by Walter Edwards

From the stage success by Geraldine Bonner and Hutcheson Boyd.

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EXCEPTIONALLY DRAMATIC PHOTOPLAY
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FROM A SHORT-STORY MASTERPIECE BY
EDITH BARNARD DELANO
PUBLISHED IN HARPERS MAGAZINE
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DIRECTED BY
FRANK REICHER
WHOSE ARTISTRY AND POWER OF DRAMATIC INTERPRETATION
HAVE PLACED HIM IN THE FRONT RANK OF PHOTOPLAY DIRECTORS

SCENARIOIZED BY
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WHO HAS ADAPTED FOR THE SCREEN SOME OF ITS MOST POPULAR
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A George K. Spoor Ultra-Feature
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Stage Success

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THE CRIME OF THE HOUR

A theme so powerful that no door of creed, politics, governmental co-operation or theater for amusement only will fail to open at its knock

SIX REELS OF INTENSIFIED DRAMA
DIRECTED BY
THOS. H. RICKETTS
OF "DAMAGED GOODS" FAME

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Lloyd Carleton Productions
Present
"MOTHER I NEED YOU"
A story of Eve and her modern sister featuring Enid Markey Edward Coxen and a company of star players
The very greatest of all problem picture plays and a shout of warning to the mother world
ERNEST SHIPMAN
17 West 44th St. New York
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EDWIN FRAZEE
COMEDIES

FRAZEE IS A PAST GRADUATE IN KEYSTONE COMEDIES AND HE IS NOW WORKING FOR FRAZEE

THE HAUNTED HOUSE

NOTHING IS SO FUNNY AS A GHOST WHEN IT IS SCARING THE OTHER FELLOW

STATE RIGHTS
OPEN MARKET
EXCLUSIVE FRANCHISE

Ernest Shipman

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"BEAT IT KID! THE HOUSE IS HAUNTED!"

"I hereby Guarantee that each Episode in our Outlaw series is founded on fact
Yours Truthfully
Al. Jennings
THE AL JENNINGS TRADE MARK OUTLAW STORIES
THE FIRST REAL STORY
"THE LADY OF THE DUGOUT"
SIX REELS OF REALISM
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Booked solid at the Strand Theatre, New York

May be seen at the leading theatres in U. S. and Canada

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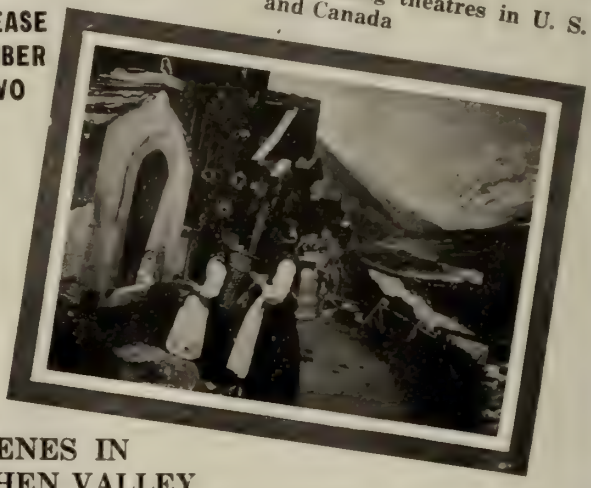

SCENES IN THE LOTSCHEN VALLEY

UNKNOWN SWITZERLAND

These are extraordinary scenes taken in the wildest valley in Europe which is inhabited by strange medieval peasants who don't know there is a war, who bake bread twice a year, eat dried meat several years old, and where cheese is inherited.

Released only through

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For U. S. and Canada

SERVICE

NEW YORK CITY

ANNOUNCING the shipping and physical service on the productions of the Affiliated Distributors Corporation, through the exhibitors' cooperative plan, by the exchanges of the Mutual Film Corporation.

THE first production to be thus released is *"LAFAYETTE, WE COME!"* (Pershing-'17) produced by Leonce Perret, a story of mystery and intrigue flavored with the romance of love and war, featuring E. K. Lincoln and Dolores Cassinelli.

Presiednt
AFFILIATED DISTRIBUTORS CORPORATION

James M. Sheldon
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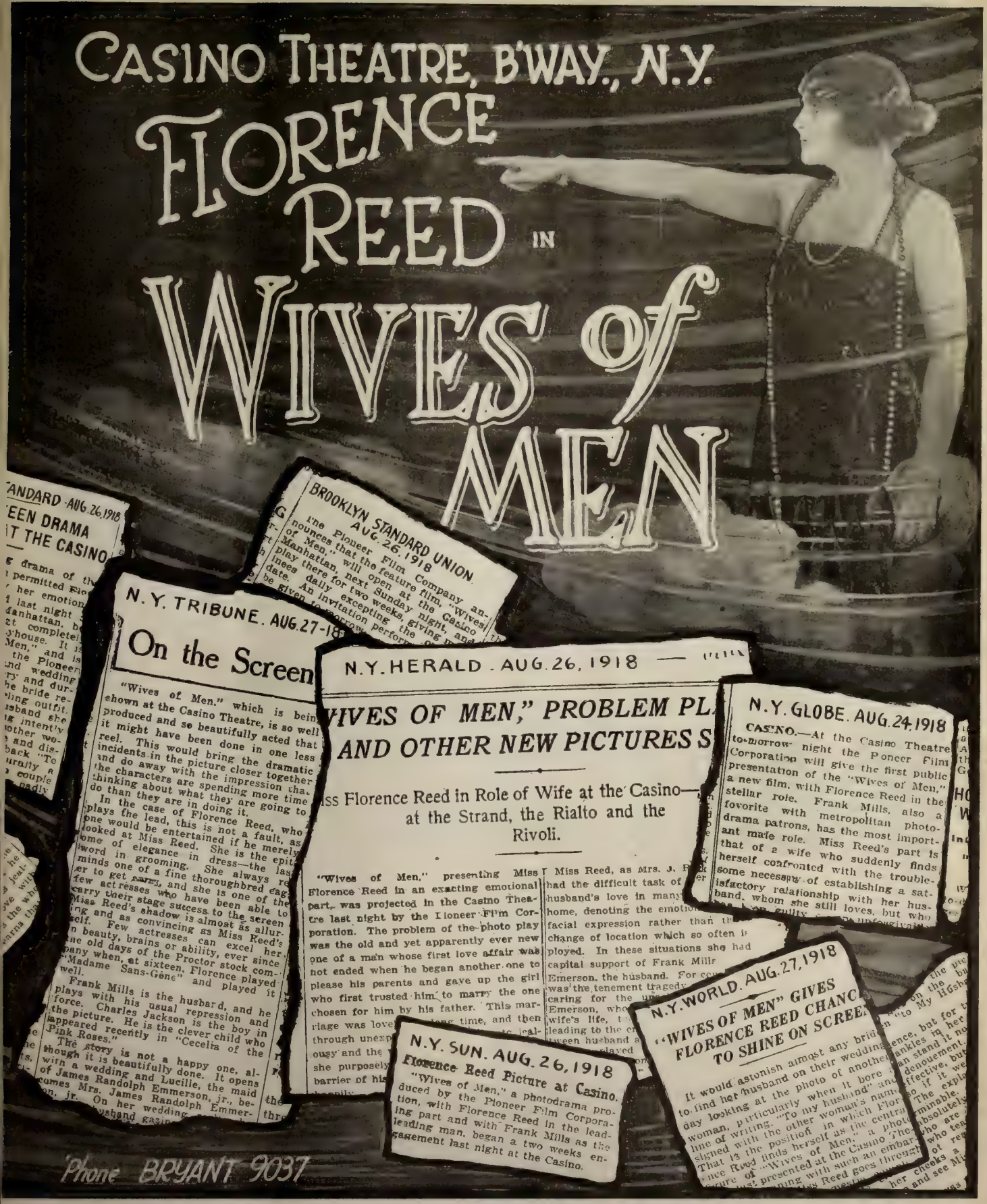
MUTUAL FILM CORPORATION

Keep your eye on the Eagle!

Direct from the
PIONEER FILM CORPORATION
presents
N.Y. EVE. SUN. AUG. 24/18
CASINO—To-morrow night, the Pioneer Film Corporation will give the first public presentation of "Wives of Men," a new film with Florence Reed in the stellar role. Frank Mills is the leading
N.Y. WORLD AUG. 26-18
"WIVES OF MEN" VIVID PHOTOPLAY IN CASINO
Rivoli Feature, and Strand Has "On the Quiet."
N.Y. WOMAN'S WEAR. AUG. 26, 1918
"WIVES OF MEN" A FINE PHOTOPLAY.
At the Casino Theatre last night there was shown one of the best motion pictures seen in New York in some time.
The name of the photoplay is "Wives of Men," and it has for its principal player, the talented actress, Florence Reed, and for once she did not have the role of a "she-villian." Instead she is the neglected wife of James Randolph Emerson, Jr. and lives with him for 12 years despite the fact that she suspects him of having another wife. To tell you the whole story would spoil your pleasure if you decide to see this picture which will remain at the Casino for two weeks.
Miss Reed gives a splendid performance as Mrs. Emerson and Frank Mills as her husband plays
N.Y. JOURNAL OF COMMERCE
FLORENCE REED EXCELLENT IN "WIVES OF MEN" FILM
Pioneer Film Company Offers New Picture at Casino.
BROOKLYN
A STRONG
BOOK IT NOW
NEW YORK & NEW JERSEY RETAINED by PIONEER FILM CORPORATION
ALL OTHER TERRITORIES FOR SALE
PIONEER FILM CORPORATION, 126 W. 46th St., N.Y.


CASINO THEATRE, B'WAY., N.Y.
FLORENCE REED IN
WIVES of MEN
BROOKLYN STANDARD UNION
AUG. 26, 1918
The Pioneer Film Company announces that the feature film, "Wives of Men," will open at the Casino Manhattan, next Sunday night, and play there for two weeks, giving matinees daily excepting
N.Y. TRIBUNE. AUG. 27-18
On the Screen
"Wives of Men," which is being shown at the Casino Theatre, is so well produced and so beautifully acted that it might have been done in one less reel. This would bring the dramatic incidents in the picture closer together and do away with the impression that the characters are spending more time thinking about what they are going to do than they are in doing it.
In the case of Florence Reed, who plays the lead, this is not a fault, as one would be entertained if he merely looked at Miss Reed. She is the epitome of elegance in dress—the last word in grooming. She always reminds one of a fine thoroughbred eager to get away, and she is one of the few actresses who have been able to carry their stage success to the screen. Miss Reed's shadow is almost as alluring and as convincing as Miss Reed's self. Few actresses can excel her in beauty, brains or ability, ever since the old days of the Proctor stock company when, at sixteen, Florence played "Madame Sans-Gêne" and played it well.
Frank Mills is the husband, and he plays with his usual repression and force. Charles Jackson is the boy in the picture. He is the clever child who appeared recently in "Cecelia of the Pink Roses."
The story is not a happy one, although it is beautifully done. It opens with a wedding and Lucille, the maid of James Randolph Emmerson, jr., becomes Mrs. James Randolph Emmerson, jr. On her wedding
N.Y. HERALD. AUG. 26, 1918
"WIVES OF MEN," PROBLEM PL
AND OTHER NEW PICTURES S
Miss Florence Reed in Role of Wife at the Casino—at the Strand, the Rialto and the Rivoli.
"Wives of Men," presenting Miss Florence Reed in an exacting emotional part, was projected in the Casino Theatre last night by the Pioneer Film Corporation. The problem of the photo play was the old and yet apparently ever new one of a man whose first love affair was not ended when he began another one to please his parents and gave up the girl who first trusted him to marry the one chosen for him by his father. This marriage was love
Miss Reed, as Mrs. J.
had the difficult task of
husband's love in many
home, denoting the emotion
facial expression rather than
change of location which so often is
ployed. In these situations she had
capital support of Frank Mills
Emerson, the husband. For
was the tenement tragedy
caring for the
Emerson, who
wife's life,
leading to the
tween husband
N.Y. GLOBE. AUG. 24, 1918
CASINO.—At the Casino Theatre tomorrow night the Pioneer Film Corporation will give the first public presentation of the "Wives of Men," a new film, with Florence Reed in the stellar role. Frank Mills, also a favorite with metropolitan photo-drama patrons, has the most important male role. Miss Reed's part is that of a wife who suddenly finds herself confronted with the trouble-some necessity of establishing a satisfactory relationship with her husband, whom she still loves, but who
N.Y. SUN. AUG. 26, 1918
Florence Reed Picture at Casino.
"Wives of Men," a photodrama produced by the Pioneer Film Corporation, with Florence Reed in the leading part and with Frank Mills as the leading man, began a two weeks engagement last night at the Casino.
N.Y. WORLD. AUG. 27, 1918
"WIVES OF MEN" GIVES FLORENCE REED CHANC
TO SHINE ON SCREE
It would astonish almost any bride to find her husband on their wedding day looking at the photo of another woman, particularly when it bore the line of writing, "To my husband" and signed with the other woman's name. That is the position in which Flor
nce Reed finds herself as the central
ure of "Wives of Men," a photo
st presented at the Casino
ening with such an embar
Reed goes through
'Phone BRYANT 9037

Are You Listening

exhibtiors to the trend of the time—to the demand of your patrons for happy pictures with a patriotic climax?

"Secret Code" is such a picture. The unraveling of a spy plot which is cleverly knit into this romance of domestic life, furnishes a production rich in interest and human sympathy.

Gloria Swanson and J. Barney Sherry are Triangle Players with an advertising value that you cannot afford to neglect.

As a patriotic duty display pictures that please and profit. Triangle play days are profitable and entertaining. Collect your share and lend a bit to Uncle Sam.

Show Triangle Pictures and buy W. S. S.

Triangle Distributing Corporation, 1457 Broadway, New York

THE greatest motion picture theatre in the world - the *new* RIVIERA in Chicago - on September 14 *th* begins its career with

ETHEL BARRYMORE

IN

OUR MRS. MC. CHESNEY

After Balaban and Katz had considered all other pictures in the market.

AT the Strand Theatre New York it played to enormous crowds and the New York Sun declared Miss Barrymore's great stage success was even "better expressed on the screen"

OUR Mrs. Mc Chesney was adapted from the play by Edna Ferber and George V. Hobart, dramatized from Miss Ferber's famous "Emma Mc Chesney" stories and was directed by Ralph W. Ince in 5 acts.

RELEASED BY

METRO

SEPTEMBER 9.

Maxwell Karger Mgr. of Productions

Police have to

REGENT THEATRE

BAY CITY THEATRE COMPANY

BAY CITY, MICHIGAN

Aug. 2/18

Metro Pictures Corporation,
75 Broadway,
Detroit, Mich.

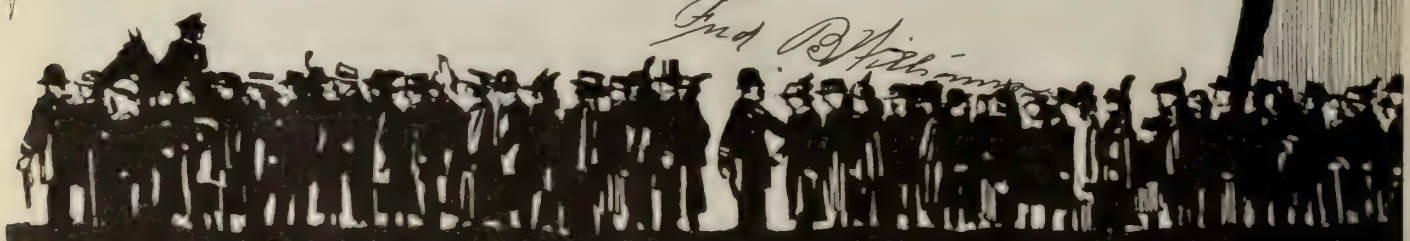
Dear Mr. Hatch:-

Allow me to extend congratulations for the feature picture "To Hell With The Kaiser" which I booked from your company and as I understand it I believe I have the honor of being the first exhibitor in the State of Michigan, to show this picture.

To say that I am satisfied from a box office standpoint would be placing it mildly for tonight, which is the third night of my showing, also Wednesday and Thursday nights I have been unable to handle the crowds who have clamored to get in, so in order to accomodate as many as possible I am running continuous tomorrow (Saturday) from 10.00 A.M. until midnight. You can quote me as saying that "To Hell With the Kaiser" will stand up under any advertising an exhibitor can give it and is without doubt one of the best box office attractions of the year.

Yours very truly,

Fred B Williams



TO HELL WITH

A Screen Classics Inc. Production featuring Lawrence Grant
Directed by George Irving - Maxwell

METRO Pictures Corporation

handle the crowds

Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

1918 AUG 23 AM 11

RECEIVED AT

D48CPD E 71 4 EX NL RELAY

FY BOSTON MASS AUG 22 1918

RICHARD ROWLAND

1476 BROADWAY NEW YORK

GRAND THEATRE LOWELL HAD TO CALL POLICE TO QUIET MOB SEEKING ADMISSION TO HELL WITH THE KAISER OWING TO TREMENDOUS BUSINESS WE ARE HOLDING PICTURE OVER THREE DAYS MORE IN LOWELL UNITED STATES CARTRIDGE FACTORY EMPLOYING TWELVE THOUSAND PEOPLE HAVE HIRED THEATRE FOR NEXT WEDNESDAY NIGHT TO SHOW PICTURE TO THEIR EMPLOYEE HAVERHILL OFFICIALS HAVE TAKEN OVER THE PICTURE FOR NEXT WEEK FOR THE LAFAYETTE MONUMENT FUNDS

THOS D SORIERO

GENL MGR GRAND THEATRE
1020A

AUG 23 1918

THE KAISER

as the Kaiser with Olive Tell - Written by June Mathis - Karger, Manager of Productions -

Exclusive Distributors -

An astounding success—Proved by a mighty record of box office receipts.

RITA JOLIVET

The international star and Lusitania survivor in

THE SCREEN CLASSICS INC. PRODUCTION

LEST WE FORGET

Directed by Leonce Perret.

The greatest repeat attraction of the day—
Book it again and fatten your bank account.

METRO PICTURES CORPORATION *Exclusive Distributors*

STENOGRAPHERS TYPEWRITERS

HELP WIN THE WAR

You are urged, as a patriotic duty, to enter the Government service in Washington, D. C., for important war work as stenographers and typewriters.

Women, especially, may thus aid in the nation's great effort. Men also are needed.

Those who have not the required training are encouraged to undergo instruction at once.

Tests are given in 550 cities every Tuesday.

The government maintains a list of available rooms in private houses in Washington and is erecting residence halls to accommodate thousands.

Full information and application blanks may be obtained from the Secretary of the Local Board of Civil Service Examiners at the post office or customhouse in any important city.

JOHN A. McILHENNY,

President, U. S. Civil Service Commission,
Washington, D. C.

UNITED STATES GOVERNMENT OFFICIAL WAR PICTURES

All Exhibitors in North America:

The United States Government wants you to exhibit "America's Answer," the official war picture from the battlefields of Europe—for the benefit and comfort of American families—in every city, town, hamlet in North America. Our Government requests that you run these live pictures of our own sons, brothers and friends—filmed at the gates of Hell and brought back through the submarine-infested seas—in the same worthy spirit that put America in this world war. In this instance, Distributors and Exhibitors should be above commercialism. Consistent with operation the price will be made fair. Every Exhibitor is part of the plan. Your co-operation is necessary. Every effort will be made to get "America's Answer" to you. Right here in town there are many families represented in these pictures. You should localize the effect. A plan has been thought out whereby you can show "America's Answer" without raising your admission price. The cost to you will be the consistent minimum and you are asked to not haggle and barter and hold off, but to be personally as anxious to exhibit them as our intrepid soldiers are to establish democracy with the blood of their stalwart bodies. These pictures show you how they are doing it—show to Mothers the priceless nobility of their sons' manly courage in fighting for the Right. Show these pictures—you will ease many aching hearts in American homes. Exhibitor, get these films—you will gain—your patrons will be grateful and you will effectively serve your country. Co-operate with the Government. Our salesman will call and outline a plan whereby you can do so advantageously. Your personal interest is respectfully urged.

"America's Answer"—Released October 14th

UNITED STATES GOVERNMENT OFFICIAL WAR PICTURES

Proportionate Cost Plan

Small theatres can show "America's Answer" at a cost proportionate with each theatre's income—a new plan devised in friendliness and fairness to the small as well as the big.

"America's Answer" comes to you—with the thousands of dollars of introductory expense for heavy advertising all paid—bearing the stamp of approval of the biggest centers.

The smallest theatre can afford "America's Answer"—the poorest shall have it. Apply!

Distributors presented bids to the Government for the physical distribution of "America's Answer" and from and on the bids submitted the World Film Corporation was selected. Write to the World Film Corporation now! !

Preference was given also to those distributors who had not yet had an opportunity to handle an official war film.

But all of the big distributors are patriotic and are requesting and instructing their sales forces and employees to help spread "America's Answer" over the length and breadth of the United States.

"America's Answer" comes as a thrilling message of the approaching victory of Democracy over Autocracy.

The screen is the medium by which the real news, alive and in the making, is conveyed to the families in America—they are all waiting for it.

Show "America's Answer" to Americans.

COMMITTEE ON PUBLIC INFORMATION,
George Creel, Chairman
DIVISION OF FILMS.
Charles S. Hart, Director.

Information at all World Film Corporation Exchanges

YOU ARE WORKING WHEN YOU DRIVE

WITH

EVELYN NESBIT

AND HER SON RUSSELL THAW

IN

"HER MISTAKE"

AT

$10 $20 $30

PER DAY

For the First Time in Film History You Keep the Big Money Yourself Instead of Handing It To Somebody Else.

No Wonder Your Fellow-Exhibitors Are Making Sure of Their

PRODUCERS' DISTRIBUTING CORPORATION

FRANCHISES!

FOR YOURSELF
FOR BUSINESS

The
TWELVE GREATEST SPECIAL PRODUCTIONS OF THE YEAR

AT

$10 $20 $30

IS THE WHOLE PROPOSITION IN A NUTSHELL

Watch the Grand Rush for Contracts When Number Two is Announced

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

126-130 West 46th Street NEW YORK

WILLIAM FOX PRESENTS
"18 TO 45"
STAGED BY
R.A. WALSH
DIRECTOR OF
"THE PRUSSIAN CUR"
"THE HONOR SYSTEM"
The Vital Story of the New Draft
INDIVIDUAL BASIS
NOW BOOKING
FOX
FILM CORPORATION
LEVERING

INTERNATIONALLY
KNOWN ACTRESS
AND BEAUTY

FROM A PAINTING BY
HARRINGTON MANN

WILLIAM FOX
PRESENTS

EVELYN NESBIT

IN

The Woman Who Gave

FIRST OF A SERIES OF FIVE

STANDARD PICTURES

BOOK THEM NOW

FOX
FILM CORPORATION

WHY I WOULD NOT MARRY

WILLIAM FOX PRESENTS

THE GREAT MORALITY PLAY OF THE AGE

INDIVIDUAL BOOKING

FOX

FILM CORPORATION

A KNOCKOUT

The story for which the whole world waits!

WHO IS GENERAL PERSHING ?
WHERE WAS HE BORN ?
WHAT HAS HE DONE ?
WHY IS HE LEADING OUR
BOYS IN FRANCE ?

MILLIONS ARE ASKING ! SATISFY THE DEMAND !
BOOK THE WILLIAM FOX SUPREME STORY OF THE HOUR

WHY AMERICA WILL WIN

BASED ON THE LIFE OF GENERAL JOHN J. PERSHING
DIRECTED BY RICHARD STANTON

NOW RELEASED
INDEPENDENT BASIS

FOX
FILM CORPORATION

THE GREATEST WOMAN'S STORY EVER FILMED

THE RIGHT ROAD

THE WRONG ROAD

WILLIAM FOX presents

THEDA BARA

in the Theda Bara Super Production

WHEN a WOMAN SINS

The regeneration of a modern vampire

Directed by J. Gordon Edwards who made "Salome" and "Cleopatra"

BOOK STANDARD PICTURES NOW

FOX FILM CORPORATION

STUNTS
HAULS A GIRL UP SIDE OF PRECIPICE
LEAPS FROM HORSE INTO SPEEDING AUTO
HURLS MAN ACROSS A ROOM
SLIDES FOR LIFE DOWN MOUNTAIN SIDE
THAT'S
TOM MIX
IN THE WILLIAM FOX PRODUCTION
MR. LOGAN U.S.A.
A PATRIOTIC STORY OF THE WESTERN SECRET SERVICE
GET THIS THRILLER—BOOK VICTORY PICTURES
FOX
FILM CORPORATION
VICTORY PICTURES

FUN FROM THE TRENCHES

BOOK

AT THE FRONT

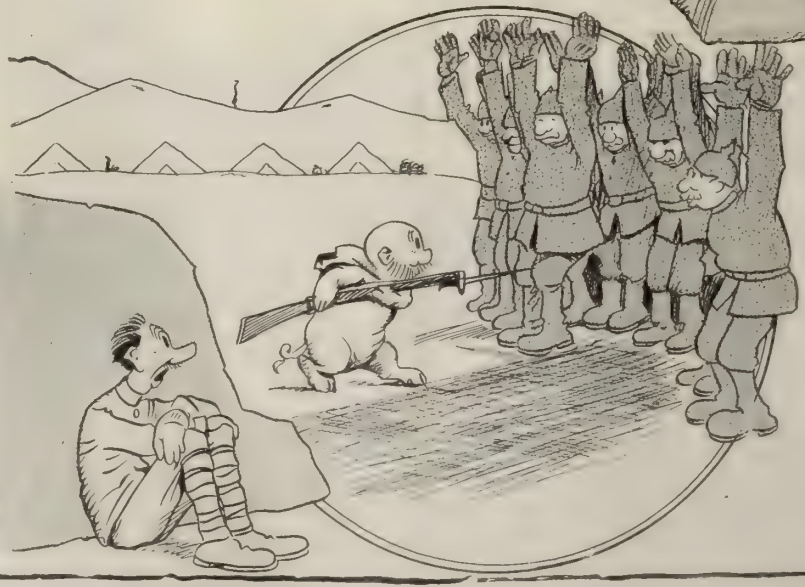
Captain Bud Fisher's latest

MUTT and JEFF

ANIMATED CARTOON

OTHER TIMELY RELEASES:

"TO THE RESCUE"
"THE KAISER'S NEW DENTIST"
"BULLING THE BOLSHIVIK"
"OUR FOUR DAYS IN GERMANY"



FURTHER AIDS TO PROFITS:

HENRY LEHRMAN'S
SUNSHINE COMEDIES

NOW PLAYING:
"THE DIVER'S LAST KISS"

COMING
"ROARING LIONS ON THE MIDNIGHT EXPRESS"

FOX
FILM CORPORATION

INCREASE YOUR PROFITS!
USE FOX PRESS SHEETS!

31 Chances To Make A Killing

BIG TIMELY PRODUCTIONS

THE PRUSSIAN CUR
WHY AMERICA WILL WIN
WHY I WOULD NOT MARRY
QUEEN OF THE SEA
18 TO 45

The five biggest productions on the market today—individual attractions that are sure-fire clean-ups for live-wire exhibitors. "The Prussian Cur" already has set new profit records in more than 100 theatres! Get in early for the big clean-up! Book these pictures now!

STANDARD PICTURES

Sept. 1—William Farnum in RIDERS OF THE PURPLE SAGE.
Sept. 15—THE CAILLAUX CASE.
Sept. 29—Theda Bara in WHEN A WOMAN SINS.
Oct. 13—Evelyn Nesbit in THE WOMAN WHO GAVE.
Oct. 27—William Farnum in THE RAINBOW TRAIL.
Nov. 10—Theda Bara in THE SHE-DEVIL.

Money makers all! Bigger, better, stronger than ever! The most popular stars, in productions based on proved stage successes and the best selling novels! A new actress—Evelyn Nesbit—added to the already powerful drawing cards! Productions released at rate of twenty-six a year. See them! Book them!

VICTORY PICTURES

Sept. 8—Tom Mix in MR. LOGAN, U. S. A.
Sept. 22—Gladys Brockwell in KULTUR.
Oct. 6—George Walsh in I'LL SAY SO.
Oct. 20—Tom Mix in FAME AND FORTUNE.
Nov. 3—Gladys Brockwell in THE STRANGE WOMAN.
Nov. 17—George Walsh in ON THE JUMP.
Dec. 1—Tox Mix in TREAT 'EM ROUGH.

A new group—the biggest forward step taken by any producer for the coming season—peppery, punchy, timely pictures with the universal appeal—big actors who have won the right to more pretentious parts! Twenty-six certified box-office winners a year! Line them up for your theatre—now!—today!!

EXCEL PICTURES

Sept. 1—Peggy Hyland in BONNIE ANNIE LAURIE.
Sept. 15—Virginia Pearson in QUEEN OF HEARTS.
Sept. 29—Jane and Katherine Lee in SWAT THE SPY.
Oct. 13—Peggy Hyland in MARRIAGES ARE MADE.
Oct. 27—Virginia Pearson in BUCHANAN'S WIFE.

Another new group, marking another step forward in modern photoplay achievement—special attractions designed for the best theatres and featuring stars who have won popularity through merit! Book them now and insure getting twenty-six of the best releases of the 1918-1919 season!

INDEPENDENT RELEASES

Theda Bara	William Farnum
in	in
CLEOPATRA	LES MISERABLES

Capacity! Capacity! Capacity! Everywhere it's the same story! Telegrams and letters from all quarters continue to proclaim these two pictures the most successful productions of the present day. Booked strictly on an independent basis and at prices that mean profits for you!

THE BIG SIX

William Farnum	Theda Bara
in	in
A SOLDIER'S OATH	THE TWO ORPHANS
THE BONDMAN	THE CLEMENCEAU CASE
THE PLUNDERER	A FOOL THERE WAS

There's no guess work about these productions. They're the foundation on which one of the biggest producing businesses in America was laid! They're 1918-1919 versions of proved profit makers. Booked on a group basis, independently of other releases, and playing today and every day to S.R.O. crowds. To investigate is to book them! Do it now!

ALSO:

HENRY LEHRMAN'S
SUNSHINE COMEDIES
AND

CAPT. BUD FISHER'S
MUTT AND JEFF
ANIMATED CARTOONS

F · O · X
FILM CORPORATION

TO CONTENTS

Advertising Aids for Busy Managers 1774
Advertising for Exhibitors.....1738
Amalgamation Completed 1706
Anderson Photoplayers Make Trip.....1726
"Angel Child" (Plaza-Hodkinson).....1771
Attractions at New York Theatres Sept. 8..1721

Baltimore's Peabody Taken by Parkway Company Chain 1723
Bay State House Breaks Records.....1701
Brandt, Harry, Says Au Revoir.....1711
British Notes 1720
"Burden of Proof, The" (Select).....1771
Burlingham Films Are Now Showing.....1737
"By Hook or Crook" (World).....1770

Canadian Showmen Hold Convention.....1700
Careless Managers Rouse Royster.....1707
Chaplin Liberty Special.....1711
Childers, Naomi, in Metro Play.....1715
Cincinnati Theatres Raise Prices.....1763
Circle Celebrates Its Second Year.....1766
Circulates Newspaper on Propaganda.....1700
Critical Reviews and Comments.....1770

Dallas Great Distributor for Army Men....1715
Davidson, William, Joins Officers' Training Camp 1698
"Decidedly Essential" 1705
Duffy, Frank, Representative of Brunet.....1724

Exhibitors Complain of Free Shows.....1714
Exhibitors Observe Lightless Order.....1762
Exposition to Be Representative.....1697

Factions Get Together in Chicago.....1691
Facts and Comments.....1704
Faversham to Be Starred in "The Silver King" 1722
Foreign Trade News 1719
"For Husbands Only" (Universal).....1772

General Film Regrouping Exchanges.....1715
"Getaway' Kate" (Pathe) 1770
German Propaganda Stuff, Government Warns Against 1696
Girls in Booths a Los Angeles Issue.....1733
Goldwyn Salesmen Out for Records.....1617

Happiness and the Screen.....1705
Hawley, Ormi, Caruso's Leading Woman...1734
"He Comes Up Smiling" (Artcraft).....1772

Indianapolis Exchangemen Help Each Other.1734

Jennings, Al, in New Film.....1724
Jewel Film Goes to Convention Hall.....1721

"Law of the North, The" (Paramount)....1772
List of Current Film Release Dates, 1782, 1784, 1786, 1788

McDonald, Francis, Triangler.....1718
Manufacturers' Trade Notes 1743
"Marriage Ring, The" (Paramount).....1771
May Establish School for Wounded.....1767
Middleman Supports Hamilton 1726
"Modern Love" (Universal).....1770
Motion Picture Educator.....1735
Motion Picture Exhibitor, The.....1700
Mutual to Distribute Affiliated.....1711
Music for the Picture.....1733
"Mystic Faces" (Triangle).....1771

National Breaks Into Regular Production...1734
News of Los Angeles and Vicinity.....1708
New York State Film Men to Look Over Candidates 1700
North Tells Salesmanship Secrets.....1707

"Nymph of the Foothills, A" (Greater Vitagraph) 1770
"Pershing" Bookings Largest Ever.....1703
Pierce, Carl, Returns from Trip.....1723
Projection Department 1741

Rambles Round Filmtown.....1712
Regal, Ltd., Enlarges Theatre Holdings....1765
Revenue Bill Hits Film Industry.....1696
"Riders of the Purple Sage" (Fox).....1771
Rochester's Gordon Closes Doors.....1722
"Romance of Tarzan, The" Anounced.....1725
Rubbernecking in Filmland.....1710

"Secret Code, The" (Triangle).....1772
Shipping Clerks Are Now Essential.....1724
Situations, New, For Old.....1706
"Sleuths" (Paramount-Sennett) 1770
Smileage Book Drive Is On.....1699
"Source, The" (Paramount) 1772
State Rights Department.....1751
Stage Celebrities, Five, in Blackton Prologue 1725
Strong, "Daddy" 1723

Takes Views of Kansas City Events.....1768
"To Him That Hath" (World).....1773
Tonneau Talk With Evelyn Nesbit.....1702
"Transients in Arcadia" (General Film)...1773
Trade News Brevities.....1762
Truckmen Make Proposal to Washington Managers 1703

Vitagraph Starts Its New Comedy Service..1726

War Review Goes Into Vaudeville.....1716
Washington Firm, Names Receiver for.....1718
World Film Gets "America's Answer".....1698
World Pictures Says That Exhibitor Will Not Be Affected. 1711

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES
National Carbon Co.....1789
Speer Carbon Co.....1787

ELECTRIC & MECH. EQUIPMENT
Amusement Supply Co.....1776
Hertner Electric Co.....1780
Porter, B. F.....1775
Swaab, Lewis M.....1789
Typhoon Fan Co.....1780
Universal Motor Co.....1778

LENS MFRS.
Goerz, C. P., American Opt. Co.....1787

LOBBY DISPLAYS
Kraus Mfg. Co..... 1785

MFRS. OF INDUSTRIAL PICTURES
Duhem M. P. Co.....1785
Empire City Film Laboratories.....1783
Erbograph Co. 1787
Evans Film Mfg. Co.....1776
Rothacker Film Mfg. Co.....1780
Standard M. P. Co.....1780

MFRS. OF MOVING PICTURES
American Film Co., Inc.....1657
Burlingham Travel Pictures.....1668
Committee on Public Information.....1678-79
Edwin Frazee Comedies.....1666
Essanay Film Mfg. Co.....1631, 1663
Famous Players-Lasky Corp.....1640-42
First Nat'l Ex. Circuit, Inc.....1648-54
Fox Film Corp.....1682-89
Gaumont Co. 1647
Goldwyn Pictures Corp.....1635-39
Haworth Pictures Corp.....1780
W. W. Hodkinson Corp.....1658
Inter-Ocean Film Corp.....1643
Al Jennings 1667
Jewel Productins, Inc.....1644-46
Lloyd Carleton Prod.....1665
Metro Pictures Corp.....1673-76
Mutual Film Corp.....1669
Oakdale Prod., Inc.....1659
Palmer Photoplay Corp.....1778
Pathe Exchange, Inc...Colored Insert, 1655-56
Pioneer Film Co.....1670-71
Producers Distrib. Corp.....1680-81
Screencraft, Inc. 1662
Select Pictures Corp.....1660-61
Triangle Distrib. Corp.....1672
United Films Productions.....1664
Universal Film Mfg. Co.....1630, 1632-34

MISCELLANEOUS
Anti-Censorship Slides 1785
Automatic T. S. & C. R. Co.....1780
Bioscope, The 1775
Cinema, The 1776
Cine-Mundial 1783
Classified Advertisements 1781
Eastman Kodak Co.....1787
Harvey, Geo. L.....1778
La Cinematografia Italiana.....1785
E. K. Lincoln.....1785
Moore, Wm. N.....1785
M. P. Directory Co.....1785
M. P. Exposition Co.....1790
M. P. World Circulation Coupon.....1783
M. P. World Publications.....1779
National Ticket Co.....1776
National War Savings Comm.....1777
Our Boys in France Tobacco Fund.....1778
Robinson, T. L. & Co.....1776
U. S. Civil Service Commission.....1677
War Savings & Loan Comm.....1781
Williams, A. F.....1775

MOVING PICTURE CAMERAS
Bass Camera Co.....1775
Burke & James, Inc.....1775

MUSIC AND MUSICAL INSTRUMENTS
American Fotoplayer Co.....1759
Astoria Pub. Co.....1757
Beynon, George 1759
Chalmers Pub. Co.....1759
Chappell & Co.....1761
Greinert, Charles 1759
Musical America 1759
Seeburg Piano Co.....1759
Union Hinge Binding Co.....1759

PROJECTION MCH MFRS.
Power, Nicholas, Co.....1792
Precision Mch. Co.....1791

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1775
Minusa Cine Screen Co.....1787

The Advertisers Who Use the Columns of The Moving Picture World

Represent the "Class" of the Industry

We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

FACTIONS GET TOGETHER IN CHICAGO

Following Inspiring Talk by William A. Brady at A. E. A. Convention Committee of Exhibitors and League Agree to Affiliate with National Association

By James S. McQuade

IT has not often occurred at any convention gathering that the culminating event has been reached on the first day; but the strangely unusual and unexpected thing happened at the second annual convention of the American Exhibitors' Association, Tuesday night, September 3, at the Hotel Sherman, Chicago.

Strange, too, the eagerly hoped for consummation, which was the main object of the convention was achieved in private session by leading representatives of the League and the Association, after the opening session of the convention had been adjourned a few hours before. That session was made memorable by the powerful appeal made by William A. Brady to the two organizations of exhibitors to get together. His words fell on many willing ears and on some that may have been unwilling, but any one sensitively attuned to catch the prevailing spirit and mind of the convention was impressed that more than the mere hope of an amalgamation of the two organizations was in the air.

William A. Brady

Frank J. Rembusch

TWO BIG FIGURES AT CONVENTION

Amalgamation Considered Imperaitve Duty.

The spirit of willingness to give and accept terms had been gradually growing in the minds of the members of both organizations for some time past, and the leading men in both camps were convinced that amalgamation was not only necessary but an imperative duty. Mr. Bratly knew this and felt that the psychologic moment had arrived.

The president of the National Association had arranged to leave for New York on the 5.30 train Tuesday evening, but changed his mind and stopped over until Wednesday morning. He contrived to get the leading members of both organizations to meet, each party by themselves, in separate rooms, at the Hotel Sherman, to settle the question of amalgamation right there and then—not on the morrow. He was the go-between who kept both parties in touch during the session and who suggested and begged—and succeeded in getting greater concessions than either party was willing at first to yield to the other.

The fruit of his labors is shown in the following agreement, signed by the leading representatives of the M. P. E. L. of America and the American Exhibitors' Association:

Resolved and voted by joint committees duly appointed representing the Motion Picture Exhibitors' League of America and the American Exhibitors' Association, held at Sherman House, Chicago, on Tuesday, September 3, 1918:

1—That the name of the Motion Picture Exhibitors' League of America be changed to National Association of the Motion Picture Industry, Exhibitors' Branch.

Schaefer Remains the President.

2—That Peter J. Schaefer remain as President.

3—That the secretary be named by A. E. A. directors.

4—That Ernest H. Horstmann remain as treasurer.

5—That Frank J. Rembusch be a member of the increased executive committee and chairman of same.

6—That ten additional members be elected on the executive committee by A. E. A. directors (twenty in all).

7—That four additional vice presidents be elected by A. E. A. directors to the present four vice presidents.

8—That a by-laws comittee be appointed consisting of three members of the Motion Picture Exhibitors' League of America and three members from the American Exhibitors' Association; in case of dispute

William A. Brady to decide all points not agreed upon, and his decision to be final.

9—That this agreement become effective on September 4, 1918.

ALFRED S. BLACK,
Representing M. P. E. L. of America.
SAM BULLOCK,
Representing American Exhibitors' Association.

Witness:
William A Brady,
J. Stuart Blackton.
Louis H. Frank, J. Cooper, Aug. Zilligan, Jr., M. D., L. H. O'Donnell, Frank Rembusch, I. M. Mosher, E. Thomas Beatty, Herman J. Brown, Peter J. Schaefer, Alfred Hamburger, Hector M. A. Pasmezoglu, Ernest H. Horstmann.

Tuesday Afternoon

THE second annual convention of the American Exhibitors' Association was opened at the Hotel Sherman at 1:30 p. m. Tuesday, September 3. Men representing the producing, distributing and exhibiting departments of the business kept coming in all day Monday from various sections of the country, and telegraphic advices gave promise that quite a number could not arrive until Wednesday.

When Platform Manager Sam Atkinson called the first meeting to order there were not over sixty people in the convention hall, but it turned out that in mental calibre and in the interests represented the meeting was a notable one in the history of the industry.

Frank J. Rembusch, executive of the American Exhibitors' Association, in the absence of Jake Wells, the national president of the organization, who has been on the sick list for some time past, made the opening address, saying in part:

Rembusch Opens Proceedings.

"On behalf of the American Exhibitors' Association I want to bid you all welcome. I regret that we haven't a larger attendance at our first meeting of the convention. Many of the exhibitors haven't been able to arrive, but will be here tomorrow, and I look for a much larger attendance tomorrow and Thursday. Yesterday was Labor Day, and many of them were busy and couldn't make Chicago in so short a length of time.

"In explaining the purpose of this meeting I know of no better way than to read a telegram we have received from D. W. Griffith. This telegram is so beautiful that I wouldn't care to add anything to it because it explains the purposes of this meeting better than anything I could say. Here it is:

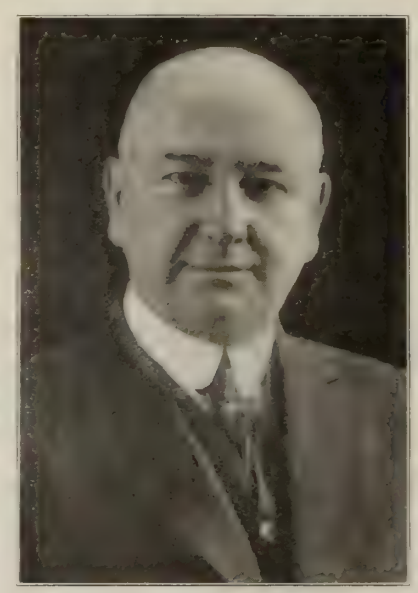
"'To you assembled in one body, confronted with the world's greatest effort for organized effort, may my message be only that of further urging you to take some step toward uniting under one great head the motion picture theatres, which are today the most effective propaganda mediums in the world, for one great purpose—to bring to a quicker close the cataclysmic horror that envelopes civilization.

"'It is not for me to preach to you of patriotism, for I know that each of you already burns with a far more vivid fire than any words that I might say could arouse in you, nor is it my prerogative to tell you how you may best serve the nation and the world.

"'Here in Hollywood we are uniting in the greatest service we know how to render, and it is my hope that there where you are meeting you may see the greater possibilities for carrying that unison through the millions whom we are serving and on whom both you and we and the preservation of the world depends.'

Meetings To Be Open.

"Let me say that this is an open meeting, and will continue so during the convention. We have invited every branch of the industry here and all exhibitors from all over the country. We have especially invited those who we felt were the head of the industry—as we call them, "the bell-cow" exhibitors; those who should be leaders in their section, and we want every one to be heard; and if you have anything to say for the good of the industry this is your opportunity.



Peter J. Schaefer
President

"I hope we will make up in enthusiasm what we lack in numbers today. We have prepared this program in this manner: We have a platform manager who will take charge of the meeting and call upon those who are to address us. Mr. Atkinson, who is our platform manager, will give you every possible opportunity to give this meeting your best efforts, and I want you to give him all the support you can."

Mr. Atkinson first called on Captain John W. Gorbey, one of the first Four-Minute Men in Chicago, for an address on "The Meaning of America," which was done in a most eloquent manner. Captain Gorbey is a Chicago banker and will leave in a few days to take up his work in the army.

Meeting Rises to Greet Brady.

Amid loud applause and cheers Mr. Atkinson next called on William A. Brady, president of the N. A. M. P. I., who had come on in the midst of very important work at his studio. Out of respect for the man the audience stood as he walked to the platform.

"The Need of a United Industry" was the subject selected for the speaker, and Mr. Brady at once plunged into it.

"In the literature that was very wonderfully circulated in advance of this convention several remarks were made about the need of a national organization," he began.

"In Sunday's Telegraph—I don't know whether he was properly quoted or not—Mr. Rembusch stated that the President of the United States had been requested to send a representative here. I am the representative of the President of the United States as far as the motion picture industry is concerned.

"I believe when the President of the United States honored this industry and appointed me as a representative to bring about an active co-operation between the motion picture industry of the United States and the departments of the United States during war times, it was the duty of every man, woman and child connected with the motion picture industry to support me in that work. (Applause.)

Brady Doesn't Beg; He Demands.

"I don't come to Chicago as I came a year ago, imploring factions to get together. I come to Chicago now, gentlemen, demanding your patriotic service. I come to Chicago as the representative of your Government, demanding—not begging—that you shall get together and deliver 100 per cent. efficient service to your Government in a time of need. And how shall we have this efficient service?

"By battling between ourselves? By selfishness? By methods, by objects that I know not of? I don't understand the idea of two exhibitors' associations in the United States. I want to say right now—and I am required to leave Chicago at five o'clock—that before I finish I want any gentleman who represents the American Exhibitors' Association or the Moving Picture Exhibitors' League of America, and who feels that the National Association of the Moving Picture Industry has failed to do the work required of it by the industry, to point out to me just what fault he finds with it and what it has failed to do.

"Why should not the exhibitors of the United States participate with it? Why should there not be an association representative of the entire motion picture industry of the United States at a time when the motion picture industry of the United States has the one opportunity it has had up to date, and may never have again, to get together—every man of us—and work for the good of our Government and for the good of our industry?

Can't Divide Into Camps.

"You cannot divide yourselves into separate camps; you cannot for selfish reasons promote different organizations for different purposes. You must be one for all and all for one, and it is your

duty at the present moment that that sort of a combination be brought about.

"I am not for the American Exhibitors' Association; I am not for the Exhibitors' League of the United States; I am not for the distributors' branch of the motion picture industry; I am not for the producers' branch of the motion picture industry; I am not for the equipment branch of the motion picture industry; and I defy any man in this room or any man in the United States connected with this industry to cite a time in the past three years where I have played with any one of the different branches of the motion picture industry of the United States.

"I have played in the middle of the road for the good of you all, paying my own expenses, going here, there and everywhere, wasting hours and hours and hours and hours of my daily work listening to foolish arguments of the times, but always with the good of my industry at heart or your industry—I should say our industry.

"Therefore, why not a united industry? I am tolerably clever. I have lived a long time in the world. I've been what you might call a big business man for a great many years. I've had a lot of experience. I can't see why we are not united.

Line Between Leads to Friction.

"I am told today that there must always be a line between the distributor and the producer and the exhibitor. Why? I don't know. If that line is constantly kept between them it must constantly lead to friction. If there are two organizations led by two sets of politicians there can be nothing but friction. Friction naturally must come from two organizations.

"I have read it in the newspapers, and heard it in meetings, and I have read about it being asked in exhibitors' meetings, what right have a set of men in New York and a few other prominent places in the United States to represent to the Government or to the state that they control, that they are going to deliver the screen. The argument has been that the exhibitor controls his screen. Well, now, he may control it in a certain way, as was argued in Boston. He may be able to prevent unnecessary advertising being done on the screen, but when it comes to a national proposition or a state proposition or a censorship proposition, or any proposition that affects the industry, state, city or nation, I deny that the exhibitor controls his screen, and I call, for instance, to one thing that is happening now—a concrete fact.

"Secretary McAdoo, representing the promotion of the next Liberty Loan, has called upon the motion picture industry to do a very extraordinary thing. He has asked that there be shown on the screen in the United States a series of motion pictures which prominent motion picture stars of the United States have contracted (at their own expense) to make from a plot based on a Liberty Loan story.

What Manufacturers Are Doing.

"The manufacturers of the United States are furnishing the studios and the labor and the lights to make that picture; the directors of the United States are furnishing their services gratis to make that picture; equipment men are furnishing certain aids to make that picture, and exhibitors are going to show that picture, which will be made by Mary Pickford, or Douglas Fairbanks, or Charley Chaplin, or Marguerite Clark, or Pauline Fredericks and other stars.

"Now I ask you, ladies and gentlemen—referring to the biggest thing that has ever been done by any industry for the Government of the United States—in this particular instance, where does the exhibitor come in as controlling the screen?

"The actor made the picture and paid for it himself; the director directed the picture and paid for it himself; the manufacturer supplied the studio and the lights to make the picture; the distributor is going to distribute the picture free of charge, and the exhibitor is going to show it on the screen. Now where in that instance does the exhibitor control his screen?

"In everything within three years, or since the outbreak of this war, to complete the great services that this industry has done for its Government, it has been necessary that all parts of the industry shall contribute its effort to the ultimate success of what has been

Ernest H. Horstmann
Treasurer

done. Therefore I deny and I challenge any man in the room to prove to me that the exhibitor should control his screen.

"No, we should be a united industry. We should value and wonder at the progress that the screen has made. We should thank God that such a great instrument for publicity, such a great instrument for good, for education, shall be placed in our hands, and we should wake up some fine morning and realize our own importance and start out and handle it for our own good and our own benefit. (Applause.)

Denounces Secret Diplomacy.

"Mr. Rembusch said to me this morning that he was going to have, or his association was going to have, three days of open meeting, in which everybody, as the chairman said, was going to be allowed to talk and tell what they thought was good for the industry. And what then? A series of secret meetings for the rest of the week. For what purpose? Amalgamation? Then if it's going to be amalgamation the only way to amalgamate is not do it by secret diplomacy. The day of secret diplomacy in this world is finished! (Applause.)

"If you are here to discuss the good of the motion picture it is your duty as good citizens of the United States to discuss it out in the open. Put your cards on the table, and if you've got any gentleman in either one of the organizations who are using it for selfish purposes then put his head on the block and cut it off! (Applause.)

"It is impossible for me to understand why so many bright men as I have met in this industry—and it is young and it is jammed full of youth, intelligence, brightness, cleverness, everything that comes to a man or woman—fail to comprehend the opportunity that is before them—to realize it. Yours is the one industry in the United States outside of the makers of munitions that has been declared essential to the successful conduct of this great world war! (Applause.) Yours is the one industry in the United States which has never gone to Washington or any state capital and asked for anything. You have always gone to offer something; not offering it at a price, not wanting price fixing, not wanting offices, not wanting commissions, but just going in and saying, 'Gentlemen, we are patriotic. We have been jarred and punched and shoved and kicked around by every petty, stinkin' politician in this country and now in a time of your need we are here to show you that we at least want to make good.' (Applause.)

No Profiteering in Industry.

"None of our companies is profiteering by the war. We are not making money by war times. We are declaring no big dividends. We are rolling up no great surpluses. It is not necessary for any Senate committees or tax committees to examine into our business to find out whether we are giving the Government a straight deal or not because in a very large percentage of our business there's been no chance for us to steal anything. The war has, to use a slang expression, "crabbed" our business.

"But still we are offering services to our Government, and our Government is appreciating it, ladies and gentlemen.

"A motion picture man now in any capital, either at Washington or in any state in the Union, has not got to stand up in legislative halls and listen to all the long-haired fanatics that are assembled calling the motion picture the work of the devil. That day is past. It is two years since you have lost a fight in any capital in this country, and it will be twenty years before you lose one if you will only take yourselves seriously and stop this damned nonsense at such a time.

"You want a national organization. The exhibitor wants to feel the distributor is on the level with him and the producer wants to feel that the other branch is on the level with him. You don't want to let a lot of petty politicians shove a great industry like this around and make it a football for—Well, I see there is a stenographer here and I don't care to be quoted about it.

May Bring Nearer War's End.

"You must get together! It is your patriotic duty to get together! The Government needs you at the present

moment, and believe me, ladies and gentlemen, we haven't passed or forded the river yet. There are dark, dark days ahead. It may be necessary yet for the motion picture to be introduced into the ignorant parts of Russia, and it is possible that through your aid the winning of the war may come sooner.

"There is some reason why the American Cinema Commission is rushing millions and millions of feet of film every week into Russia, Siberia and the Balkans. It may be that a projection machine and a few hundred feet of film, scientifically placed on the eastern front, may do a lot more good than guns and soldiers. We may be able to reach those people on the eastern front and back in Russia, Siberia, Serbia, Bulgaria and Turkey by the one thing that speaks the universal language—the screen. And the camera cannot lie, and all German propaganda can be stopped through the eye and not by the head or the ear.

Brady Invites Hecklers.

"Therefore, again I say to you you should get together. At this point of my remarks I ask that any gentleman connected with the American Exhibitors' Association or any gentleman connected with the league or any exhibitor independent of either heckle me; to tell me why there should be two exhibitors' organizations, to tell me why the exhibitors should not be part and parcel of the national organization, to tell me why the exhibitors of the United States should not be required to pay their just portion of the work that is being done for them, to tell me why a national organization has been supported for three years without one dollar being paid into it by the exhibitors with the exception of a section of New York State—New York City.

"And there again I say it is a mistake that when New York is in trouble action comes, but when Indiana is in trouble, or Nebraska, or Kansas, or California there is no action nationally. There is a flaw—a serious flaw— in the organization of the National Association when that great thing cannot be accomplished. It is not right when something happens in New York State that money can be found and men can be found to jump to the front and go and settle that trouble, and it is not right when this gentleman's state, or California, or Maine, or Florida is in trouble the same assistance cannot be granted that is rendered in New York.

Should Be One National Head.

" 'But,' New York men would naturally answer, 'let the Florida man do as we do. When he's in trouble let him support himself.' If that's the case then our entire organization should be changed, shaped differently, the constitution and by-laws changed. We should have the combination of state organizations with a national head, founded somewhat on the plan of the American Federation of Labor, with a national council for national purposes, with local and state organizations, all leading up to a national organization.

"I should like to answer before I go back to New York an assertion that has often been made in exhibitors' councils that the exhibitor should not be a member of the national organization except in an affiliated way.

"Let's see what affiliated means. It means that the exhibitor reserves himself the right to hold secret conferences and then, as has been declared in the meetings of the exhibitors and published in the trade press and never denied, after holding these secret conferences he reserves the right to go into the big council with all the other people there, find out what they want to do and then go back to his council and govern himself as before. That's not fair. It should be one great big association."

General Discussion Develops.

At this point Mr. Brady again invited discussion by asking any one present to tell him what was the matter with the National Association, and it led to a lively and extended interchange of opinions. The chief participants on the exhibitor's side were M. A. Choynski of Chicago, Sam Bullock of Cleveland and Thomas Furniss of Duluth.

At one point during the discussion with Mr. Choynski Mr. Brady asked: "You believe there should be two organizations?"

"Absolutely not!" was the reply.

"Only one?" asked Mr. Brady.

"Yes. A national," answered Mr. Choynski.

"Do you believe the exhibitors should be in an organization by themselves either under the title of American Exhibitors' Association or the Exhibitors' League of the United States or some other title they should agree upon and be absolutely and complete by themselves," queried Mr. Brady.

Samuel H. Trigger
Vice-President

"As a business proposition, yes," was the reply.

"Who is going to pay the support of the bigger organization? Do you believe the exhibitor should pay anything to the support of the National Association?" was asked.

"Yes, we should pay. I think that was a vital mistake not to pay. They should belong to the association, but they should have a separate and distinct organization," said Mr. Choynski.

"Suppose that in this council this week the two factions get together, the two associations get together and form one association representing the exhibitors of America. In what form do you think that organization should participate with the national organization?" asked Mr. Brady.

"Well, they should participate to the extent to have such a voice that it will be of influence when their demands are just," replied Mr. Choynski.

"Do you believe, then, as suggested by the exhibitors' league at Boston, that they should demand a 50 per cent. representation in everything?

Suggests Board of Arbitration.

"Without going into the matter I should think that the 50 per cent. representation should be theirs, but in a different way. I believe a board of arbitration should be appointed for this organization to adjust the difficulties between the different branches and should sit the same as the supreme judge, and when they render a decision that it be finally binding," was the answer.

Later on Mr. Brady elicited from Mr. Choynski that there must be a national organization to settle differences, and that all must abide by the national head.

"That's all I'm talking about," said Mr. Brady amid applause.

"I begin to see daylight," interjected Sam Bullock of Cleveland. "I was somewhat instrumental in the formation of the N. A. M. P. I. and was chairman of the committee on grievances. We don't need to go further than the constitution and by-laws to settle our differences.

"Let me ask Brother Brady one question. Has the national grievance committee of the N. A. M. P. I., of which I was elected chairman, ever been called on to settle the difficulties that are interminably coming up between producer and exhibitor? The only cases that were called were the cases of different actors who jumped their contracts with different producers. I remember the Universal was in one case; Miss Mabel Normand was in another case, and J. Warren Kerrigan in another case.

Bullock Tells of Cleveland Action.

"But let's let by-gones be by-gones. We took your remark last spring for 100 per cent. efficiency in Cleveland. We took your remark as applicable to every exhibitor in the country. The exhibitor doesn't control his screen today.

"We formulated a plan in Cleveland, and we are bringing it up here to make every slacker toe the mark for the boys in the trenches. Now, Mr. Brady, I'm not going to question you any further. We know our national grievance committee has never been called upon. I am a man of peace. I hold an office in the state of Ohio in the league and also one in the A. E. A. Can you beat it? I am not here to fight. I am here to say right now today that the National Association as constructed and its constitution and by-laws are ample.

"If the matter of the war tax had been referred to the grievance committee no doubt it could have been settled satisfactorily. The advance deposit matter could have been settled. Those are two vital questions which we ought to be able to receive an audience upon."

"You're hitting a wonderfully good point there in mentioning the grievance committee. It should have the right to settle those things," Mr. Brady said.

"I happen to be chairman of the committee, and I have never been called on to decide a question or call a meeting of the committee. I was instrumental in getting the boys to accept that constitution. There wasn't a man on that committee that would even look at it," Mr. Bullock returned.

"May I interrupt you just one minute because that is the crux of the whole thing?" said Mr. Brady. "We couldn't call on you because this industry didn't

have enough money in its association bank to pay your fare from Cleveland."

Cleveland Man Starts Something.

"We could have come on our own hook like we always have. I always have paid my own way. Mr. Brady, let's let by-gones be by-gones. Today the proposition is: Gather the strings together. I say let the National Association stand, but let it be understood that we follow out those rules and by-laws and constitution. They are ample to cover all the troubles that may arise," was the answer.

"I want to interrupt you on that remark. You say let the national organization stand. What do you mean?" asked Mr. Brady.

"The present N. A. M. P. I.," said Mr. Bullock

"What do you mean by 'let it stand'?"

"We don't need to form another," replied Mr Bullock.

"No, you couldn't if you wanted to," replied Mr. Brady.

"I am only anticipating," said Mr. Bullock.

"I mean that. I mean the national organization at the present moment is by far the strongest organization that's ever been created in the motion picture industry," answered Mr. Brady. "Its financial troubles have been solved, and if the exhibitors would only stand in and help we'd form the greatest national organization in the world."

"It derives its strength from the exhibitors," claimed Mr. Bullock.

"No, it's never had anything from the exhibitors," was the answer.

"You act in our name in Washington, you speak for me," said Mr. Bullock.

Brady Still Represents President.

"I beg your pardon, that's another misconstruction," said Mr. Brady. "Wait one second. You say I act in your name. I don't. I am not representing the National Association in Washington. You've got it wrong. I am appointed as chairman of a committee by the President of the United States, not as president of the National Association; the same as he'd appoint any other man to do something. If I had chosen not to accept the presidency of the National Association this year that wouldn't have stopped me being representative of the Government, because the Government notified me immediately that if I had chosen to refuse to be president another year they would have still insisted upon my being their representative. So you got things kind of crossed. I am not here when I say I represent the Government as president of the national organization. I represent you all. When I say I represent the National Association it is an entirely independent attitude. I am occupying two positions. In one moment I am imploring you to make a great national organization. I am talking to you then from the proposition of the industry.

"On the other hand, I am imploring you to snatch this moment for national good and your own good. I am far-seeing enough to see that your opportunity is here. I am far-seeing enough to see if you will all only get together and will all—the little lady there in Waukesha, the man in Peoria and the man in Jacksonville and the man in Utah and the man in Idaho—only wake up to a sense of their responsibility and a sense of what they can do, they can form the greatest national organization in America.

"I am not responsible for all the good that's been done in Washington. I'm not responsible for your being declared essential. You people are responsible for that. It is the wonderful good that you have done; it's the wonderful way in which you have stood behind your Government. I've simply been clever enough to see everything you did and see that it was properly presented at the right source, but it was you—it was the multitude, it was every one of you—that has done the good."

Brady Agrees with Bullock.

"Don't you think, taking the war tax proposition or advance deposits, had the chairman of the N. A. M. P. I. called a meeting of the grievance committee to see what they could do, don't you think we'd have been in a harmonious condition today?" queried Mr. Bullock.

"I agree," said Mr. Brady. "I think the grievance committee is the most important thing in the national organization."

"I think possibly all this discussion was gone over two years ago very fully by Mr. Evans in the formation of the National Association," interpolated Thomas Furniss. "Here was the problem: The National Association financially didn't prosper as was expected, and the exhibitor found himself in there consuming practically all his funds while absolute paupers were eating up the treasury at the monthly meetings. I believe the exhibitors felt more than humiliated time after time when they knew the demand for funds was great and they couldn't raise the money. The exhibitors didn't have a united organition back of them and they didn't prosper."

"Right!" exclaimed Mr. Brady.

In concluding his speech Mr. Brady said:

"The motion picture is the greatest business in the world at the present moment, with the greatest future. When you imagine that men and women in this business are making fortunes; that young women are getting salaries that never were heard of before; that directors are getting big salaries; that everybody connected with the business is getting such salaries, you must remember it is for the reason that, notwithstanding that the motion picture is one of the greatest vehicles for the circulation of propaganda in the world, the fact remains there is no place where anybody can go to be taught about the motion picture.

"Lawyers are being taught, preachers are being taught, engineers are being taught, but no one is being taught the art of the youngest, the most prosperous and the one industry in the world which has got the greatest future. We look at the motion picture only from its entertainment end.

Let's Keep Export Business.

"We are furnishing the rest of the world with 90 per cent. of the film that is used—South America, Great Britain, Holland, Germany, France, Siam, New Zealand and Alaska. Let's get together and preserve that business for God's sake! Let us remain as the motion picture service of the world. Let us keep our export business. Let us keep our grade of goods high. We cannot do it by being apart.

"You have no idea of what the export business means. You think, the exhibitor thinks of himself, the producer thinks of himself, the distributor thinks of himself. Let us all get together in one concrete mass, think for each other, and, as I said before, let us be all for one and one for all—a big business, not a cheap, tawdry, mountebank business; not despised, not abused, but respected as we are now.

"Imagine an organization running down from a central council to a state council and from that state council into a local council and from that local council into a village council! Then it would be possible to do almost anything in the United States—make a brand of goods, make a success of bonds, Y. M. C. A., Red Cross, anything that you can imagine can be done if you gentlemen will all get together and form a national organization.

How to Build a Treasury.

"Figure this: There are 14,000 motion picture theatres in the United States. If each theatre should pay one dollar a week into a national fund it would mean from the exhibitors alone, at the rate of one dollar a week, a million dollars a year. If the other organizations should pay their share proportionately another million dollars would be raised. In other words, you have in your hands without putting any trouble on anybody, without inconveniencing anybody—if all will work for the national good—the possibility of the motion picture industry raising two million dollars a year for self-protection or for self-promotion or for any other purpose that may arise for the natural good of the motion picture industry. A national combination, for instance, and I beg and implore you two gentlemen (Mr. Rembusch and Mr. Atkinson), if you have anything to do with it, that you bury the axe and try to bring about this great thing."

William Wright, of the Kalem company, and John Freuler, former president of Mutual, were next called on by the chairman, and they responded in happy, pithy speeches that were received with frequent applause. Adjournment was then announced until Wednesday afternoon at one o'clock.

At a meeting of the joint committee of the Motion Picture Exhibitors' League of America and the American Exhibitors' Association, held Tuesday night, September 3, the following were elected as members of the by-laws committee of the new organization to draw up a constitution and by-laws in harmony with the constitution and by-laws of the parent body, the National Association:

Frank J. Rembusch, Sam Bullock, I. M Mosher, Ernest Horstmann, Alfred Black and Lee Ochs. William A. Brady was appointed chairman pro tem until the work of the committee is finished. It is expected that the committee will meet in New York in the near future.

WEDNESDAY'S SESSION.

As on the opening day the only meeting held was in the afternoon. The attendance was rather slim, owing to the fact that the big fireworks had been set off on Tuesday night. Chairman Atkinson, however, displayed his wonted interest in the proceedings. He read the resolution signed Tuesday night by a joint committee of the two organizations and followed it by the comment:

"This announcement means that about 2 o'clock this morning an amalgamation or reorganization was effected, that the

(Continued on page 1727)

REVENUE BILL HITS FILM INDUSTRY

Doubling of Admission Tax But One of Several Increased Imposts Trade Will Have to Meet

THE doubling of the tax on admissions is but one of several ways in which the motion picture industry will be hard hit by the new revenue bill, which was on September 3 introduced into the House of Representatives. The Ways and Means Committee, which framed the bill, has increased the tax to two cents upon each ten cents or fraction thereof of the amount paid for admission. The tax upon children under twelve years of age is fixed at one cent, regardless of the amount paid for admission.

The tax upon admissions to performances where the maximum admission is seven cents or less, has been fixed also at one cent, thus eliminating the houses which now are operating tax free.

Another change in the bill exempts from the admission tax all persons in the military or naval service of the United States, when in uniform, admitted free by the proprietor. In the case of persons receiving reduced rates of admission to any place, the tax will be two cents upon each ten of the price charged to other persons for the same or similar accommodations.

A new tax has been placed upon tickets sold at places other than the box office of the theatre, amounting to five per cent. of the excess of the price charged by the vendor over that charged at the box office for the same ticket, if not more than fifty cents in excess of such price, and a tax of thirty per cent of the excess if more than fifty cents.

Persons having the permanant use of a box or seat under a lease, who formerly paid 10 per cent. of the amount for which such box or seat would be sold for a performance, will hereafter be required to pay 25 per cent.

The 20 per cent. tax applies also to cabarets, roof gardens and similar places where charge is made for refreshment, service or merchandise. The Treasury Department has ruled that 20 per cent. of the check is the charge made for admission, and tax will be levied thereon.

The taxes upon seating capacity also are doubled in the new bill. Houses having a seating capacity of not more than 250 will be required to pay an annual tax of $50; a seating capacity of not exceeding 500 will call for payment of $100; capacity of not more than 800 will be required to pay $150, and houses seating more than eight hundred will pay $200.

These rates, however, are to be cut to one-half in cities, towns or villages of 5,000 inhabitants or less.

A tax for the carrying on of business is to be levied upon all domestic corporations, to be equivalent to $1 for each $1,000 of so much of the fair average value of its capital stock for the preceding year ending June 30 as is in excess of $5,000; in estimating the value of capital stock the surplus and undivided profits shall be included. There is also provided a flat tax of $10 upon the proprietor of any trade, business, or profession the gross receipts of which for the preceding year ending June 30 exceed $2,000. Producers and manufacturers will be required to pay an additional $15 under the provision that "if such gross receipts from sources other than sales directly to the consumer exceed $100,000" will be liable to a tax of $25.

The footage taxes on raw and positive film have been eliminated and in their stead a tax has been included amounting to 10 per cent. of the price for which sold or leased on all positive moving picture film containing a picture ready for projection, sold or leased by the manufacturer, producer or importer.

Exchanges will be hit by the transportation taxes. The tax on personal transportation remains unchanged at 8 per cent., while that on seats, berths, staterooms, etc., has been reduced from 10 to 8 per cent., so as to permit of the selling of combination transportation and berth tickets.

The tax on freight is also unchanged, remaining at 3 per cent; that on express matter is fixed at 1 cent for each 20 cents or fraction thereof, while a tax of 1 cent on each 25 cents or fraction thereof is provided on parcel post matter in excess of 25 cents.

The tax on telephone and telegraph conversations and messages is fixed at 5 cents in all cases where the charge is between 14 and 50 cents, and at 10 cents on all costing in excess of 50 cents.

In addition to the above direct taxes, and the income, corporation and inheritance taxes to which he may be subject, the motion picture men will be required to pay a tax of 10 per cent upon the electric fans he buys, and a similar tax on photographs, whether productions or reproductions, adding machines, automatic slot-device vending machines, liveries, and a number of other items pertinent to the theatre.

Government Warns Against German Propaganda Stuff

THE Military Intelligence Branch at Washington is sending out a warning to the motion picture industry of the efforts being made to distribute and circulate throughout the United States German propaganda films. The attention of the Military Censor has been directed to the fact that there are considerable stocks of still and motion pictures of enemy origin in the United States and that their exploitation is being constantly attempted by certain interests in this country.

Publishers and editors, as well as motion picture producers, distributors and exhibitors, should realize that the object of such exploitation is the furtherance of German propaganda here and that the sole intent is to influence public opinion in America, or wherever such pictures are used, and that consequently the military censorship will not approve such pictures, whether taken before or after our entrance into the war, and whether they be prominently or otherwise displayed, and regardless of caption matter or titles accompanying them.

The handling of these enemy pictures violates the Trading with the Enemy act. Such pictures were taken solely for the glorification of the German cause and German methods, and their introduction here is a part of a subtle propaganda campaign which should be opposed wherever found.

Violations of this request and attempts to introduce such material should be immediately reported to the Chief, Military Intelligence Branch, Washington, D. C., where they will be promptly prosecuted.

"Why America Will Win" To Open Liberty Theatre

THE William Fox patriotic picture based on the life of General Pershing, "Why America Will Win!" will open the new William Fox Liberty Theatre, Grand and Delmar streets, St. Louis, September 29. The Pershing picture will be shown for an indefinite engagement.

A $12,000 organ has just been installed and the interior of the theatre has been greatly improved. One of the features of the new interior of the Liberty is the greater opportunity provided for a more elaborate stage set. The lobby, too, has been enlarged and fitted up until the William Fox Liberty Theatre now has one of the most imposing fronts in the Middle West.

ASSOCIATION AIDS DRAFT.

The National Association of the Motion Picture Industry has received a request from the United States Chamber of Commerce, of which it is a member, to aid in the distribution of all necessary publicity relative to the rules and regulations of the new selective service law calling for the registration of all men between the ages of eighteen and forty-five years on September 12.

This request was made as the result of a letter sent by Provost Marshal General Crowder to Harry A Wheeler, president of the Chamber of Commerce of the United States.

The Committee on Public Information is preparing several posters giving full information relative to the draft regulations, and these posters will be distributed to all of the members of the United States Chamber of Commerce for redistribution among their members. As soon as these posters are received by the National Association of the Motion Picture Industry they will be sent to all members of the association.

ZANFT IN POLICE RESERVES.

John Zanft, managing director of the William Fox Circuit of Theatres, has been made captain of the theatrical unit of the New York Police Reserves. Nearly everybody in the offices of the Fox Film Corporation in West Forty-sixth street has joined the unit, the headquarters for which are in the Amsterdam Opera House. The unit is attached to the Twenty-sixth Precinct.

AUDITOR BOWEN JOINS THE ARMY.

John S. Bowen, traveling auditor for General Film Company, has resigned to enter the National Army. Mr. Bowen has been with General Film Company for over four years, and was a bookkeeper at the Philadelphia exchange until he was promoted to the auditing department at the head office.

Bluebird Makes Change in Title.

The title of "Vendetta's Daughter," the Bluebird scheduled for release September 23, has been changed to "The Velvet Hand.

EXPOSITION TO BE REPRESENTATIVE

Disbandment by Exhibitors of Their Organization and Affiliation with National Association Make for Largest Interest in Great War Service Display

THE action of the exhibitors in Chicago in disbanding the two national exhibitors' organizations —the Motion Picture Exhibitors' League of America and the American Exhibitors' Association—and forming in their place the National Association of the Motion Picture Industry—Exhibitors' Branch—makes the coming exposition at Madison Square Garden, October 5 to 13 inclusive, more an exposition of the whole industry than ever before.

Arrangements are now being made to have the first big get-together meeting of the new combined organization staged at the Garden during exposition week. This is the first time in the history of the motion picture business that the entire industry has been united under one head, and it is particularly fitting that the first meeting should be held at this war service exposition of the motion picture industry.

The exhibitors have buried the hatchet with one predominant idea in mind, and that is patriotism and service to the Government for the duration of the war. In conformity with this thought William A. Brady, as soon as he had effected the amalgamation, set the wheels in motion to stage an enormous meeting of all the industry at Madison Square Garden for the week of the exposition.

This has been done with two purposes in view. The first was to provide an opportunity for every branch of the industry to get together under one roof, and by an interchange of ideas work out the most effective means of organizing the entire industry for war service. The work that the industry has done in the past in aid of the Government has been great, but with the business under the control of a centralized authority that service can be made 100 per cent. efficient. That is what the Government and the industry expects, and it is hoped that this meeting at the Garden will be the first step to bring it about.

Officials May See What Has Been Done.

The second purpose of the meeting is to afford an opportunity for the high administrative officials of the Government to see with their own eyes the things that the industry has accomplished up to the present time in war work, and to bring them in close touch with the industry as a whole in order that they may comprehend the vast power of the motion picture as the most effective means in the country today of spreading broadcast to the people all forms of Government propaganda.

There is hardly a day goes by but what some official connected with the Government calls at the office of the National Association of the Motion Picture Industry to confer in reference to some form of Government activity and the best methods to use in getting it before the people of the country. When the machinery of the industry for handling all sorts of Government work is explained to them, they are amazed at its completeness. How much greater will this be under the new arrangement that was effected at Chicago!

While it is impossible to mention any names at the present time, it can safely be said that there will be a larger attendance of high officials of the Government at the war service exposition of the motion picture industry than has ever been present at an exposition of any kind in the history of the country. Mr. Brady has been in close communication with the heads of all of the various governmental departments, and they have all expressed their great interest in this exposition, and have stated that they will be present unless some unforeseen emergency arises at the last moment to prevent.

Four Campaigns Are Planned.

At the present time plans are being made for four distinct campaigns by the motion picture industry for as many departments of the Government. These are the campaigns for the fourth Liberty Loan, the Fuel Administration, the Department of Agriculture and the drive for the seven associated war charities organizations, including the Y. M. C. A., the Y. W. C. A., the Red Cross, the Knights of Columbus, the Jewish Welfare League and the Salvation Army. The motion picture part of the Liberty Loan campaign will start probably one week before the commencement of the drive and continue for the three weeks of the drive. All of the plans for this have been completed, and officials of the Treasury Department have expressed themselves as more than pleased at the way things are being worked out.

As a result of the enormous opportunity for obtaining subscriptions for the Liberty Loan and the staging of an enormous Liberty Loan rally, the Treasury Department is now planning to have one of the largest and most attractive of all the many displays that will be found at the Garden show. Arrangements were also made during the past week for a large, interesting exhibit by the Department of Agriculture, which will show some of the big war problems of this department and the manner in which they are being solved by means of the motion picture. At the present time the department has traveling motion picture shows touring the state fairs as a means of driving home to the farmers the great necessity for increased food production.

Government Officials Enthusiastic.

Every administrative Government official who has heard of this war service exposition of the motion picture industry has immediately showed not only the most enthusiastic interest, but has asked if means could not be provided permitting his department to exhibit. Needless to say this permission has been immediately granted.

Another one of the departments in Washington that will stage a large and interesting exhibit is the Aircraft Board. There was some talk of this branch of the Government giving an exposition of its own in New York for the purpose of showing the many problems that confronted the Aircraft Board in organizing the manufacture of aeroplanes in sufficient quantity to make the weight of America felt. As soon as it heard, however, that the war service exposition of the motion picture industry was an assured fact, it immediately cast aside all its plans and arranged to take space in this exposition.

From the foregoing it can be seen that this is to be a real war service exposition, and for that reason it should receive the enthusiastic support of every concern in the motion picture business and those affiliated with it. The motion picture industry has been declared essential, and this exposition is its opportunity actually to demonstrate the reasons for its essentiality and to prove to the Government the many ways that it can be of still greater service.

In addition to the patriotic feature of the exposition there will be a motion picture theatre for the demonstration of all the latest devices in the way of projection and also for the purpose of exhibiting all of the various propaganda films of the various departments of the Government. There will also be a miniature motion picture studio, in which pictures will be made in order that the public may be taken behind the scenes and shown a few of the mysteries of motion picture production.

Likewise for the amusement of the public there will be a collection of the greatest stars of the screen, many of whom will be on from the coast in connection with their work for the Liberty Loan.

Taken all in all, it is safe to predict that this will be the most successful exposition ever held by the motion picture industry. Vast as the space in Madison Square Garden is, more than half of it has already been disposed of, and additional inquiries are coming in to the exposition headquarters in the Times Building every day.

One of the most interesting of these is that from the Sunlight Arc Company, which has obtained the exclusive privilege of taking motion pictures of the entire show. The latest models of their enormously powerful lamp will be hung from the second balcony of the Garden, and when this light is turned on the whole place will be bright as day, permitting of the taking of pictures of the entire exposition. So far as known this will be the first time in the history of Madison Square Garden that motion pictures have been made of an exposition in its entirety. This picture will be taken on the opening night of the show, and it is probable, if plans now in the working go through, that it will be ready for exhibition in the large theatres of the city during the week following.

BESSIE BARRISCALE TO CHANGE.

Los Angeles, September 8.

Bessie Barriscale will withdraw from the Paralta program upon the completion of "The Heart of Rachael," which will be finished this week. Manager Howard Hickman says plans for the future activities of the star will be announced later.

WORLD FILM GETS "AMERICA'S ANSWER"

Director Hart Announces That Second Pershing Film Will Be Available to Houses of All Sizes

THE official announcement is made by Director Charles S. Hart of the Division of Films, Committee on Public Information, that "America's Answer," the second in the series of "Following the Flag to France" war pictures, which was first shown at the George M. Cohan Theatre in New York, and has since created remarkable enthusiasm in other cities, will be released for distribution to the motion picture houses of the United States October 14. The World Film Corporation has been selected as the medium for distributing this important Government film.

"In releasing 'America's Answer' for general distribution at this early date," says Mr. Hart, "the Division of Films has in mind the importance of 'getting to' the greatest audience in the shortest possible time. It is recognized that this can best be done through the medium of the regular picture houses. The value of paving the way by exhibiting the official pictures in the larger cities in theatres not usually devoted to motion pictures should not be discounted. The publicity received in this way is helpful, and creates a preliminary desire on the part of the public in the smaller cities to see the picture. In another way it is helpful to the exhibitor. The picture gets to the motion picture house with all the preliminary heavy outlay in advertising and printing fully paid. The subsequent expenses to the exhibitor are practically nominal.

Small Theatres May Show Film.

"In the desire of the Division of Films to get 'America's Answer' into the motion picture houses as expeditiously as possible, and, at the same time, on a basis that will be just to all concerned, a plan has been evolved that, it is expected, will meet with wide approval. Under this plan small theatres can show 'America's Answer' at a cost that will be in keeping with its income. There will be no incentive for the raising of prices. The regular admission fees will be found adequate to afford a reasonable profit, to say nothing of the increased returns that an official picture of this kind naturally insure. This means that the smallest as well as the largest among the motion picture houses can afford to play 'America's Answer,' and, no matter what their regular prices may be, there will be no need for raising them in order to warrant the exhibitor in showing the film. It stands to reason that an arrangement of this kind, based on justice and a spirit of friendliness and fairness to the exhibitor and the public, and at the same time keeping in view the importance of 'America's Answer' as the highest form of Government propaganda, will meet with a general and generous response from the motion picture exhibitors of the entire country.

"Surely no special argument is needed to convince exhibitors of the value of 'America's Answer' not only from the standpoint of the boxoffice, but also as a means of aiding the Government in a work that is daily growing in importance.

Picture Shows Where Money Goes.

"America's millions who have expended their incomes lavishly in Liberty Bonds, Government Stamps and for the various organizations that are doing such glorious work behind the lines in France, to say nothing of the growing taxation which they are meeting with a smile, are entitled to know just what the Government is doing with the billions that are entrusted to it. 'America's Answer' responds to this demand in a way that is at once comprehensive, thrilling and satisfying. The exhibitor who shows this great war picture in his house is not only more than financially justifying himself for the reasonable expense involved, but he also is doing his 'bit' in stirring up his community to the needs and purposes of the world war for democracy. Communities are more patriotic after seeing 'America's Answer.' It has helped to prove that the films is the most effective way of reaching the eyes and intelligence of the public that so far has been devised. The motion picture theatres have been 100 per cent. patriotic in the war. They have in many ways aided the Government in its propaganda work. The showing of 'America's Answer' will be one more page added to the long record of helpfulness.

"Quite apart from the invaluable information which 'America's Answer' imparts, and which is now given to the public, the picture has a stirring appeal in the fact that it takes the spectator actually to the battle front, shows our American boys under fire, and visualizes war as it actually is. Night after night, in New York and other cities where the picture has been shown, fathers and mothers, sisters and sweethearts have seen their loved ones among the masses of soldiers depicted upon the screen. The possibility of seeing and recognizing soldier boys in the picture is one of its great appeals, the value of which every exhibitor must realize.

"The arrangement with the World Film Corporation insures a systematic distribution, under the new plan which has been formulated."

Metro Advance Guard Reaches Los Angeles

RICHARD A. ROWLAND, president, and Joseph Engel, treasurer of the Metro Pictures Corporation, accompanied by James D. Rhodes, a large stockholder in the corporation from Pittsburgh, and Count Cippico, a member of the executive staff, arrived in Los Angeles on September 1.

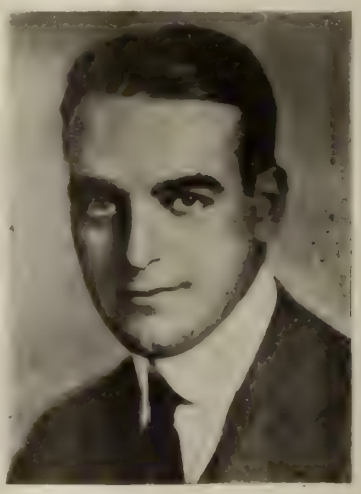
These officials are the advance guard of several Metro companies that will go to California for the winter, and probably remain permanently. Some of the Metro companies are expected by the end of this month, and Alla Nazimova and her organization are due to arrive early in October. Nine companies in all, counting those now here, will be on the West Coast before December 1.

The Metro forces already in Los Angeles are occupying the Lone Star studio on Santa Monica Boulevard and Lillian Way, used by Charles Chaplin while with the Mutual corporation. This place, while roomy and well equipped, will be entirely too small to accommodate anything like a large number of companies, and tentative plans for the erection of a large plant are under way.

President Rowland says that a survey of the situation with the view of bringing the Metro forces from the East to the West Coast will be initiated at once.

William Davidson Joins Officers' Training Camp

William Davidson, well known as a juvenile lead, lately appearing in William Fox productions, is now learning how to become an officer for Uncle Sam. Davidson entered the artillery officers' training school at Camp Zachary Taylor, Louisville, September 5, and was accepted after he had tried to enlist a number of times. Three weeks ago he started work under the direction of Richard Stanton at the Fort Lee studios in "Why I Would Not Marry."



William Davidson.

The day work started, Davidson received official notification from Washington that his enlistment had been accepted and for him to prepare to leave for camp on September 5. In order to enable Davidson to appear in the play Director Stanton worked night and day, as did other members of the company, to shoot 150 scenes in which Davidson appears. The last scene was filmed late Tuesday night, and immediately after Davidson caught a train for Cincinnati, where he said good-bye to his mother at the station on Wednesday night en route to Louisville.

"OVER THE TOP" REPEATING.

The first week in September marked the beginning of "repeat" bookings on "Over the Top," Vitagraph's big patriotic special which has as its star "Private" Arthur Empey. During the last week Vitagraph was in receipt of numerous letters and telegrams of congratulation from exhibitors, many of whom placed their orders for repeat showings during the fall and winter season. "Over the Top" has had many fine compliments paid it since its release.

SMILEAGE BOOK DRIVE IS ON

Exhibitors Will Be Asked to Contribute 10 Per Cent. of Receipts for One Day Out of Each Month

THE War Department Commission on Training Camp Activities will start a "drive" for the sale of Smileage Books on September 10. The movement will be under the general direction of L. J. Meyberg, acting for the Military Entertainment Council, of which James Couzens is chairman. These Smileage Books, as is generally known, are for the use of soldiers in training camps, who are thus provided with admissions to Liberty Theatres. Without Smileage in their possession the Yanks, while in training, must pay in cash for their entertainment.

Particular attention will be paid to a movement Mr. Meyberg is advancing toward co-operation among managers of moving picture theatres throughout the entire country. An effort has been made to place pledges in the hands of every showman who exhibits films, with a view to securing contributions of sums equal to 10 per cent. of the gross receipts of every picture theatre in the land on one day each month, the date to be selected by the showman himself. Accompanying this article we reproduce the cover of the Smileage Book for the purpose of identification.

The thirty day "drive" which starts September 10 will have in mind an awakened interest in the purchase of Smileage Books by the public in general. Picture theatres will be asked to contribute to this movement by showing slides, using publicity and generally advertising the Smileage Books with material the Military Entertainment Council will provide for the purpose. Proper news stories and bulletins will go out during the drive, and for the period of the war, not only to exhibitors but to newspapers to the estimated number of ten thousand publications.

Five Hundred Exhibitors Pledged.

Big men in the industry are co-operating with the "little fellow" to the end that the heartiest "punch" may be injected into the movement by everybody concerned in the business of manufacturing, distributing and exhibiting motion pictures. Already more than 500 pledges to give 100 per cent. of receipts on a selected day of the month have been signed by exhibitors large and small. There is a conspicuous example of co-operation in the case of Marcus Loew, who has, in addition to signing the pledge, given five million tickets of admission to his various theatres to be sold at 10 cents each, promising a sum of $500,000 for the Smileage Fund.

Carl Laemmle has offered the services of the Universal organization to circularize 17,000 exhibitors and place pledge pads in every Universal exchange. Mr. Meyberg, in charge of the "drive," has started upon a tour of the principal cities in the west, when he expects to address meetings of exhibitors in Chicago, Detroit, Minneapolis, Omaha, Denver, Salt Lake City, Seattle, San Francisco and Los Angeles.

Books Will Support Liberty Theatres.

For months individual efforts have been made by prominent professionals to sell Smileage Books to individuals that soldiers in training may have "passes" to Liberty Theatre entertainments. The Commission on Training Camp Activities is a vital force in the War Department's machinery. Liberty Theatres are supposed to be self-supporting, and the sale of Smileage Books will make them so. All of the funds derived from the sale of tickets, the rental of films and other sources of revenue that come under the general heading of entertainment activities, are held in a separate account by the United States and are handled exactly as other Government funds.

The Commission on Training Camp Activities is doing an important work, and exhibitors of moving pictures who co-operate will be helping in a way that will be personally appreciated by every soldier who has a Smileage Book placed in his hands. The funds are safeguarded and the entertainments are considered by the War Department as absolutely essential to the welfare of soldiers in training.

Meyberg Writes Laemmle.

Carl Laemmle, president of the Universal, has just received from J. L. Meyberg, personal representative of the War Department Commission on Training Camp Activities, a letter expressing the highest appreciation of the service Mr. Laemmle has rendered in obtaining Smileage for men in Uncle Sam's service. Mr. Laemmle recently sent out strong appeals to all Universal exchanges enlisting their co-operation in getting contributions to this fund from the exhibitors. The response is reported to have exceeded expectations.

Following is the letter from Mr. Meyberg:

My Dear Mr. Laemmle:

I should like to express to you, however inadequately, some measure of our appreciation for the part which you are taking in the plan of the Military Entertainment Council in its work of providing Smileage for our men in the large training camps.

We thank you especially for your assistance in introducing Smileage along the lines suggested by you, whereby you lend your good support and that of your organization toward making the present drive to obtain the "Smileage Pledge" from every theatre in the country a huge success.

There is no way of telling you what it means to have your good co-operation in presenting to the industry through your exchanges this opportunity for service upon their part. All of us recognize the important part being taken by this industry toward helping win the war, and we are confident that by hearty support of this Smileage movement they will render an especially and particularly valuable service.

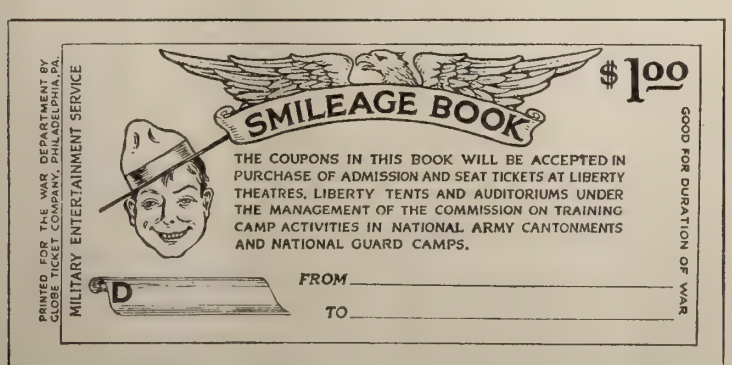
The fact that there is no reward or compensation adds to our sense of appreciation for your patriotic helpfulness.

L. J. MEYBERG,
Personal Representative.

B. S. MOSS TO PRODUCE AGAIN.

B. S. Moss has closed a contract with Charles K. Harris, the music publisher and composer, for the picture rights to his famous Spanish-American War song, "Just Break the News to Mother."

This will mark the readvent of B. S. Moss in the picture producing field, from which he retired last year to give his attention to his circuit of vaudeville theatres, after having produced about a dozen features. Moss is now negotiating with some of the big names on the screen. Also he is negotiating with several directors.


PRINTED FOR THE WAR DEPARTMENT BY GLOBE TICKET COMPANY, PHILADELPHIA, PA.
MILITARY ENTERTAINMENT SERVICE
SMILEAGE BOOK
$1.00
THE COUPONS IN THIS BOOK WILL BE ACCEPTED IN PURCHASE OF ADMISSION AND SEAT TICKETS AT LIBERTY THEATRES, LIBERTY TENTS AND AUDITORIUMS UNDER THE MANAGEMENT OF THE COMMISSION ON TRAINING CAMP ACTIVITIES IN NATIONAL ARMY CANTONMENTS AND NATIONAL GUARD CAMPS.
GOOD FOR DURATION OF WAR
FROM
TO

Cover of Smileage Book.

Yankee Soldiers Abroad Ask for Screen Stars

MARY PICKFORD, Douglas Fairbanks and Charley Chaplin have been invited by the Overseas Theatrical League, of which Lee Shubert is chairman, to go abroad and entertain members of the A. E. F. near the battle line in France.

Moving picture interests with whom these stars have contracts have given consent to sufficient "time off" for the trip to be made and telegrams have been sent to the individual players inviting them to go overseas. As we go to press no response has been reported.

Uncle Sam's soldiers are being entertained by stage celebrities through co-operation with the Overseas League and the boys have also expressed a desire to see some of the big screen stars.

The Motion Picture Exhibitor

CANADIAN SHOWMEN HOLD CONVENTION

Exhibitors' Protective Association Meets in General Session with Good Results

THE first general meeting of the Motion Picture Exhibitors' Protective Association of Ontario, Limited, since the annual meeting of the organization was held at the Sons of England Hall on Tuesday morning, September 3, with President J. C. Brady, owner of the Madison Theatre, Toronto, in the chair.

After a lengthy discussion the meeting decided to ask the Canadian Motion Picture Distributing Committee to arrange for the representation of the association on the special committee which will have charge of the handling of Victory Loan releases throughout the dominion this fall. Announcement had been made that this special committee would be made up of representatives of all recognized exchanges in the country, but the exhibitors' association expressed a desire for some say in the work.

The exhibitors also decided to ask the Federal Government for official recognition as an essential factor, and in this connection the members expressed their willingess to co-operate with the Government in every possible manner. The association, however, wanted assurances from the Government that the moving picture business would receive all due consideration during the coming fall and winter.

The members were advised that there would be fifteen special Victory Loan pictures for their use and choice. It was decided that no exchange advertising would be shown in connection with the loan releases.

Announcement was made that the Ontario association had made great strides in its membership, the roll of active members now reaching beyond one hundred and fifty names. Secretary Thomas Scott may be sent throughout the province on a membership mission. Several out-of-town representatives declared that such a tour would undoubtedly help the organization a great deal. It was suggested that Mr. Scott could cover the main cities and towns at least.

President Brady announced that no trivial complaints would be considered by the grievance committee. In future all members must lay positive evidence of an injustice before the association before a complaint would be taken up.

Several of the members urged the formation of a joint stock company for the handling of exclusive releases for the members of the association. No decision was reached in the matter, but the subject will be brought up at the next meeting. It was suggested that a representative of the association be sent to New York City to interview the producers with a view to securing control of suitable attractions.

According to a statement of profit and loss presented at the meeting a balance of $562.61 has been carried forward to the coming year. The balance sheet covered the period from January 1 to July 31. The expenditures during this period included rent of the association's headquarters at 143 Yonge street amounting to $120.

Representatives of the press were present for the first time at a meeting of the association. A number of out-of-town members were also in attendance.

Officers of the Motion Picture Exhibitors' Protective Association of Ontario, Limited, Toronto, have been elected as follows: Honorary Presidents, Messrs. Lol Solman, J. Shea, A. J. Small and P. F Griffin, all of Toronto; president, J. C. Brady, Madison Theatre, Toronto; vice-presidents: first, W. A. Bailie, Cum-Bac Theatre, Toronto; second, C. Moule, Brant Theatre, Brantford; third, Steve Burnside, Empire Theatre, Collingwood; treasurer, A. W. Applegath, Red Mill Theatre, Toronto; secretary and manager, Thomas Scott, 143 Yonge street, Toronto.

Executive Committee: J. Crang, Oakwood Theatre, Toronto; C. A. Welsman, La Plaza Theatre, Toronto; H. Alexander, Park and Doric theatres, Toronto; Clarence Robson, Strand Theatre, Toronto; R. S. Tickner, Revue Theatre, Toronto; R. J. Cardie, Empire Theatre, Toronto; Roland Roberts, Regent Theatre, Toronto; Dr. Richardson, Crown Theatre, Toronto; B. Hudson, Aster Theatre, Toronto; D. Ferguson, Dorothy Theatre, Toronto; H. King, King Playhouse, Toronto; T. Logan, Majestic Theatre, London; W. T. Sexton, Family Theatre, Toronto; W. C. Ball, Revue Theatre, Toronto; W. G. Sturgess, Imperial Theatre, Toronto; T. Guest, Strand Theatre, Hamilton, and P. O'Donnell, Temple Theatre, Toronto.

The fees have been fixed at $20 for Toronto members and $10 per year for those in Ontario outside of the city of Toronto. Toronto members may pay at the rate of $2 per month if desired.

Made One Hand Wash the Other.

Eugene Levy, managing director of Levy's Orpheum, Seattle, Wash., recently found a way to be patriotic and to pull a good advertising stunt at the same time. He offered to donate to the local marine recruiting station the money for a large supply of recruiting posters to be pasted up by members of the marine corps about the city, and he offered a suggestion for the wording of the posters.

Both his donation and his suggestion were accepted, with the result that every available post, window and sign board, both official and unofficial, in the city were pasted with an 18-inch poster, which bore the legend "To Hell with the Kaiser" in very large type, while at the bottom in much smaller type was added "Join the Marines." The Metro special production, "To Hell with the Kaiser," which opened at Levy's Orpheum the first of the following week, started off with a rush.

Circulates Newspaper on Propaganda Film

ONE of the most remarkable publicity stunts ever put across in Canada was the "big boost" secured by Roland Roberts for the presentation of "To Hell with the Kaiser" at the Regent Theatre, Toronto, during the week of September 2. With the co-operation of the Daily News Mr. Roberts issued a special war extra of "The Regent Graphic," and the paper was distributed in such a manner throughout the city that the people became greatly excited. The motor trucks of the paper were sent out with crews of six men each, and they hustled the paper in true newsboy style. This occurred during the Friday evening before the opening date for the picture, and the residents of the various streets rushed out from their houses to buy copies of the "special extra."

The Regent Graphic resembled a daily newspaper in every way except that the whole paper was devoted to advance notices and advertisements for "To Hell with the Kaiser." Even the front-page cartoon referred to the feature. The third page was a one-page advertisement, while the fourth page was devoted to coming attractions at the Regent. The special paper was also distributed free of charge by the newsboys on the main downtown corners of the city and also at the Canadian National Exhibition, where upwards of one hundred thousand people were in attendance.

New York State Film Men to Look Over Candidates

THE motion picture interests of New York State have formed no alliances or affiliations with any political parties up to the present time and have taken no active part in the coming gubernatorial campaign. This statement was made by Sydney S. Cohen, president of the Motion Picture Exhibitors' League of the State of New York, in contradicting a statement that appeared in a morning paper to the effect that the theatrical and motion picture interests would form to organize the Albert E. Smith Theatrical

League to aid the Democratic candidate for governor.

"Our organization is keeping in very close touch with the political developments throughout the state and proposes to issue a call shortly for a state-wide conference, to be held at a central point up-state, to discuss the situation in all its phases," said Mr. Cohen.

It can be safely said that the motion picture will play a prominent part in the coming campaign. The entire state has been thoroughly organized, and the weight and power of the motion picture and the motion picture screens of the state will be thrown in favor of those candidates who have played fair with the picture interests. This campaign will probably be conducted along non-partisan lines, especially in the cases of candidates for the state Senate and Assembly, and those men will be favored who have shown a disposition to treat the motion picture industry fairly in legislative matters.

The state-wide conference, which will comprise all of the influential motion picture men, will probably be held at Saratoga in the course of the next week or two.

Exhibitors Form Local Association.

The moving picture theatre branch of the Retail Merchants' Association of Ottawa, Ont., has been definitely organized, and every local house has become associated with the local branch. Officers of the Ottawa organization have been elected as follows:

President, Ben Stapleton, Centre Theatre; first vice-president, Harry Brouse, Imperial and Family theatres; second vice-president, James Moxley, Allen's Regent Theatre; treasurer, Isadore Sugarman, Princess Theatre; secretary, T. Nolan, Rex Theatre.

Some Liberty Theatre Activities.

Porter J. Johnston, formerly manager of the Paramount office in Cincinnati, will relieve Henry Schoenstadt as Southern picture representative of the War Department's Commission on Training Camp Activities.

"Hearts of the World" played to big business at Camp Merritt.

"Crashing Through to Berlin" and all Jewel productions will play the Liberty Theatre Circuit on a patriotic cost-of-delivery basis.

The Picture Division of the War Department, Commission on Training Camp Activities, is going to assist headquarters at Camp Halabard, Baltimore, Md., in securing equipment and films for their auditorium.

The band soloist and song leader idea is proving popular with Liberty Theatre managers to supplement picture programs.

Frances Ingram, contralto of the Chicago Grand Opera Company, is now touring the Liberty Theatre Circuit, with a Pathe Weekly and a Douglas Fairbanks feature picture as an added attraction to her program.

Arrangements are being made to "shoot" a picture every week at some one of the Liberty theatres. It is quite possible that several of the best known picture stars will be snapped distributing Smileage to the soldiers.

E. L. Hyman, director of the Picture Division, now issues a weekly bulletin of instructions to the Liberty Theatre managers for their guidance.

Crowd Waiting in Front of the Fox Theatre.

With Temperature at 103 Bay State House Breaks Records with "The Prussian Cur"

TEMPERATURE of 103 degrees in the shade is not ordinarily considered "good weather" by motion picture exhibitors. Keeping a line of people one block long constantly in front of a theatre from 10:30 a. m. to 9 p. m., in spite of the fact that ticket sellers were working industriously all the time, is some achievement for any theatre in any sort of weather.

Yet this sort of weather and this sort of a crowd is reported to have been the greeting which "The Prussian Cur" received at its opening week before last in the Fox Theatre in Springfield, Mass. The production broke all house records.

The accompanying photograph was taken on the first day of the engagement of "The Prussian Cur." The street temperature was 103 degrees, and there was no perceptible relief in the evening.

Not only did record-breaking business prevail on the opening day, but it also continued during the entire engagement in Springfield.

Many significant incidents occurred during the showing of the film. At various times during the picture the audience hissed Captain Horst von der Goltz, the confessed German spy, who is one of the principals in the production.

The picture evoked enthusiastic reviews from the Springfield daily papers.

LAEMMLE PLANS TO FILL GAPS.

Universal, under the impetus of special orders from its president, Carl Laemmle, has undertaken a swift campaign to fill up the gaps made throughout the organization by the recent draft. The plans contemplate the engaging of workers in all branches not only to fill the present depletion but to anticipate the inroads likely to be made by the new draft of men between the ages of eighteen and forty-five.

As part of the undertaking, Joe Brandt, assistant treasurer, leaves this week for an extended tour around the country, visiting all the exchanges. He will also work on Mr. Laemmle's latest campaign to help the government by raising funds for Smileage books, for men in the service .

Exhibitors who desire to meet Mr. Brandt personally during his trip in reference to Smileage or any other matter will be able to ascertain exactly when he will be in their district by inquiring from their local Universal exchange.

FARNUM SHOOTS SCENES ON SHIP.

Through the co-operation of United States officials William Farnum and his company, now filming "The Man of Power," were able recently to stage scenes of the play on board a ship and on one of the big piers in San Francisco Harbor. One whole afternoon was devoted to photographing on the ship.

The scene on the pier at San Francisco called for the presence of a big mob. After shooting the scenes on the pier the party went to the Rialto Theatre, where Mr. Farnum's new propaganda picture, made expressly for the United States Government, was being shown for the first time.

ROUNDUP DELAYS STUDIO WORK.

The slacker roundup in New York had its effect on the work at the World studio at Fort Lee. A number of the actors were held up at the ferry, and as some of them had left their registration cards at home they did not get to work until after scenes were delayed for several hours. The Madge Evans company had to quit for the day, as three of the important members of the cast were made to stay in the Sixty-ninth regiment armory until night, before they were able to secure their release.

Hodkinson Signs Frank Bailey.

Frank J. Bailey, of the American Theatre, Butte, has signified his belief in W. W. Hodkinson's ideals for the motion picture industry by joining the Hodkinson co-partnership plan. The American is one of the representative theatres of the Northwest.

TONNEAU TALK WITH EVELYN NESBIT

Star of "The Woman Who Gave" Discusses Her Ambition, Screen Art and the Story of Her First Fox Play During Trip from Fort Lee to Manhattan

SOME one had mislaid Michael. All the passengers were in the car but the chauffeur. That useful person was missing. Anxious inquiry failed to furnish any clue to his whereabouts. It was late last Saturday afternoon. After a strenuous day at the Fox studio, spent in taking interior scenes of the picture, "The Woman Who Gave," every one was anxious to get home. Russell blew a loud "honk" on the horn, then turned and smiled at his mother on the back seat. Still no Michael. Even Evelyn Nesbit showed a slight indication of impatience. Plans were suggested for instituting a systematic search for the absent chauffeur.

While the waiting passengers were looking up the road and down the road in front of the studio Russell looked across the road and spied Michael sleeping peacefully in the shade of a nearby bush. A concerted shout aroused the sleeper. Michael awake is an energetic person. The car was soon tearing along and more than making up for any previous delay. During the ride to Manhattan Evelyn Nesbit talked freely of her ambition, the art of the screen and her first Fox release. The interview was opened by a reference to one of the costumes worn by the star in "The Woman Who Gave."

"That was a striking color scheme I came upon, Miss Nesbit, when I first walked into the studio this afternoon. That long, brilliantly illuminated salon with its purple high lights and you standing in the center of the room in that gorgeous yellow gown made a picture that recalled an impressionistic painting."

"The story allows of almost Oriental richness in dress during a portion of the action," Miss Nesbit replied. "I play a Paris grisette, a sort of French Trilby, only more careful of her morals, who marries a Balkan prince and goes to live in his country. The people south of the Danube have a strain of the barbaric in them, you know, and run to gay colors and bizarre effects in dress."

"Your part seems to be quite different from anything you have done before in moving pictures."

Story Romantic and Full of Action.

"It is! The story is romantic and full of action, with frequent changes of scene. Paris, Bulgaria and the United States all figure in the locations. Two brothers, both artists, are among the characters. One is a hunchback, but a brilliant man. He employs the grisette as a model for one of his pictures, but loses his eyesight before it is finished. He is in love with her, and so is the brother. Both keep silent, however. After her marriage to the prince and the birth of a child the nobleman neglects his wife. Later on all the characters meet in this country. I must not tell you now how it ends, but there is real strength and honest passion all through the plot."

"You are evidently very much in earnest about this work, Miss Nesbit?"

The car had just shot around a turn of the road and the spires and tall roofs of the great city where so many strive for success flashed into view across the waters of the Hudson. The woman on the back seat of the tonneau did not answer on the instant. She was still looking across the river when her reply came. She spoke quietly, but the seriousness of her purpose was not to be doubted.

"Yes! I feel that my past screen experience warrants my trying my best. There is much to be learned, of course, but I am willing to work hard, and Kenean Buell, our director, knows how to make it as easy as possible for one. He has helped me so much."

Buell a Painless Director.

"I noticed at the studio he uses the painless method of directing. While you were changing your gown he did a scene with some of the other members of the cast. I was standing near but with my back to the set and the scene was nearly over before I was aware of what was going on."

"It is always that way with him. I am to make a number of pictures for Mr. Fox—pictures in which I shall be obliged to stand absolutely on my merits as an actress. When we talked the matter over Mr. Fox promised me every aid to success on that basis. His choice of a director was my first assurance of how well he intends to keep his word."

By this time the car had halted and was one of a long line of vehicles waiting to take the Forty-second street ferry. Coming down the sloping Weehawken road a moment before an exclamation from the front seat drew attention to a troop train just pulling out of the railroad yard. Every one turned and gave it a parting cheer and a friendly wave of the hand. When the car was on the ferry-boat Evelyn Nesbit spoke of the screen stars she most admired and of the amount of patient application and intelligent thought apparent in every one of their characterizations.

Camera Exaggerates Defects.

"You simply must hold up your end of the work. The camera is remorseless. In place of covering up any defect in your method of make-up or acting, it pushes it forward and exaggerates it. The posing also is so important. If the cameraman does not do his part correctly, and you do not respond with just the right expression, whatever of good looks you may possess leaves you instantly. It is only necessary to recall any batch of proofs from a photographer to realize how a slight turn of the head or the lifting of the chin a trifle too high has caused you to take back the whole lot and demand a new sitting. The more I learn of the art of the screen the more I respect it."

"Do you believe with me that the day is approaching when the phonograph will have a rival in the home, and a cabinet filled with moving picture gems, exquisite little one-act plays, rare scenics and short poems like Keats' 'Ode on a Grecian Urn' will be found in the music room or the library?"

Evelyn Thaw's face lit up with pleasure as she repied: "What a fine way to entertain one's guests! The spoken drama has its intimate little theatres, where the works of such writers

Evelyn Nesbit in "The Woman Who Gave."

as Dunsany are given. Their plays are also to be obtained in printed form. The screen can reproduce the shorter masterpieces of literature in a new and fascinating form, which may be as accessible as the records of the phonograph or the books on the library shelf. Such a method is bound to benefit the screen."

A word or so about Evelyn Nesbit's personality. The public is familiar with her features. They have been shown in paintings, on the stage and in the moving picture. Very few know the woman herself. She has won the loyalty of her co-workers on the silent stage. Half an hour's conversation with her revealed a mental poise and understanding that will aid her greatly in the task she has set for herself. Her first picture shows that she has deep feeling and sympathy, and she is sincere in her attitude toward her work and toward other people.

Truckmen Make Proposal to Washington Managers

THE exchange managers of Washington have received a proposal from an express company operating several large trucks between Washington and Baltimore to handle their film transportation business. The company proposes to furnish a bond for the fulfillment of its promises, to guarantee the exchanges against loss by theft or fire, and to establish central offices in both cities, to which exhibitors may go at any hour to secure their shows.

The company states that it will guarantee to get the films to Baltimore at a stated hour. The exhibitors there can then phone the express office and ascertain whether or not their shows are in and, if desired, give delivery directions. If the exhibitors find their shows are not in there will still be time left for them to secure shows from Washington. It is reported that the service now available between the two cities is not all that it should be and that there are times when bad delays are caused because of an inability of the exhibitors to get in touch with Washington in time to cover themselves.

The rates will be 20 cents for a small film case, 45 cents for the large cases and 15 cents for paper.

Messrs. Morgan, Osborn and Linz were appointed to take up the matter further and to report to the exchange managers at an early meeting of the association.

Fuel Committee Goes to Washington.

A meeting of the producers' branch of the National Association of the Motion Picture Industry and the studio managers was held in the association rooms in the Times Building Tuesday morning, September 10, at 11 o'clock, for the purpose of working out recommendations to be submitted to the Fuel Administration as to ways and means of conserving fuel in the production of motion pictures.

The report of this meeting was immediately put into shape and was submitted to the Fuel Administration at a meeting of the Standardization Commission of that body, held in Washington Wednesday morning, September 11, at 10 o'clock.

"PERSHING" BOOKINGS LARGEST EVER

First Government Release Has Been Placed in 3,500 Houses, Forming Record for Single Subject

ALTHOUGH complete returns are not yet in on the contest for the trophy offered by the Moving Picture World for the most intensive bookings for "Pershing's Crusaders" it is clear that this campaign has resulted in the most comprehensive bookings ever made for a film of any description. The first Government subject has been booked into upward of 3,500 houses for from three showings to two or three weeks, and it is safe to say that this film, on present bookings alone, will have been seen by a greater proportion of the population that any film ever before produced by any source. It is naturally gratifying to know that this result has been attained, and we are glad that in some degree this publication has contributed to the result.

The exchange managers of the First National Exhibitors' Circuit have shown wonderful results. Doubtless they would have done their best in any event, but the beautiful bronze trophy offered the exchange showing the best result was a definite aim, and the jump the bookings took after the offer was made tells its own story. Naturally each manager was prepared to do his best because the Government desired to give the fullest possible publicity to these films, but a two-dollar bet will make a wonderful difference in the interest you take in a horse race, and the bronze eagle represented a definite and tangible result to be worked for.

It will be remembered that in some stages the film was handled by the State Committee for Defense, and their figures have not yet been fully reported. Not all of the First National exchanges have sent in their final report, and it has taken some time to list and verify the contracts, but it is expected that during the coming week the returns will be in such shape that they may be canvassed by the judges and an award announced.

Denver Looks Like the Winner.

At the present writing, to judge from the results already at hand, Denver is going to take some beating. That exchange lacks but a fraction of 1 per cent. to make it a 50-50 break. The percentage of bookings for that territory is 49.58, or 295 contracts out of a possible 591 houses. Denver is by no means compact territory. It is not easy to get salesmen around, and some of the ground had to be covered by mail, but the results gained are so far ahead of the next available figures that it would seem that presently the eagle will find a permanent roosting place above the desk of C. Post Mason.

Two weeks ago Pearson of Minneapolis sent in a bunch of ninety-nine contracts in one week, and it looked very much as though the award would be his, but Minneapolis has a larger territory, and the final figures gave him a fraction over 43 per cent., which is doing mighty well when you consider the difficulties to be encountered.

Indianapolis stands third at present with about 25 per cent., but it is not unlikely that California will be a runner-up. The figures from Sol Lesser are not yet in, and it is known that he has been keeping his men up to concert pitch.

The Des Moines office did not quite make 20 per cent., but New York showed 21 per cent. and Chicago 23.28. New Orleans gets the low record with 7.87 per cent.

Figures May Change.

These are not the final figures, but that is the way the contest looks at present, and it is unlikely that Denver will be nosed out, though it is, of course, a possibility. Few of the exchanges did better than 25 per cent., but it must be realized that no other film has ever been so widely booked. It is probable that these figures will be excelled in the case of subsequent Government releases. It must be remembered that these bookings will naturally result from the missionary work done in the case of the first release.

This is what makes this showing so important. More than one-fifth of the managers of the country have already been shown the cash value of these releases and the greater returns in the appreciation of the patrons. They are ready to book the succeeding releases, and others are now ready to book the series, having learned of the success which has followed "Pershing's Crusaders." It will be necessary only to build upon the foundation already laid by the First National.

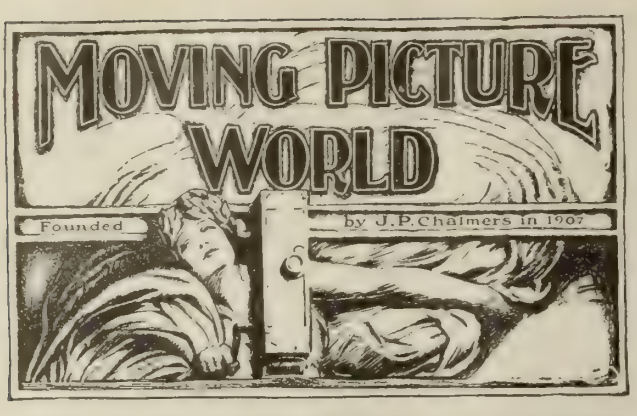
Not a little credit should be given the Department of Films of the Committee on Public Information, for the Victory Screen Pledge did much to help bookings. It is not alone a beautiful ornament to any lobby, but it stands a practical emblem of patriotism. It means something beyond the mere showing of the film.

Many of the bookings were for week stands and longer. Some bookings were for three to five showings a day, though three would be a better average. Many of the houses were of large capacity, and it is safe to say that the film has been shown to at least half a million persons and perhaps that figure might be doubled with safety.

It is a wonderful record—one to be proud of—and it will stand out above all other achievements because it was the first. We are sorry that there are not nineteen trophies that one might be awarded each exchange, for all of them did their best and have pulled together with a will.

"PRIVATE PEAT" ON SCREEN.

The initial announcement concerning the details of production and plans of distribution of "Private Peat," one of the contributors to the literature of the present war, was made by the Famous Players-Lasky Corporation September 9. In a most elaborate screen version of this big "seller" the soldier-author himself enacts the leading role. The production of "Private Peat" was made at the Fort Lee studios of the Famous Players-Lasky organization under the direction of Edward Jose, the French producer, who is now staging the Caruso-Artcraft films. "Private Peat" is now entirely completed and will be released in October as a Paramount-Artcraft Special, one of the nine to be distributed during the season of 1918-19. In New York the production will have its premiere at the Rivoli.



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Saturday, September 21, 1918

FACTS AND COMMENTS

WALTER W. IRWIN, who has been put in charge of the work of distributing the special Liberty Loan subjects which the several manufacturers have contributed to assist in the forthcoming drive, outlines the plan in a letter published in last week's WORLD. As the Government has put a limit on the number of prints that will be available for the picture campaign, it is estimated that not more than one-third of the available booking days can be utilized. This unfortunate condition calls for the greatest efficiency in the process of distribution, so that the greatest possible days may be filled. Mr. Irwin estimates the total booking days at 70,000 a week. If no time is lost by delay in forwarding prints from house to house, a fraction over 13,000 days can be filled each week with the 3,000 prints which are to be supplied. The big item for every picture theatre manager to keep in mind under these conditions is to speed up the service. Don't allow a single print to be delayed. See that the print you have today is shipped immediately after the close of the show. Do it yourself if necessary. It will be a little patriotic effort on your part if nothing else. Let us see if every available day cannot be covered.

* * *

THE new tax bill has not yet been passed by Congress, but the first draft of it is now in the hands of the lawmakers, who are clearing the decks for action, and the prognostications are that the proposed measure, with some changes from the original, will probably become law by the middle of November. Motion picture men already know that the taxes on admissions have been doubled and that other taxes affecting all places of amusement have been increased. Thus far there had been no outspoken protest against this levy, and we believe that when these increases become effective they will be paid without protest. Surely, by this time and in view of the remarkable showing that has been made by our European delegates headed by General Pershing, who have been hustling the Hun all over the war map, every motion picture theatre manager knows that we are in this fight to a finish, and that he is helping to finish it, so that, when his bunch of canceled revenue checks comes back, he can point proudly to them as evidence that he did something to back up the boys who did the fighting. The greater the sum the prouder he can be. You know that if you can't fight you can pay; the more you pay the better the boys over there can fight for you. So smile and pay and then smile some more, for there will be a grand good laugh coming to you one of these days when our boys put the Hun in his last hole.

* * *

CAREFUL perusal of the report of J. H. Hallberg on the regulation of the use of electrical current, published in last week's issue of the MOVING PICTURE WORLD, will be of material benefit to managers of picture theatres. Mr. Hallberg is an expert on the subject of electric lighting, and his analysis of the subject is complete and concise. According to his calculations it will be possible to effect a coal saving of 1,000 tons a week, conservatively estimated. While 1,000 tons is not a great deal when those figures are set over against the grand total of coal requirements each week, yet it is still 1,000 tons and worth saving. Read the report and get in line.

* * *

THE outlook for the coming season is good. There is an activity among independent picture makers that would indicate such a condition. While the "18 to 45" draft will take a great many good patrons, others will come along to make up the loss, and there will be compensating circumstances. The influx of new pictures will create new interest by affording new programs. A little extra effort may be required to keep your patrons alive to the good things that houses will have to offer, but that is to be expected. The main thing is not to lose the strong grip, the determination to succeed. Look closely after the "overhead"; conserve wherever conservation is necessary and advisable, but keep the character of the show up to the highest standard. Persistence and hard work will win out.

HAPPINESS AND THE SCREEN

By Edward Weitzel.

In one of his periodical attempts to "gas" the stage and the screen Gordon Craig, the apostle of the marionette theatre, emits this truism: "The theatre is not entirely to educate, not entirely to amuse—something of both." The English critic also delivers the following verbal barrage against both forms of entertainment: "Both are vulgar to the core, vulgar because they reveal the slush of man's egoism, his pettinesses."

George Jean Nathan is another inconoclastic person who is doing his best to batter down the good repute of the motion picture, by claiming that "It has removed style from literature, speech from drama, color from painting, form and the third dimension from sculpture."

Well, a man is known by the enemies he makes—and also by his friends. And the maxim holds good of the moving picture. The readers of The Mask and The Smart Set, the publications in which the two articles appeared, are as hundreds compared to the tens of thousands of patrons that are daily entertained by the screen. Nine-tenths of the latter know little of and care less about the two critics and their views, but go right on absorbing recreation and mental stimulus from the silent stage and the photo-novel.

To offset the acrimonious opinions of Messrs. Craig and Nathan we have the printed words of the devoted adherents of the shadow story, whose only quarrel with the maker of the moving picture is that he does not confine his product to a grade of art that represents the highest possible intellectual expression.

Being a good business man and knowing that the average patron of the screen is about on the same mental plane as the average theatregoer, the manufacturer of motion pictures takes warning by the conditions that confront the theatrical manager.

The mass of entertainment seekers do not want the "highbrow stuff." If they did Walter Hampden would now be playing "Hamlet" to overflowing houses in the largest theatre on Broadway, in place of having to his credit one performance of the part at a special matinee last spring, when he won the verdict of being the best Hamlet since Booth. Neither would Clayton Hamilton consider it a matter for deep congratulation because between fifteen and twenty thousand people attended in New York within the compass of a single month Margaret Anglin's reproductions of the two Athenian tragedies, "Electra" and "Medea."

The truth of the matter is set forth in Gordon Craig's dictum: "The theatre is not entirely to educate and not entirely to amuse." And by far the greater portion of stage and screen patrons want and will have nothing else but amusement.

The Rev. Dr. Percy Stickney Grant, in an article in the Theatre Magazine, points out the fact that President Wilson attends the theatre four times a week and that his taste runs chiefly to musical-comedy or vaudeville. After noting that the President's object in going to the theatre is to rest his mind, the clear-sighted and liberal-minded clergyman makes this observation:

"The influence of the theatre upon the First Citizen of this country is the best modern comment I can think of. It should not surprise those who enjoy Shakespearean drama or problem plays to observe the President prefers musical comedy and vaudeville. The best purpose the theatre can serve is to inspire happiness, and that is a quality which we largely manufacture for ourselves according to the normal habits of our lives."

The maker of the moving picture understands the truth and practicability of the above estimate of human nature in general, and will continue to be guided by it in shaping his business policy and the character of the goods he offers for sale.

DECIDEDLY "ESSENTIAL"

By Louis Reeves Harrison.

The very idea of classing moving pictures as "non-essential" was born in deepest ignorance. That same ignorance in modified form has prevented authors from fully understanding the subject, and it has caused producers to concentrate on the medium instead of on what it expresses.

Back of our democracy stands a great principle.

The greatest good of the greatest number.

Our Declaration of Independence states in unmeasured terms that "The pursuit of happiness" is one of the "Inalienable rights of man."

The regulations we have enacted for the exercise of that right are purely social ones. We feel that it would be detrimental to the greatest good of the greatest number if the pursuit of happiness involved degenerating indulgence in the coarser desires. It is to avoid mental and physical decadence that we have imposed those restraints on conduct and habit which are embraced in our varying codes of morality.

The animal world is in a perpetual struggle for bare existence.

The savage human race is not much better off. Primitive man is always at war, living in an atmosphere of endless dread, both as to the enemies he must fight and of the mysterious unknown about which his hideous superstitions cluster, a nightmare of horror.

There is only one freedom, that of intelligence.

We are now using our intelligence for two great purposes.

We are waging war abroad to protect ourselves and our principles.

We are struggling at home to better the lives we are living.

These constitute two of the highest functions of the system of government we have built up under the title of "democracy," but the war is bound to end, and the more permanent function is that of our continued advancement. Moving pictures are now a factor in helping along collective intelligence, reaching as they do the largest number of people interested in what is being told. This great mass of people must be regarded as an individual in a state of evolution, seeking to benefit himself in every possible manner.

Without dealing in any well known analogies, the society we have organized has undergone, and it is still undergoing, an almost constant change for the better through bringing together its separate elements, just as people by millions are brought to a finer mutual understanding through attendance at the picture shows. It was a lack of this mutual understanding which caused European nations to stand apart, armed to the teeth and glaring at each other, when minor differences among them could have been adjusted to the benefit of all engaged in the present world conflict. Moving pictures may be in their predatory stage, like that of the small boy who steals sour apples from a neighbor when there are plenty of sweet ones at home, but they have awakened the national conscience by instantaneous appeal to human feeling.

The power of moving pictures lies in their appeal

Their language directly addresses our feelings.

The "word" requires intellectual effort to understand.

There is no doubt about the importance of printed language—no one is idiotic enough to discredit its value—but it portrays with difficulty what can be grasped at a glance by ordinary minds in the pictured presentation of what is to be conveyed. Moving pictures are supplying those ordinary minds with a great fund of experience they could not otherwise enjoy. This is unconsciously educational, for no two persons ever have the same experience to guide them, and the general sum of experience, so easily reached through this new medium as to be a source of delight, is broadening the intelligence of our race.

It is better for all that we have varied experiences.

It is still better that they should be grouped for all.

No such useful knowledge can do any harm by being shared by our fellowmen and women from coast to coast. It does much to equalize minds that might be only narrowed and prejudiced by what occurs to one individual only. Moving pictures are essential to our happiness, to our enlightenment, to our advancement as a broad-minded nation.

NEW SITUATIONS FOR OLD

By Robert C. McElravy.

THE conspicuous progress observable in the production of film stories, as regards character work, depth of thought, wider range of imagination and the like, have made things more difficult in certain ways for the director and scenario writer. This general freshness of subject matter has rendered practically obsolete certain time-honored situations that have done service in the past. In other words, it does not pay to dress up new plots in old clothes, for when this is done the plot itself looks old.

There is room for a new bag of tricks in the presentation of screen stories. We cannot change fundamental characteristics of the human family, for they are more or less fixed. But new ways can be devised for bringing them into play, and in doing this a certain effect of originality is achieved.

To give an example. A film story was recently shown which was a veritable triumph for all concerned in its production up to the fifth reel. The characters were firmly drawn, the plot was bright and pleasing and the whole performance a decided success. In the final reel it was necessary to bring out the latent villainy of one of the men. At this point the scenario writer, or the director, or whoever had charge of the production, reached out and brought into play one of the oldest situations in pictures—the familiar struggle of the man and the girl in a room, with the hero and his friends rushing to the rescue. In just a few turns of the reel the production had fallen from its former high level of interest and became painfully ordinary. In spite of the originality displayed at the beginning, there was left with the observer the feeling that he had seen it all before.

Fortunately for this picture the scenes showing the struggle could be cut out, for it was sufficient in this instance to indicate the man's intentions without picturing the struggle itself. It was a gratuitous bit of melodrama that did not belong in a character story anyway.

Probably the struggle-in-the-room scene has appeared in film stories as often as any single situation that could be mentioned. In its day it perhaps contained a certain element of excitement and suspense, but it is hard to conceive of it as adding any great dramatic strength to newer subjects. Yet it is surprising that it still reappears.

There have been any number of other situations that might well be placed in the same category. They were used so much that they became obvious, and lost their savor. When the scenario writer wanted to depict despair in a man he had the man pull a revolver out of a drawer and start to shoot himself. To show despair in a woman he had her go down to the docks to drown herself. The old-time comedies, or at least a large per cent. of them, wound up with all hands taken to the police station, under arrest. The list of these formulas for getting certain effects might be indefinitely increased.

The problem of the scenario writer is how to contrive new ways for bringing out the same effects, and it is a problem. For the old devices, however much they have been abused by too constant usage, had the merit of directness and simplicity. But on examining most of them carefully it will be found that they were also usually sensational and doubtful at best. They had little to do with real life, and the screen is getting into real life today.

Stories at present are beginning to reflect genuine characters, and when the scenario writer wants to reflect a given trait in a certain individual he has only to ask himself, "What would this character do under certain circumstances?" The chances are his character would not naturally do any of the old sensational things, and his emotions in all manner of joys or afflictions may be indicated in simple ways. It is not necessary to go to violent extremes to show depth of feeling. If a man or girl is out of funds in the city the observer takes it for granted that the situation is painful and the individual is in despair. If a man has evil intentions toward a girl, it is not necessary to have him make a deliberate assault upon her. There are a hundred ways of having him approach her or threaten her, any one of which he would no doubt be more likely to employ.

One way to be original is to studiously avoid old, familiar devices. Some simple, natural action on the part of the characters is usually much more effective. If there is a certain freshness of appeal about the main idea in a story it will carry the interest without resorting to the stock situations so frequently used.

AMALGAMATION COMPLETED

IT is probably a bit early to say exactly what measure of success will come out of the convention of exhibitors at Chicago last week. One thing is settled, however, the A. E. A. and the M. P. E. L. of A. have been merged as the Exhibitors' Branch of the National Association of the Motion Picture Industry; officers have been chosen from the two former warring organizations in a most equitable division of interests, and there is to be a new constitution to govern the new branch of the N. A. M. P. I.

This was accomplished largely through the pursuasiveness and the persistence of William A. Brady, president of the N. A. M. P. I., aided by a strong desire on the part of the exhibitors present to end all trade differences and to get together for the common good. Mr. Brady is to be congratulated in accomplishing the task he set for himself, and the exhibitors should congratulate themselves that they are now under the banner of a real organization.

It will now be possible to present to motion picture theatre owners everywhere in the United States a good reason why they should join their trade organization. When they pay their dues they may be sure that the money will be expended in their interests.

NORTH TELLS SALESMANSHIP SECRETS

Pathe's Hustler Sends Another Ginger Jar to Salesmen Competing for Championship Cup

EVIDENTLY Tom North is not going to let things grow sluggish if gingering up the staff will help any. Here's another letter from the energetic manager of the Pathe western division sent to all managers of exchanges in his territory. It sounds as though it might have been lifted from "The Business Career of Peter Flint," but it isn't. Mr. North knows what all sales experts know, and he knows about all they know, so we think that what follows came from his own active brain and was not overheard in a hotel lobby. That's just a little local color to make it sound more interesting and to spare his modesty. He writes:

Dear Mr. ——:

The other evening I was sitting in the lobby of the Washington Hotel, where I am living in Seattle, the hour being about eleven-thirty. I had just returned from our local office after having put in a strenuous day and night, or to be more accurate, I had been on the jump since seven-thirty that morning. I had just lighted a "fag" and sort o' spread myself into a not very polite but a very comfortable position and relaxed. There was no one else in the lobby excepting two gentlemen directly back of me. I pricked up my ears when I heard one of these men ask the other for his views on salesmanship and to give suggestions that would be helpful to others, and as well as my memory serves me, the other gentleman replied:

"Any person can sell to any man who wants to buy, but it takes a salesman to sell to the man who does not want to buy. It took me five months in one case to work my way into the confidence of a wealthy man who hated life insurance agents, and we had been acquainted a month before he discovered that I was selling insurance. He later had me write him out for a $10,000 policy.

A Salesman Should Not Lie.

"A salesman should know his goods forward and backward, know human nature like he knows the alphabet, and not lie. Self-confidence, which is indispensable to success, results from exact knowledge of what you are offering to sell and knowledge of your prospect. Salesmen sometimes fail because they have a set way of dealing with all kinds of people. That will never do. They should learn to adapt themselves to all sorts and conditions of men and women; with an easy conversational tone, but natural. Do not get excited or talk loud. Make strong, positive assertions about your goods. You must be absolutely certain that the article you are selling is the very best on earth. Then stop talking before you kill the sale by talking too much."

Isn't that a remarkable good common sense statement? I though so, and for that reason I am sending it on to you, Mr. ——, and will you please have it rewritten and placed in the hands of not only your salesmen but of your each and every employe.

I know that the good this bit of knowledge will impart will be very valuable especially at the present time while the contests are on for the Tom North Trophy.

Don't you agree with me?

Very sincerely yours,
Pathe Exchange, Inc.,
TOM NORTH,
Western District Manager.

That's saying more than a pageful. It's giving away the full secret of salesmanship in a few words. You must know what you are selling and the man you are selling to, and you must not lose a sale by talking too much—or too little. When he signs on the dotted line you stop selling him and begin to tell him how he can sell his patrons.

Loew's Metropolitan to Open.

Monday night, September 16, has been set as the time of the opening of Marcus Loew's new Metropolitan Theatre in Brooklyn, said to be the largest vaudeville and photoplay theatre in the world.

Mary Miles Minter
In "Rosemary Climbs the Heights" (American).

CARELESS MANAGERS ROUSE ROYSTER

Tennessee State Rights Sales Chief Says a Few Theatre Owners Make Life Hard for Exchangemen

NAT L. ROYSTER is sales manager for the Special Features Company, which has its headquarters at Knoxville, Tenn., and does business throughout the adjacent territory with state rights pictures. In common with all who make a business of leasing pictures to theatre managers Mr. Royster has his troubles. Evidently those troubles have become quite vexatious and hard to bear, so, to relieve his feelings he passes them along to the editor who has no troubles of his own. If you will read what Mr. Royster has to say in the foregoing communication you will have no difficulty in understanding what the cause of his complaint is. There is just a chance it may give you an idea that you, as a theatre manager, should give a little attention. Here's what Royster says:

As my past articles will testify, I have always been a friend of all managers, and am still their friend, but there are a few things that are happening in the South that should not happen, and I sincerely trust that the kind editor of the World will allow me a bit of space to tell.

Film Is Returned Mutilated.

There are "some" live managers in the South, and then again I have come to the conclusion that there are some that are asleep and seem contented to sleep on no matter what happens. In the last few months I have had new prints of "The Whip" and other pictures that have gone into what I thought were good houses, and to outside appearances were good houses, but there has been something radically wrong with the operators of those houses, or else the managers do not take the time to look into how their houses are being run. "The Whip," after being run two weeks, came into our office with sprocket holes torn out, patches pinned together with pins, and titles and bands off. The same has since happened to other pictures we own, and other firms have the same complaint. Why should this be?

Are theatres making so much money that they do not care to be bothered with such mere "trifles," or do the managers really look after other peoples pictures as they would want theirs looked after? Isn't there some way that managers will protect property intrusted to their care?

Wait, I am not done knocking yet. If I were a manager I would know what I had booked. There are some that do not seem to know, and they will book your features and wait weeks before giving dates, or else, better still, they book them, knowing that they will never use them. Our exchange has made as big success as any in the South, and still are there many dates held over that have been booked for three months. If they want features that have been tested and found successful why not give a date, or else say they can't use them now. Is it not better to know what you want and when you want it? There have been some managers lately who have in the trade papers stated that they did not care to see so many film salesmen, and still these managers are inviting them back again soon, but not giving dates.

I have known managers to "kick" like a steer over not having their show arrive from some other house in time for their showing, and then they wire the exchange a dozen wires "cussing" them out for not having their show there in time, and then I have been in those same managers' houses when they were to ship one of our subjects out and they have had to look half an hour for shipping instructions, which were finally found on the floor under the desk, and one of these managers mis-shipped one subject of ours, thereby causing his exhibitor friend to miss out. If Manager Jones misses out he is ready to enter suit against the exchange for three times what the rental was, but if he fails to ship as instructed he is not willing to pay the damages.

Too Much Left to Subordinates.

The whole trouble with a number of managers is that they have the house, an operator and cashier, and they generally leave billing, shipping, settling up, and opening and closing of the house to the cashier or operator. They can't be bothered with such piffle as being on the job from opening to closing time. Why does Rothapfel make his success? I'll bet he is on the job day and night and alive to all.

All managers mean well, and most of them manage well, but oh, the exceptions to the rule. War is on across the pond, so why not conserve. The word conserve is used often these days, but wouldn't it be dandy if some people would learn to conserve time?

I have the very best wishes for every manager in this old world, but it does look like some of them should help exchanges to help them. This article is not written with the intention of being a knock, but to show managers the importance of having help that will take their interests to heart. If a print is in bad shape the theatre kicks, and still operators will never take the time to always rewind carefully and see that it leaves his machine in good condition with all bands on right.

I am willing to go any length to ship shows on time and see that they are in good condition, but I would like to see co-operation from managers also. NAT. L. ROYSTER.

Alice Joyce Back from Maine.

Alice Joyce has returned from ten days along the Maine coast, where her company under direction of Tom Terriss, took many beautiful exteriors for her Blue Ribbon release the tentative title of which is "Cap'n Abe's Niece."

News of Los Angeles and Vicinity

By A. H. GIEBLER

COAST PLAYERS ALL SET FOR DRIVE

Definite Plans Laid That Will Insure Studios Making Quota of $5,000,000 for Liberty Loans

PLANS and arrangements for making the fourth Liberty Loan Campaign in the West Coast film industry a success have been completed. Committees have been named and details have been worked out that will insure the film people making their five-million-dollar quota with ease.

A big open-air stage, designed by Wilfred Buckland, head of the art department of the Lasky Studios, will be erected in Central Park. A realistic production of a gigantic tank will occupy a large space on the stage. The tank will be headquarters for all Liberty Loan activities for all three branches of the industry—producers, distributors and exhibitors.

An especially built platform will accommodate a big orchestra and there will be room on the tank and lower platform for one hundred persons. All around the tank will be sales counters with elevated platforms to insure prospective bond purchasers the chance of reaching the buying platform.

Elevated runways five feet wide will extend far out into the space where the audiences will assemble. There will be ten speaking platforms in addition to the tank rostrum on the edge of the open air amphi-theatre, and it will be possible to hold eleven meetings all at the same time.

The various propaganda films made by the film stars will be shown on a gigantic screen that will drop in front of the stage, and the J. Slipper Company will erect a complete and fully equipped projection booth for this purpose.

The tank in Central Park will be unveiled and dedicated on the night of September 28. D. W. Griffith, president of the Motion Picture War Service Association, is slated to release the curtain that will bring the tank to view, and Lois Weber will christen the tank "Victory."

The first meeting at the tank will be under the auspices of the Motion Picture Directors' Association. Seventy-five directors and many stars of the film world will be present.

Victor Hermann, former Sennett director, but now in the Naval Reserve, has arranged for the forty-piece Submarine Band to be on hand to furnish the music.

The receipt for the first Bond subscription taken at the tank meetings will be indorsed by President Wilson, Secretary McAdoo, Governor Lynch, Twelfth Federal Reserve Bank, and practically every star of filmdom. This receipt, which will be a work of art, will be incorporated into a handsomely bound book containing the autographed photographs of all the stars signing the receipt.

The receipt will go to the subscriber who buys the greatest number of bonds, and bids will be received at the first meeting, or may be sent in letters or telegrams accompanied by 5 per cent of the amount subscribed.

Bids for the first subscription, which must be bona fide whether they are for the largest amount or not, should be addressed to J. C. Jessen, 429 South Figueroa street, Los Angeles.

The tank meetings in Central Park, which were originated during the last two weeks of the third Liberty Loan drive, resulted in $582,000 worth of bonds being sold. This amount did not include more than a million and a half dollars sold in the studios.

Bond selling committees have been appointed by Charles H. Christie and J. C. Jessen, in charge of the campaign, for every studio on the West Coast, as well as committees to operate among the theatres and exchanges. Arrangements have been made to have the sales made by these various committees turned in at the tank meetings designated for each studio or other branch of the industry. In this manner all bonds sold to the people of the picture industry will pass through the auditors of the tank meetings, and figures of the sales to the entire industry will be under one head.

Each studio will have a night at the tank, and all the famous stars will vie with one another and compete for the honor of the biggest night.

The women of the M. P. W. S. A. will have concessions for the sale of refreshments during the drive, the proceeds to be devoted to the various war activities carried on by the association.

The committees appointed in the various studios will be instructed in a school of bond salesmanship.

Little Thrills of the Week

Univeral City is being scrubbed and polished and shined, the grass is being cut on the lawns in front of the administration building, the hide of Old Charley, the elephant is being treated to a coat of furniture polish, and other animals in the zoo are being vacuumed; several new hair cuts have appeared around the place—and all because Carl Laemmle will hit the Coast in about two weeks.

The latest marriage rumor links the name of Mae Murray and Robert Leonard together in the golden chains of romance. If these rumors keep up some of them are going to lead to matrimony one of these days.

A writer sent Sessue Hayakawa a scenario last week accompanied with these kind words: "I simply offer the suggestion. Should you like it I should be extremely glad to have you use it without payment." Here's the thrill! Upon reading the script it was found that the story was new, clever, original, interesting and entirely suited to the star's needs.

Stage Mechanics Strike.

Mechanics and stage carpenters of the film industry, members of the International Association of Theatrical Stage Employes on the West Coast, went out on a strike on August 28, demanding higher wages and time and a half for overtime and recognition of the union.

Practically every studio in Los Angeles was affected by the walk-out. A number of the studios acceded to the demands of the strikers, while other plants did not.

At several of the studios celebrated stars got out and hustled props and did the work usually taken care of by the technical and mechanical departments.

At a meeting of producers, held at the Lasky plant to discuss the situation, it was stated the trouble grew out of a controversy between the I. A. T. S. E. and the United Brotherhood, both of which unions are claiming jurisdiction of the motion picture industry.

The consensus of opinion at the meeting of the producers was that the policy of the open shop, heretofore in operation at the studios, should be continued. As to "time and a half" for overtime it was said the peculiar nature of the industry renders a demand of this kind unjustifiable. In the matter of the wage scale it is claimed by the producers that the studios have previously granted the scale demanded by the mechanics—that is, $6 for an eight-hour day.

Eltinge Begins Production.

Julian Eltinge has begun work on his first feature under his contract with Fred Balshofer at the old Metro studio on Gordon street. The story, which was written by Balshofer, is entitled "Over the Rhine," and deals with a young American college man's experience when he is caught in Germany at the outbreak of the war. Eltinge has the opportunity to wear several changes of stunning feminine apparel during a portion of the picture.

Warren to Make Pictures.

Herbert Warren, for some time past director and producer for Roscoe Arbuckle at the Balboa studio in Long Beach, has left the Arbuckle comedy organization and will in the future make

pictures on his own account. Warren departed last week for New York, where he will conclude arrangements with a noted comedienne, whose name he does not divulge, and to engage the remainder of his company. He will return in about three weeks and begin producing pictures in a studio in Los Angeles.

One of the objects of the new venture, according to Warren, is his desire to try out several new and original ideas of his own for screen production. Valerie Bergere, Mrs. Warren in private life, will have a hand in the management of the new company.

Foreign Rights for Hayakawa Pictures.

The British and Australian rights to the Sessue Hayakawa productions to be made during the coming year have been sold, according to an announcement made by the Haworth Pictures Corporation in Los Angeles, to J. K. Walker, of London, for the British Isles, and to J. Williamson for Australia. Negotiations are now in progress for the disposal of the films in South America and in Japan, the star's native land.

United to Open Three New Offices.

The United Films Corporation, of which Ernest Shipman is Western manager, will open offices at Seattle, Denver and Chicago within the next two weeks. Mr. Shipman, who leaves in a few days for the East, will go by way of these cities and establish the branches on a working basis before he finally leaves for New York. Since coming to Los Angeles a few months ago Mr. Shipman has contracted for the exploitation and distribution of film productions to the amount of more than half a million dollars. These pictures are to be produced by the Corona Film Company, Al Jennings Productions, Edwin Frazee Comedies and others.

Volunteers for Camp Theatre Wanted.

Raymond Wells, who with his wife has volunteered his services to the Government to entertain and plan entertainments for the soldiers at Camp Kearney, says that not nearly enough of the patriotic players in and about Los Angeles have offered their services to take part in the plays given for the soldiers.

"If these players could see the four thousand men march in regimental formation into one of the free shows," says Wells, "we would not have to beg them; they would gladly come and help us keep the boys in a pleasant and cheerful state of mind."

For a coming production of "Julius Caesar" Wells has secured the co-operation of a number of noted actors, among them William and Dustin Farnum, Theodore Roberts and Frank Campeau.

Red Cross Workers.

Bert Lytell, Olive Thomas and Fred Goodwins shared honors as guests of the Kinema Tea Room and at the Red Cross shop on Alvarado street on Tuesday and Wednesday of last week.

On Thursday Bessie Love poured tea at the Kinema Red Cross tea room.

Friday a number of little screen stars, including Marie Osborne, Virginia Lee Corbin, Gloria Joy, Ben Alexander and others, lent their aid for a children's program at the Red Cross shop.

At the regular weekly celebration on Saturday at the Alvarado shop Charlie Murray had a show which he called "The World's Museum." During the afternoon and evening Ruth Roland, Franklyn Farnum, Bebe Daniels, Carmel Myers and Ruth Clifford took part in entertaining the crowd. Billy Mason was auctioneer of the day.

Exchange Man Becomes Theatre Manager.

Upon the retirement of Edmund O'Neill from the management of Clune's Broadway Theatre J. W. Anderson was put in charge of the house. Mr. Anderson has for the past year identified himself with the exchange branch of the picture industry.

Manager Matthew Bridge of the Superba Theatre offered $5 for the use of a dog during the run of "The Yellow Dog," and had a hard time finding one yellow enough for his purpose.

William G. Colvin has been appointed Pacific Coast manager for the Dramatic Mirror.

Picture Previews.

Dorothy Gish's new Paramount picture, "Battling Jane," which was filmed under the direction of Elmer Clifton, was given a private showing to a large number of invited guests at a theatre in Venice one night last week.

The United Film Corporation presented its feature, "The Crime of the Hour," to a number of invited guests at the Trinity Auditorium on the evening of September 3.

War Notes.

Theodore Newman, general manager of the W. H. Clune interests, enrolled in the Officers' Training School in Hollywood last week.

Freeman Smith, purchasing agent for the Brunton studios, left last Monday for San Francisco to enter the tank service of the United States Army.

Edmund Booth Gibson, husband of Helen Gibson, and himself recently connected with the Vitagraph company, enlisted in the tank corps, and has gone to Pittsburgh, Pa.

Kenneth O'Hara, former film publicity man and now a soldier, paid a visit to the Lasky studio last week in company with several actor-soldiers.

Harry Caulfield, lessee of the Garrick Theatre, is planning to spend his vacation in Arizona.

Studio Shorts

Constance Talmadge is at work on "A Lady's Name," written by Cyril Harcourt, under the direction of Walter Edwards, at the Morosco studio.

The Studio Club Girls gave a watermelon party one evening last week and entertained their former vice president, Gertrude Griffith, at dinner on another evening.

Ethel Lynn, Bobby Vernon, Clare Seymour, Leota Lorraine, Billy Mason and Al Christie were guests of the Southern California Exhibitors' League at a luncheon at Hamburger's last week.

George McDaniel, Louis Darclay and George Hackathorne have all been engaged to play important parts in Harold Bell Wright's "Shepherd of the Hills."

Al Ray is working in a Lois Weber production opposite Mildred Harris.

At a big military carnival to be given in September at Exposition Park for the benefit of soldiers and sailors at nearby camps and bases Tom Mix will stage a rodeo, with the assistance of the Fox cowboys, as one of the principal numbers on the program.

Le Roy Stone has been engaged as cutter for the William S. Hart films.

Harry S. Northrup will play the part of Captain Hodgeman in "Arizona," from the Augustus Thomas drama which is being filmed by the Douglas Fairbanks company.

Bessie Love and her company have gone to Sunland on location for scenes in "Sue," an adaptation from the Bret Harte story, "The Judgment of Bolinas Plain."

Billy Garwood is playing the leading part opposite Mary Miles Minter in a coming production in the making at the American studios.

Blanche Payson, six feet three inches in height, who attracted widespread attention as a policewoman at the San Francisco exposition, is now a member of Laurence Semon's Big V company.

Director Christy Cabanne has returned from an ocean voyage which was made for the sole purpose of filming scenes for the new Taylor Holmes feature, "A Regular Fellow."

Richard Barthelmess arrived in Los Angeles last week to play with Dorothy Gish in a new Paramount picture.

While the Monroe Salisbury company were at Pine Knott, Cal., a small village used as a setting for scenes in a new picture, the players staged a Red Cross benefit to aid the local chapter and raised $300 for the cause.

Bothwell Browne, female impersonator, took part in a propaganda film made by Mack Sennett.

The Dorothy Phillips company has gone to Big Bear Lake to remain two weeks while making exterior scenes for a Universal feature.

Josie Sedgwick has severed her connection with Triangle.

Mary MacLaren, who has just completed Vanity Pool," will take a vacation trip to San Francisco and then visit her godsons at the San Pedro base before returning to work at Universal City.

Mary Anderson made a personal appearance at the Laughlin Theatre in Long Beach on Saturday night in behalf of the "Smileage Book" movement for the soldiers in camp.

"The Infernal Net," the play which Sarah Bernhardt wrote for Mme. Yorska, is being adapted for the screen by Verne Hardin Porter. Lawson Butt will play the part of the hero in the production.

Hugh Fay, comedian, was caught in a slacker raid at one of the beach resorts and was kept in jail twelve hours before his registration card could be brought and he was dismissed. Hugh has made a solemn vow never to travel without the card hereafter.

Ora Carew went up in an aeroplane one day last week with one of the fliers at Venice. This was Ora's second flight, and now she says she doesn't blame the boys for wanting to get into the aviation section.

The Christie Service Flag now displays eighteen stars, and as thirty-five persons are employed about the plant the Christie organization prides itself on having gone fifty-fifty with Uncle Sam.

John Gilbert has been engaged to play opposite Bessie Love in a coming Vitagraph feature. Gilbert has just finished his work in the J. Warren Kerrigan picture, "Sons of Men."

Earle Williams will make a trip to New York immediately upon completing his propaganda film "My Country First."

Death of F. W. Sweet.

Frederick W. Sweet, late traveling representative of the Nicholas Power Company, Inc., passed away at his home in Winthrop, Mass., on Sunday, September 1, after a lingering illness. He was for many years identified with the Power Company and, as traveling representative, was well and favorably known throughout the country.

Mr. Sweet's long experience gave him a broad and comprehensive knowledge of the motion picture machine business which rendered his services of great value. He leaves a host of friends who deplore his untimely passing.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

LADIES and gentlemen, ensconced in a palm-embowered spot on top of the hill we are now ascending is the studio of that staunch and sturdy exponent of the romantic movies, J. Warren Kerrigan.

The history of this young man is worthy of a little consideration.

Mr. Kerrigan was born in Louisville, Kentucky, and although a naturally precocious child, did not give promise of becoming an actor by reciting William J. Byron's "Battle of Waterloo" and other pieces in a fine dramatic voice and appropriate gestures at the age of five, as many of our prominent stars have done.

On the contrary, he was designed by his parents to grace the Episcopalian pulpit, and studied assiduously with that end in view. At the age of nineteen, however, finding the sock and buskin more alluring than the stole and surplice, he joined out with a show.

About three years on the regular stage, during which time he cracked the ice of public approval in several places, he shook the dust of the oral drama from his feet, secured a toe hold on the film ladder and started to climb.

Since that day he has made several hundred movies, several millions of friends, stirred the hearts and minds of romantic maidens and evoked the envy of urban and suburban swains from Danbury, Connecticut, to Beersheba, Oregon, and broke his leg in two places.

A Close-Up of a Magnate.

As we pass through this office we are afforded a splendid close-up of a film magnate. The gentleman at the desk is Jesse D. Hampton, the head of the producing company under whose direction Mr. Kerrigan is now operating.

We will emerge to the stage.

The play being made here is called "Three X Gordon." It is a light comedy-drama, and is unique in the fact that there is no bad man anywhere in the piece, no mysterious papers, plots or plans, no intriguing individual to inveigle an innocent Imogene, no scheming scoundrel to cast covetous eyes at a Nellie of the Cloaks and Suits, nobody falsifies the books and blames it on the heroine's brother, nobody puts a spider in anybody's biscuit—the play is absolutely villainless.

The girl in the wide hat is Lois Wilson, leading lady of the studio. The career of Miss Wilson also offers an interesting study, and a valuable hint to all young girls who want to get in the movies.

Three years ago this girl was totally unknown to fame, as far as the screen was concerned. How then did she attain her present status? Very simple. The people living down south, in the region bounded by the Mississippi River, the Gulf of Mexico, the Mason and Dixon line and the shell road in Mobile, held a contest to see who was the most beautiful girl in their midst, and when the votes were all in Lois Wilson was "it."

Forthwith she was in great demand in the films, and has been ever since.

Any girl wanting to get a place in the pictures can follow Miss Wilson's example by making a noise like the most beautiful girl in seven states.

Step over here to the right and you will be able to see some spirited action being worked out.

How a Hired Man's Bedroom Looks.

This scene represents the interior of a hired man's bedroom and boudoir on a farm near Beeville, New Jersey. The cot near the door is occupied by Mr. Kerrigan. The chap simulating slumber near the wall is Jack Gilbert, one of our best known juveniles.

On the pallet on the floor is Stanhope Wheatcroft. This is Mr. Wheatcroft's first appearance in pictures for a long time. He used to appear in Fox films, but until recently was in the spoken drama with a regular stage star named Maude Adams, who had a small company on the road.

The director is Ernest Ward. Yes, Lady, the director tells the players what to do and how to do it. That's what he's paid for. As you see, he is now instructing Mr. Wheatcroft that he is to crawl under Kerrigan's cot, reach the door and try to escape.

Now they're off! Observe the serpent-like grace of Wheatcroft as he crawls under the cot. See, the doughty and intrepid hero is awake—he grabs him by the foot and drags him back to captivity.

The plot of the story concerns two young chaps, Kerrigan and Gilbert, who live in the silk sock section of New York. One day their respective fathers turn them out to shift for themselves. They get a job on a farm and like it so well that they start a school for the reformation of millionaires' sons. Wheatcroft, who takes the part of a small town dude, is their first victim.

Here's a Farmer Without Whiskers.

Your attention is called to the other end of the stage. This scene represents the interior of a farm house, and is occupied by a farmer in the person of Walter Perry. Your particular attention is called to Mr. Perry's make-up, and you will observe that he does not have the customary chin whiskers and is not chewing a straw.

Mr. Perry is one of our best known character actors, and is especially good in rural parts. He has never been known to say "By heck," or "b'gosh," or any of the other familiar farmer terms without which few actors of either the stage or screen would be completely lost.

The young lady entering the scene from the left is Leatrice Joy. She is supposed to be the farmer's daughter. Mr. Perry and Miss Joy are rehearsing while the other scene is being finished.

The lady knitting on the pink sweater is Pearl Lovci. The thoughtful looking man in the chair is Charles French. Mr. French is made up to represent a successful business man, and Miss Lovci will be his stenographer as soon as the property man gets the business office that he is working on arranged.

And a Non-Gum-Chewing Stenographer.

Miss Lovci, as well as Walter Perry, violates some of the most cherished traditions of the stage and screen. When playing a stenographer she does not chew gum, talk into the telephone out of the corner of her mouth, or stick a pencil in her hair.

The two men near the table are Jay Belasco and Fred Bond. The somewhat sun-wilted but still distinguishel looking persons entering the stage with manager Hampton are the well known and justly celebrated team of booking agents, play and story brokers, and New York representatives, Willis and Inglis, otherwise known as Dick and Gus.

One more scene and our day will have been most profitably filled.

Glance over to the lemon orchard to the right, and never say again that actors do not earn their money. If Eddie Markham, who wrote the words to the popular song, "The Man with the Hoe," could have seen Jack Kerrigan in this scene he would undoubtedly have made the name of his ballad read, "The Man with the Plow."

Kerrigan as "The Man with the Plow."

MUTUAL TO DISTRIBUTE AFFILIATED

President Sheldon Closes Deal in Chicago with President Brink—Perret Picture First Release

A CONTRACT for shipping and physical service on pictures of the Affiliated Distributors' Corporation, through the exchanges of the Mutual Film Corporation, is announced by Henry A. Brink, president of the Affiliated. The contract was closed in Chicago at the conclusion of a series of negotiations between the two concerns.

The first picture to be thus handled by the Affiliated is "Lafayette, We Come!" (Pershing, '17), a story of mystery and intrigue, flavored with the romance of love and war, produced by Leonce Perret, featuring E. K. Lincoln and Dolores Cassinelli, recently announced for release to the Affiliated units.

"We consider this picture an especially auspicious initial release for our project," observed Mr. Brink. "It combines a particular topical fitness for the motion picture market of today, with its important values strictly as drama."

James M. Sheldon, president of Mutual, discusses the move as one of special significance to the industry in this period of stress and conservation of dollars and man-power.

"This is, it appears to me, to be a most logical step for both sides of the deal," said Mr. Sheldon. "It has largely been the practice heretofore for each new venture in films to add its own physical system of branches with expensive equipment to the already oversupplied machinery of film distribution. Affiliated has saved itself and the motion picture industry the cost of a new system of exchanges, and it has availed itself of the physical services of a concern which has most thoroughly established itself with a high standard of physical service to the motion picture exhibitor."

The Affiliated-Mutual deal is also to be taken as of a special significance in that it is among the first instances of an important recognition of a co-operative booking plan concern by an old-line motion picture distributing corporation.

The officers of the Affiliated include Henry A. Brink, president; H. C. Cornelius, vice-president; William J. Clark, secretary-treasurer and general manager, all of Grand Rapids, Mich., where the home office is situated, and C. C. Pettijohn, general counsel, with offices in New York.

NEW RED CROSS FILM.

Another war zone picture is to be issued by the American Red Cross for use in theatres throughout the United States. Following the huge success enjoyed by its recent issue of "The Historic Fourth of July in Paris," William E. Waddell, Director of the Bureau of Pictures, announces the title of the new release to be "Soothing the Heart of Italy." The American Red Cross will distribute this film, like its former release, through General Film Company. It is a one-reel subject which is expected to appeal as strongly to audiences as the already famous "Fourth of July" film, but from a somewhat different angle. It is powerful in heart interest, with the spectacular subordinated to the human appeal. Scores of actual scenes of refugees in flight before onrushing Hun hordes are shown in the period when a studied German propaganda was eating into the heart of the emotional Italian people.

Chaplin Liberty Special Is Named "The Bond"

CHIEF among the activities of the fourth Liberty Loan Committee's campaign on the motion picture screens of the United States, in behalf of the forthcoming loan, will be a comedy produced by Charlie Chaplin, and scheduled for release on September 21.

The title given to the production is "The Bond." It is in the nature of a novelty picture, with the famous comedian in the same character that is responsible for the tremendous demand for his regular releases.

The picture is essentially in the nature of propaganda for the fourth Liberty Loan, and will be distributed by the First National Exhibitors' Circuit. No rental charge will be made to exhibitors, inasmuch as the production has been made for and is donated to the United States Government by Charlie Chaplin.

To avoid any possible confusion between "The Bond" as a special Government picture, and the regular Chaplin releases the First National has been requested to ask all exhibitors to agree, before booking "The Bond," to advertise it for a propaganda picture, and not as a regular release. This precaution is chiefly to avoid disappoint to the thousands who will see it, and who otherwise might be under the impression that it was one of Chaplin's two-reel comedies.

The settings for "The Bond" are said to be novel and futuristic, and quite away from anything Chaplin has previously attempted in comedy portrayal.

Impressed by the propaganda value of the screen, and determined to utilize it to the utmost in their own efforts, the British and Canadian Governments have sent requests to Mr. Chaplin to make a special production for them. This request has been accepted by Mr. Chaplin, and he is starting work immediately on a successor to "The Bond" for these two allied powers.

Harry Brandt, in Uniform, Says an Au Revoir and Smiles

Patrons of the Carleton Theatre, Brooklyn, found the back page of their program occupied by a parting salute from Harry Brandt, who has long been manager of that house. He now is Acting Corporal Brandt, Company F, Fourth Replacement Battalion, Camp Gordon, Georgia. William Brandt, prominent in all exhibitor movements in the East, is owner of the Carleton, and his brother Harry left his "kind regards" on the back of the program in this fashion:

Au Revoir, But Not Good Bye!

When this week's copy of Reeland is placed in the hands of the Carlton Theatre patrons I will have answered the call of Uncle Sam and joined his forces in Camp Gordon preparatory to joining my brother in France, where his regiment is knocking the all-fired stuffing out of the Hun. Since assuming the management of the Carlton I have made hundreds of friends, and I take this method of thanking them and all the others whom I know by name for their kind patronage. It certainly has been a privilege and a pleasure to cater to such an audience, and their wonderful work during the Red Cross; Liberty Loan and War Saving Drives which placed the Carlton in the lead for a theatre of its capacity has made me exceedingly proud of them.

In my absence the same high class standard will be continued, another brother assuming the reins.

Thank you, good luck and Au Revoir!

HARRY BRANDT,
Camp Gordon, Georgia.

World Pictures Says Exhibitors Not Affected

THE one condition that is giving theatrical managers more concern to-day than anything else is the effect of the "18 to 45" draft. It should be cause for great uneasiness among those who produce for the legitimate theatres, but the motion picture exhibitor will find that he will come through the ordeal practically unscathed, say the officials of World Pictures.

The advantage of the motion picture theatre lies in the fact that fully 75 per cent. of these places of amusement are what might be termed neighborhood theatres, and, being so, it is not necessary for women to call upon the male members of their families to act as escorts. On the other hand, the legitimate theatres, located generally in a central section, draft their patronage from all parts of the city. No woman is keen to come and go at night without having the services of a male escort. The tremendous inroads made on those of military age by the new ruling makes it difficult for our women to call on men either to pay for the tickets or to go along with them. The picture house, with its cheaper price of admission, makes slight demands on one's purse, and this being true the exhibitor will see but little effect of the 18 to 45 ruling.

When the first draft came the croakers saw all sorts of dire things happening to the screen drama. These things did not come to pass for the very reasons that apply to the new condition of affairs created by the 13,000,000 army requisitioned by Uncle Sam for the world war. Business as usual will be the slogan of the exhibitor, and the public will continue to support the motion picture industry because it is an essential and necessary medium for keeping our spirits at a high degree of optimism. Motion picture amusement is utilized, unconsciously perhaps, to create a mental condition that makes for a better mental balance. It produces a suggestive therapeutic that effects cures oftimes as salient as that offered by medicine.

PARALTA SHOWS BIG GRAPE VINE.

The oldest and one of the largest grape vines in the country was used in Louise Glaum's latest Paralta play, "A Law Unto Herself." It is the famous San Gabriel grape vine in Southern California.

Rambles Round Filmtown

With WALTER K. HILL.

Now For More Sport.

In Vers Libre (Very Free Indeed).
By Thomas Bedding.

What's this I see? Landon taking up your space
To tell how the Power folk went out to race,
Play ball, and generally have a high old time of it?
Blessed if I'm not moved to make a rhyme of it.

Still (by the way), you really must allow the stricture,
Our dear old World's devoted to the Picture—
Or is supposed to be, so forgive me if I sigh to see
Of unfamiliar sport notes a satiety.

[Oh, yes, I know my muse is an eccentric ambler,
But I'll improve as I go on, dear RAMBLER.]
Anyhow, this is what I wanted to observe a bit,
The idea's good, and of imitation may deserve a bit.

Why not have an outing of the entire trade?
Wouldn't it be fine to have 'em all arrayed—
Magnates and stars, press agents and directors?
The public would be highly interested inspectors.

[That's feeble rhyming! — RAMBLER.] Now, see here,
If you think you can do better, my old dear,
Just try it, and not be discursive. I
Guess I know fairly well how to versify?

[Maybe!—RAMBLER.] Well, to proceed,
Let's organize an outing and a feed;
Unloose the bunch in some big rural dump
And get 'em to show us how they run and jump.

Bill Hart and Doug, Charley, Fatty;
Attended by their respective literati;
Mary, Marguerie, Norma, Elsie, Anita,
Clara, Dorothy, and even Geraldine (incognita).

Then the magnates: Adolph, Carl and Sam;
Bill Fox, Bill Brady, Lasky and Hi-ram!
My! Think of the Awe Inspiring Fun of it
If we could lure 'em on to make a run of it?

Then, Ince and Dave and Mack—this triangularity
In a blindfold scramble. Wouldn't that provoke hilarity?
My word! The possibilities of this idea are great.
Boys! Think it over, and let's see if we can't make something out of it (and help win the war) at an early date before it's too late and we still luxuriate in the indescribable felicity of possessing great stars, great directors, great press agents, and the movie magnate.

—w s s—

Alice Terry tells a story about two colored men talking to each other about being drafted. One said to the other:

"You'd better make a will."

And this was the second culled gentlemen's reply:

"Ah ain't interested in that kind of a will. The only will I cares about is—will I come back."

An Office Ramble.

Copy Desk.—"Here's a guy spelling George Fawcett's name with a "u."

Next Desk.—"Let it run."

—w s s—

World Pictures Title: "A Soul Without Windows."

Page Lulu Glaser and Montague Glass.

P. S.—We'll admit that's putty bad.

—w s s—

"In Judgment of" (Metro).

Trade paper film reviewers are good at that.

—w s s—

"The Pie-Eyed Piper" (Nestor) suggests the thought that musicians as well as ordinary mortals will have to cut that out after July 1, next.

—w s s—

What Makes 'Em Wild?

"Wild Youth" (Paramount).
"Wild Women" (Universal).
"The Wild Strain" (Vitagraph).
"The Savage Woman" (Select).

—w s s—

Rare Perfume.

That sweet smell issuing occasionally from the land of the Hun is Cologne being bombed.

—w s s—

Logically "The Silent Woman" (Metro) belongs in the ditto drama.

—w s s—

"The Price of Applause" (Triangle) will naturally depend upon the theatre where it is shown.

—w s s—

"The Pretender" (Triangle) would be a fit title for some "publicists" who are taking motion picture proceeds from their bosses.

No, **indeed,** we don't mean **you!**

—w s s—

The Graven Truth.

Hamish McLaurin, now with the American Red Cross as publicist, was presented with a handsome gold wrist watch bearing the following inscription:

"To Hamish McLaurin.
"For Service Well Done.
"From the Rialto and Rivoli Theatres, of New York."

—w s s—

Timeliness in Filmtown.

Universal-Star Comedies released "Berth Control" just as Busy McAdoo took over the Pullman cars.

—w s s—

"For Husbands Only," according to Jewel publicity, is a title that "is merely a title and not a restriction."

Or an affliction?

—w s s—

Bid and Asked—High and Low.

EMMY WHELEN'S arrival via Metro in "His Bonded Wife" reminds us that Mae Murray has been here with "Her Body in Bond" as a Universal offering. The stock market has figured extensively in film titles ere this, as witness:

"The Bond of Passion" (Great Northern).
"Bonds of Deception" (American).
"The Bond Within" (Lubin).
"The Bond That Binds" (Frontier).
"The Bond Sinister" (Biograph).
"The Bond of Womanhood" (Lubin).
"The Bond of Music" (Vitagraph).
"The Bond of Love" (Selig).
"The Bond of Friendship" (Kriterion).
"The Bond of Fear" (Triangle).
"The Bond of Brotherhood" (Gaumont).
"The Bond of Blood" (Vitagraph).
"The Bond Eternal" (Kalem).
"The Bond Between" (Associated).
Possibly all negotiated through "The Bond Woman" (Kalem).

How the Rudolphs Vs. Reichenbachs Ran Up Their Big Score in the War.

(Reported by William H. Rudolph.)

IT is seldom, if ever, that I can find fault with the news contained in the columns of your wonderful Moving Picture World, and I have been a subscriber to same for the past forty-five years. Its editorial opinions, its policies, its general make-up has always appealed to me, and, when I think of the many "good things" I have "done" in my life, I lay it entirely to the ideas I have assimilated by its constant perusal. But what was my astonishment, not to say chagrin, to see with my own eyes not only an article that is directly contrary to the policy of the press throughout the country, but contrary to the policy of any good, true, upright, honest, red-blooded American.

Now, far be it from me—a publicity "expert"—or any of my brotherhood to break into print. That in itself is a known fact not only by you, an editor, but by the public in general. No publicity man (or press agent) would think, dream, or contemplate wasting his talents on himself—nay! neigh!—he is like the sturdy, faithful, hardy horse hitched to the dray; dragging along his load and "unloading" it on the public. He, with the usual becoming press agent's modesty, sinks his own personality into sweet oblivion while training his searchlight of publicity through the public prints direct upon the "star."

But I must break this inviolate rule and for once protest under my own name.

As you well know the press agents of the country have done a great deal toward helping along the war by selling Liberty Bonds. Look at Benny Ziedman, Fairbanks' press agent; Mary Pickford's press agent, Wm. Hart's press agent, Charlie Chaplin's press agent! Just think of the vast number of bonds sold by these press agents during the last selling campaign (and I am not mentioning the recruiting and other stunts pulled off by Clara Kimball Young, because it would not be polite or ethical of me to put her name in this article; so I'll say nothing about her); think of the good work of Lieut. Rothapfel, in fact by the entire motion picture industry, to help along the cause of the war, and then to allow this article I am going to mention to appear in your columns—you, the leading publication in the moving picture industry!

I refer to the article which says "there are seventeen Reichenbachs" in the army!

Now, Mr. Editor, we have been admonished to give absolutely no information that would give "comfort to our enemies" and to refrain from "talking" or "publishing" any "facts" about what we are doing or about to do in this country. Yet here it is "tipped off" in cold type that there are "17 Reichenbachs" in the service—and by now I suppose the Kaiser knows it! No wonder the entire German Army is on the run, yet if this information had been kept under cover we might have captured the entire bunch. As it is we will have to wear out another seventeen billion dollars worth of shoe-leather just on account of this grievous error.

I feel like calling the attention of this "leak" in the Reichenbach lines to old General Reichenbach himself, who does not believe in publicity—or the unnecessary waste of ink during war times.

Why, there has been one hundred per cent. of the Rudolphs in service since the war started, but did I say anything? Not so as you could notice it.

Both of my sons are in the service (you will notice that I don't stipulate any specified number). One left t'other day on his eighth trip to France and the other is right at the front petting one of the big French seventy-fives. And, as for the balance of the Rudolph family to make up the one hundred per cent., I, myself, have never hesitated from the very beginning of the war to give my advice freely and fully to all—just how President Wilson, Pershing, Daniels, Baker and the others should conduct the same.

Fanning the "Flaming Front."

PHILIP FOX, of the Dallas Times-Herald, who represents the World down that way, adopted a peculiar method in sending his report of the grand opening Little Italy put across for the First National's stirring war feature. He sent the following story to Herschel Stuart, of the Hippodrome. It burned Mr. Stuart's fingers until he got it over to Douglas Hawley, representing the First National in Dallas, and Mr. Hawley thoughtfully slipped it along to RAMBLES, where it reposes, with credit and acclaim, as follows:

Hulsey's Hippodrome, Dallas, was delicately decorated with hanging festoons of macaroni—Italy's national flower—when members of the Dallas Italian colony first viewed "Italy's Framing Flunt." A patriotic atmosphere of garlic pervaded the entire playhouse, and as Garabaldi's Battle Hymn was thundered on the organ many a swarthy Sicilian bootblack blew his nose on his bandana in profound emotion.

Signor Herschello Stuartado addressed the assembled Italians in their native tongue, receiving hearty "bravas."

"Benevuto cellini shinola tribuna Italiana charlie pappa. Fra Diabolo bologna in tres partes divisa est. Sursum corda," he declared.

The noted impresario was escorted from the stage by members of the organ grinders union, Local No. 534—who at request of the management had checked their monks in the lobby. A clever feature introduced was the distribution of programs in the form of Black Hand letters each bearing the skull and cross bones of La Mana Nera, and, thus, making the audience feel perfectly at home.

Ushers wore the conventional evening dress of the Texas and Pacific track gangs—blue overalls, pick and shovel, and gay colored bandanas. They welcomed the patrons with specially studied gestures. Thrilling scenes of the great battle film which showed the Italian fighters scrambling through the spahgetti entanglements and lustily bayonetting the Huns brought the audience cheering to its feet.

The whole occasion was a well deserved success.

—w s s—

Mae Murray, in "Modern Love," is happily released by Universal closely following the star's up-to-date divorce case.

—w s s—

"The Marvelous Maciste," "Monster of Fate" are two products of Hanover Film Co. that synchronize.

—w s s—

Converts Barn Into Picture Theatre.—Trade Paper Headline.

Why not install a stock company?

—w s s—

Sohmer's "Ruling Passions" Arouses Exhibitor Interest.—Trade Paper Headline.

Said R P's being good shows and attendent profits.

—w s s—

What Does Press Copy Cost?

Being thus inclined the Popular Science Monthly has figured on the cost per letter of your business correspondence. Figure for yourself what mimeographing for publicity costs after you have read the following scientific expression:

Taking into consideration the cost of stationery and stamps, the salary of the stenographer, cost of all accessories to the typewriter, all overhead charges, and last, but not least, cost of time of the man who dictates the letters, it works out at 40 cents per letter, and that is an absolute minimum!

—w s s—

The combined lives possessed by a litter of kittens would not total the different kinds of finishes the Kaiser is enjoying in films.

—w s s—

Stripping a motion picture poster does not constitute indecent exposure in any court of law. If you have been arrested for this go to jail rather than pay a fine.

Rambles Round Filmtown

Here's a Letter from "Over There."

Stanley Bayer, who kicked the old mimeograph into the corner of World Pictures educational department and went to join the colors, reached France within six weeks of the time he shook hands with Lee Kugel and the rest of "the bunch." Through the courtesy of Mr. Kugle we are allowed to print this much of Mr. Bayer's first letter home:

"The past month has seen me make Argosy through the States, across the ocean, and partly through France with the rest of Young America.

"The lamp of Aladdin is puny in powers compared to the capacity of Uncle Sam to transport one about. We are now comfortably settled at a part not so very distant from the front, yet with all the appliances of our home camps. The manner in which we are doing things here would seem to indicate almost permanency. The huge warehouses, miles of railroads, scores of barracks—well, the sight doth boggle the eyes! Everyone has high hopes these days that the affair will come to a speedy and satisfactory conclusion.

"Then there is the efficiency of the French which is making its power felt in curbing our impetuousness. Imagine the Frenchman, who is a cynic in some ways, looks with smiling condescension upon our will and aggressiveness. He's had four years of it.

"Still France is marvelously unaffected by the war. It is accepted as a fact. The women and children and older generation of men pursue their tasks with usual accustomness, and life travels with few ripples. At the railroad stations it is familiar to see a number of men returning to their commands in gaily decorated cars and a lusty celebration accompanying their departure.

"Everything back home seems such a far cry from this present life that it appears to have dissolved in the mist of Time. Here you are so preoccupied with little details that any memories are fast eliminated. But that's treading on the tragic muse, and before I descend to that, I'll close."

—w s s—

Mrs. Castle started something when she loaned her name to a series of articles in a New York daily.

Other film queens may now be expected to become "interviewers" for the love lorn—and talk about themselves while getting paid for it.

—w s s—

"How Firm the Foundation."

Charley Chaplin has a letter from Corporal Johnnie Douglas which carries this sentiment: "Tell Sidney and Minnie not to worry about my getting mail. If it don't catch up to me in France I'll get it through General Delivery, Berlin."

—w s s—

Stuart Holmes has completed a poster for the fourth Liberty Loan drive upon which he has been working all summer. The drawing shows all the countries representing a face, with Germany illustrated by an ulcer. Uncle Sam dressed as a surgeon is shown cauterizing poisoned Germany.

No Chance for Caustic Comment.

—w s s—

Nat L. Royster, sales manager of Special Features Company, Knoxville, Tenn., sent to the World a cotton blossom in full flower with the remark:

"Cotton is good so is the 'movies.'"

Which gives opportunity, appropos of nothing at all to assert that while Germany will not acknowledge Yankee corn it would like to admit the cotton.

—w s s—

Films are shipped in metal cases because they fit. If they came in paper containers they would be beer.

—w s s—

Sessue Hayakawa is prepared for gasless Sundays. The Jinricksha he recently received from Tokio may be inspired by gin insteal of petrol.

From Scenes of Much Film Bravery.

LATE in the season there comes a discussion as to the desirability of bathing in the Hudson at Hazard's Landing and above Englewood Ferry house. The public prints have carried charges and counter-charges over the signatures of George W. Perkins, president of Palisades Interstate Park Commission, and Edward Hatch. Film stars who have slid down ropes, plunged into the Hudson, and otherwise made life gay along the beautiful Palisades would be surprised and shocked to read the stuff Mr. Hatch turned out. By the way, Mr. Hatch is chairman of the Committee on Pollution and Sewerage of the Merchants' Association.

More Pollution and Sewerage:

Trade paper go-cart campaign against the scandalous film industry.

Waistcoat wastage for summer suits.

Suspenders and belts at one and the same time.

Alleged press sheets printed on both sides.

The use of UPPER CASE in film publicity copy.

Eighth run mimeograph copy.

Stills with an "extra" in the foreground; the star peeking out from behind a tree in deep centre.

Advertisements prepared for use in metropolitan dailies submitted as "aids" to an exhibitor in Opelaka, Ala.

"Longs" sent to papers that only use "shorts."

—w s s—

Giving the Wife the Worst of It.

"Husband and Wife" (World).
"For Husbands Only" (Jewel).
"A Husband's Mistake" (Biograph).
"A Husband's Awakening" (Lubin).
"Her Husband's Honor First" (Mutual).

—w s s—

How Publicists Break Into Print.

Dropping into one of Holyoke's leading cinemagogues I happened across a copy of the M. P. World, and, in perusing it, discovered my name in with a lot of other bandits connected with the industry that used to be in its infancy.

I could pull a lot of this "I knew you when" stuff, but I don't believe in hurting a guy's rep when he's in there trying all the time.

But look here, Mr. RAMBLER, when you say I am press agent for a Holyoke Paper Factory, I want to tell you something. I ain't press agent for no single paper factory, but for twenty-nine of them, and I guess that beats writing press notices like I know a certain guy used to.

If you want to know who I work for I'll tell you, you big stiff. I work for the American Writing Paper Company, I do, the largest manufacturers of **Fine Writing Papers** in the world. Look for the "Eagle A." Of course you don't know anything about **Fine Writings**, but maybe some of your friends do.

While I'm about it, I want to tell you that Curley Welch is a hot guy to be boasting, as I know about him too, and I can see no reason why you should be giving yourself an ad when the whole country will be dry pretty soon.

Any further remarks of this scurrilous nature will be turned over to my New York attorneys—Park & Tilford—so take heed lest you also get into the legal columns of the papers the same as Bill Johnson, Lesley Mason and some more of those guys have.

Not wishing you anything worse than an ulcerated tooth, I remain, Insultingly yours EDWARD B. MULLEN.

—w s s—

Julius Singer is perplexed. With three shipping clerks gone to war the fourth left last week. King-Bee's Brooklyn representative has joined the naval reserves and the Jersey representative is working in a ship yard. Julius is now trying to induce exhibitors to volunteer—to come to his office and do their booking in person.

Good Trick If He Don't Do It.

—w s s—

Nuff sed. THE RAMBLER.

EXHIBITORS COMPLAIN OF FREE SHOWS

Washington City Exchangemen Take Action Designed to Mitigate Injury to Business

THE question of donating films to organizations in the national capital for various purposes was brought to the attention of the Washington exchangemen at a meeting of the Exchange Managers' Association following the receipt of complaints from various exhibitors that the shows given in this way are seriously affecting their box office receipts. The demand for free shows is coming also from Baltimore. Here the idea is to furnish without charge amusement for the so-called war workers—men and women who come to Washington and secure lucrative positions under the Government.

The matter is to be further considered at the next meeting, but it was thought some sort of uniform application blank should be made up and the people seeking films could state thereon the number and class of films desired, number of exhibitions to be given, for what purpose and under what conditions. These forms would then be sent by mail to the secretary for action by a special committee. This is in line with a plan put into effect by the Retail Merchants' Association of Washington to curb the demands made upon storekeepers for donations for doubtful charities.

Attention was called to the fact that while the authorities are very strict in the enforcement of fire regulations with respect to theatres and exchanges various organizations were permitted to hold exhibitions without regard to the regulations. It was stated that often the projection machines were used without the proper safeguard of a portable metal booth.

The question of incorporating the organization was brought up and the matter was laid before the members by Attorney C. Chester Caywood. Affiliation with the Washington Chamber of Commerce was urged by Thomas Grant, secretary of the latter.

Many Complaints Against Free Service.

There seems to be a great deal of complaint against the free service rendered by the local exchanges to community centers and other organizations operating motion picture entertainments for the benefit of the people of the District of Columbia. At the Sylvan Theatre, for instance, it is pointed out several thousand persons are entertained without expense to them several nights each week with motion picture exhibitions. The Sylvan Theatre is at the base of the Washington Monument, and it is said that as many as 7,500 persons have congregated there at one time. This takes business away from theatres in all sections of the city.

The high schools are also being used to entertain without charge, and one of these has a stadium seating 6,500.

It has been the practice to donate the use of the films, although it is understood the persons in charge of the Sylvan Theatre pay a slight rental charge. However, where payment is made it is far below the value of the production secured. In no case are old films acceptable, the request being for films that have not been shown all over the circuit. This is declared to be eminently unfair to the men who are legitimately engaged in the motion picture business and who are compelled to pay all kinds of taxes for the support of the very people who get the benefit of the free shows—the Government employes, who average in salary something better than $100 per month.

The exchanges have been urged to take necessary steps toward cutting down this abuse. The shows are not for charity, nor for persons who cannot afford to pay the small admissions to the established theatres and airdomes, and there is no excuse for their existence on their present basis. As the result of the continued complaints the exchange managers have under consideration a new plan, limiting the number of films to be so donated.

WOMAN USHERS SATISFACTORY.

The management of the Rialto Theatre, San Francisco, has installed woman ushers throughout the house, including the director, and finds that these give entire satisfaction. Natty uniforms have been designed for the girls along the military lines now so popular, and the accompanying illustration shows how effective these are, as well as demonstrating the fact that Messrs. Sheehan and Lurie are also good judges of beauty. Courtesy is one of the strong points of the policy of this house, and the usher is shown guiding a patron through a side exit. Lightless nights have no terrors for San Franciscans when such attentions as these are showered upon them.

Woman Usher in Uniform of San Francisco's Rialto Theatre.

ZELLNER WROTE "FRIEND HUSBAND."

Because of the unusual success attending Madge Kennedy's "Friend Husband," Goldwyn is in receipt of many inquiries as to its authorship, and hastens to correct an erroneous impression regarding the writer of the play. In some quarters the idea prevails that "Friend Husband" is the work of J. Clarkson Miller, while as a matter of fact the author is Lois Zellner, who also contributed "Money Mad" to Mae Marsh's series of unusual photoplays. Miss Zellner, well-known as a scenario writer, wrote "Friend Husband" expressly for Madge Kennedy and to her credit should be given for the unique idea of it. Mr. Miller, the standby of Goldwyn's continuity writers, executed the adaptation and praises Miss Zellner's carefully detailed synopsis.

Goddess of Liberty Theme for Farrar's Loan Special

GERALDINE FARRAR has completed, at the Goldwyn studio in Fort Lee, a Liberty Loan picture, which has been sent to Washington by special messenger. It is called "The Bonds That Tie."

This task over the nature of the contribution is made public for the first time. Both Geraldine Farrar and her director, Reginald Barker, are elated over the finished product. Mr. Barker is confident the friends of the international celebrity will delight in seeing her in a new guise and that the public will respond to her appeal. Harry Durant wrote the story from which the picture was made.

She appears as the Goddess of Liberty. The setting is the steps of a classical temple standing in the shadow of a tree. On one side of the entrance is a sailor (Tom Santschi) and opposite stands a soldier in the person of Milton Sills. The curtains part and reveal Geraldine Farrar as Liberty. She descends to the level of the men in uniform and addresses them in turn.

"You have shown your love for your country. Now your country must show its love for you," says the Goddess of Liberty.

Then she speaks to the public, telling them how many men have already been sent and how many more must be sent with their help. She follows this with a direct appeal to the audience on behalf of the fourth Liberty Loan, concluding with:

"These Liberty Bonds are bonds of love. They bind those who cannot go to those who go to fight—and die if need be. Don't you love them enough to buy a bond? Then buy and buy and buy Liberty Bonds!"

The picture closes with the player's arms outstretched and the stars in her Liberty cap catching the glints of myriad lights. She makes an inspiring figure.

As with Goldwyn's all-star Liberty Loan production, every one associated with Geraldine Farrar donated his services, from Hugo Ballin, who devised the beautiful setting, to the several electricians, who operated the special lights.

Ekre Takes Larger Exchange.

For some time past manager of the Portland (Ore.) branch of General Film Company, George J. Ekre has just been transferred to a larger Pacific Coast office by the company, that at Los Angeles. Mr. Ekre relieves Western District Manager W. S. Rand, who had been acting as local manager pending the appointment of someone to handle the office. Mr. Rand, after the induction of Mr. Ekre is completed, probably will return to his headquarters at Denver.

Dallas Great Distributor of Pictures for Army Men

DALLAS film men believe their city is the greatest distribution point for army motion pictures in the United States. They do not even bar New York and other eastern centers in the classification.

Seven great cantonments, besides scores of flying fields, training camps and military posts, scattered from northern Oklahoma to the Rio Grande border line, are supplied their films by Dallas branch houses at absolute cost. Some 300,000 soldiers depend on Dallas film exchanges for the war-time entertainment which is so dear to their hearts.

Films from Dallas are regularly supplied the Liberty theatres at the cantonments at Camp Logan, Houston; Camp Bowie, Fort Worth; Camp Pike, Little Rock, Ark.; Camp Doniphan, Fort Sill, Okla.; Camp McArthur, Waco; Camp Travis, San Antonio, and Camp Cody, Deming, N. M. The very best features on the market are sent from Dallas for the entertainment of the troops at the Liberty theatres, and the local film exchanges have all agreed to give Uncle Sam's boys the rock-bottom prices and not make a penny on the business.

Literally scores of smaller encampments, flying fields, etc., such as Taliferro, Fort Worth; Call Field, Wichita Falls; Camp Stanley, Leon Springs; Aviation Repair Depot, Love Field, and Camp Dick, at Dallas; Kelly Field, San Antonio, and many other army posts in Texas, Louisiana, Arkansas, Oklahoma and New Mexico, call for hundreds of films weekly from Dallas exchanges through the Motion Picture Community Service, with headquarters at San Antonio.

This army business amounts to thousands of dollars on the books of all Dallas exchanges, and the film men take the extra trouble gladly.

Routing for army service has been brought down to a science. The Community Camp Service calls for films to be on the road for about sixty days at a stretch. Along the Rio Grande border, for instance, a continuous stream of films is kept moving along the line of border posts, many of which are in out of the way places, far from the railroad on the Mexican line. A film leaves Dallas brand new and comes back two months later worn to ribbons.

The soldiers appreciate the service given through Dallas branches, and many letters of thanks and commendation have been received from officers and men.

BRITANNIA IN LEHRMAN COMEDY.

One of the features of a recent Fox-Lehrman Sunshine Comedy, made in Hollywood under the direction of Henry Lehrman, is the presence in the picture of the famous British tank Britannia, which was among the first of the land monsters that terrified the Germans in the battle of the Somme in 1916.

The comedy, it is understood, takes several telling smashes at disloyal Americans and pro-Germans in this country. Canadian officers who were in Los Angeles to attend a war exposition heard of the comedy and were so enthusiastic over the idea that they lent the Britannia to use in the picture. The tank was handled in the play by the original crew that piloted it over the front in France.

Naomi Childers, Who Will Play With Ethel Barrymore in Metro Screen Version of "Lady Frederick."

Naomi Childers in Metro Play

NAOMI CHILDERS will have an attractive role in Ethel Barrymore's Metro offering, "Lady Frederick." The picturization of this Maugham drama was made by June Mathis and Katharine Kavanaugh, and the stage production itself was a starring vehicle for Miss Barrymore on Broadway a few seasons ago. Miss Childers will play Lady Kitty Beresford.

This well-known actress has proceeded from the spoken drama to the screen and back again, and this, her first appearance in a Metro offering, is her first screen work in over a year. Five years ago Miss Childers played for Kalem. Then came a two years' contract with Vitagraph, followed by starring ventures in two productions for the U. S. Amusement Company. Her most recent footlight appearance was with H. B. Warner in "Among Those Present" when it was presented at the Blackstone Theatre in Chicago last spring.

Naomi Childers was born in St. Louis. Her first stage appearance was under the management of Henry W. Savage and H. H. Frazee.

KENYON JOINS METRO.

A. G. Kenyon is a recent addition to the scenario staff at Metro's west coast studios in Hollywood. George D. Baker, manager of production, engaged Kenyon after the latter had made an adaptation of "Faith," a short story by Richard Washburn Child, soon to be used as a starring vehicle by Bert Lytell. Kenyon formally began work when he started writing the screen version of a story for Lytell's use.

The new Metro scenario writer is a brother of Charles Kenyon, author of "Kindling" and part author of "The Claim," which was picturized for Metro with Edith Storey as the star. He entered the scenario game a year ago last April with Universal under the supervision of Colonel Jasper Ewing Brady, now with Metro in New York. After eight months with Universal Kenyon went with Fox, writing original stories and continuities. He left Fox three weeks prior to joining Metro.

General Film Company Is Regrouping Its Exchanges

GENERAL FILM has just made several important appointments in its sales organization, and at the same time instituted a districting or grouping of its exchanges throughout the country. Four supervising exchange executives or district managers have been appointed, in accordance with this movement. Working under sales manager W. F. Rodgers, these district managers are to coordinate and facilitate the film merchandizing activities of the company.

The district managers most recently appointed are, H. L. Orear for the central district, with headquarters at Cincinnati, and H. E. Elder for the Atlantic division, with headquarters at Philadelphia. Mr. Orear's jurisdiction includes the exchanges at Cincinnati, Cleveland, Detroit and Indianapolis. Mr. Elder will supervise the Philadelphia, Baltimore, Washington, Wilkes-Barre and Pittsburgh exchanges.

Appointments made shortly before these were of T. F. McTyer for the southern district, headquarters Atlanta, involving the Atlanta, New Orleans and Dallas exchanges, and of W. S. Rand for the western district, headquarters Los Angeles, with the Denver, Los Angeles, San Francisco, Seattle and Portland exchanges included.

An expansion and strengthening of its organization had been planned by General Film Company for some time. In fact the announcements now made have logically followed a gradual realignment of the system in all the local branches. The movement has been going on for some months.

Mr. Orear, Central District Manager, is a General Film veteran, having been with the company for the last seven years and for the greater part of this time at Kansas City and Cincinnati. The latter branch is now to be conducted by George Davis, promoted from the sales staff of the exchange.

Equally well known to friends of General Film is Mr. Elder. He was manager at St. Louis for a long time and recently took charge of the Washington office. He is succeeded there by J. A. Flax, who has been assistant manager for some time and who is one of the oldest employes with General Film.

In the various changes the General Film policy of making promotions in the organization wherever conditions encourage them has been followed.

Another recent move is the transfer of George J. Ekre from the management of the Portland exchange to a larger field as manager of the Los Angeles office.

METRO EMPLOYES GIVE FLAG.

Metro employes, always foremost in patriotic measures, recently presented a handsome silk unit flag to 101 Red Cross nurses just prior to the embarkation of these young women for their duties overseas. Miss Winifred Lynch, formerly a Metro player, was responsible for Metro's interest in this particular unit, which was, to be exact, the United States Government Emergency Unit, Base Hospital 67, of which Miss Lynch is now an enthusiastic member. David M. Thompson took up the collection.

WAR REWIEW GOES INTO VAUDEVILLE

Pathe's Vice-President Announces That Single Reel Film Has Been Placed in 3,000 Theatres

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., announces that his organization, through F. C. Quimby, sales manager, has completed the largest contract for a one-reel film in the history of the motion picture industry. This was accomplished when negotiations finally were closed with J. J. Murdock, head of the United Booking Offices, for placing the Official War Review in 3,000 vaudeville houses in the United States. It is now almost a million-dollar booking.

This country-wide field of exhibition and exploitation includes alike the modern palaces of vaudeville in the great cities and the modest houses in the small towns. The big circuits which have called into service all of their publicity and exploitation facilities are the U. B. O., Orpheum Circuit, Western Marcus Loew Circuit, William Fox Circuit, B. S. Moss Circuit, Ackerman & Harris, San Francisco; Pantages & Hodkins, Chicago; Interstate Circuit and the Gus Sun Circuit.

At this time the steadily increasing returns jump by two or three thousand on each issue. The Pathe organization, through a carefully mapped out and minutely operated campaign, is confident that it will achieve a 100 per cent. national distribution, with the record of millions at the end of the year. As the figures stand now, only $3,000 additional weekly would bring the annual return up to a round million. When it is remembered that the first issue was released on July 1, only six weeks, the booking strength of "Official War Review" becomes at once apparent.

"This is the most gratifying demonstration of big business and big patriotism," said Mr. Brunet. "In placing this splendid war feature we have met with the heartiest co-operation, which has been productive of almost immediate results. It demonstrates in one striking and unparalleled instance how both the motion picture industry and the amusement world are working together to give all possible aid to the Government in prosecuting the world war.

"The intention of Pathe Exchange, Inc., is to have the 'Official War Review' shown in every motion picture house in the country and in other places of a semi-public nature where motion pictures are utilized. This proposition is as unique as it is big, for it is a vital, educational propaganda and a tremendous commercial and industrial proposition."

With the vaudeville houses alone Sales Manager Quimby is confident that within a very short time now the returns will be $50,000 a week, or an average of $2,600,000 a year.

The "Official War Review," Mr. Brunet promises, will be the most widely advertised of all one-reel features. One sheets will be put up in all buildings under the control of the Government —55,000 post offices, 56,000 railroad stations, telegraph offices, express offices, and it is apparent from the present careful canvass made of the cities the announcements will be in every municipal building.

Herbert, Metro Player, Has Been Long on Stage

H. E. HERBERT, who has been engaged to play opposite Ethel Barrymore in "Lady Frederick," her next Metro production, comes from a purely theatrical lineage. His father, Ned Herbert, was known throughout England, for he was in the minstrelsy fifty-six years.

H. E. quite naturally, early in life, followed in his famous father's footsteps. Until the age of eight he was a member of a minstrel stock company; then he joined a minstrel band. His next change was to the Haverly's Minstrels, where be became a choir boy. For some time a longing had been growing to quit the minstrelsy and become a Shakesperean actor, and when the opportunity presented itself he joined a company in the north of England. Later he was called to London to play Paul in Dion Boucicault's "The Octoroon."

In 1913 Herbert came to this country with Billie Burke in "Mind the Paint Girl," and the next season appeared opposite Blanche Bates in "The Witness for the Defense." In 1917 he played the juvenile lead with William Faversham in "The Hawk," and in the fall of that year with Josephine Victor in Eugene Walter's "Just a Woman." The following year he had the lead in Barrie's "The New Word."

His time between seasons has been spent in pictures—with Thanhouser, with Alice Brady, and with Elsie Ferguson in "A Doll's House."

Mr. Herbert was born in Dublin, Ireland, in 1882. He is six feet tall, has blue eyes and light hair and weighs 165 pounds.

JACK COHN MAKES FLAG FILM.

Jack Cohn, of the Universal, has started work on the production of a Liberty Loan film especially designed for the flag celebration that will be conducted during the Fourth Loan drive. The subject will depict the soldiers of all nations in the Allied cause in a spectacle advertising the various flags they are fighting for.

Arrangements are being made in cooperation with the Division of Associated Flags of the Loan Committee. The film will be released on the Screen Magazine program.

In addition to this subject the three news pictorial divisions of Universal will make special efforts to produce timely news and propaganda films in behalf of the Loan drive.

New Keeney Studios To Be Brought Up to the Minute

THE new studios purchased by Frank A. Keeney at 308-12 East Forty-eighth street are being fitted up with every modern convenience, and the Keeney forces will resume production there in a very few days. It is probable the first picture to be made will star Catherine Calvert, who already has been featured in four Keeney productions.

Among those recently engaged by Mr. Keeney is Dudley Ayres, well known as a leading man in stock and also in other dramatic work. His maiden effort on the screen was in "The Uphill Path." Those who have seen him in this pro-

William Farnum in "Riders of the Purple Sage," Produced by Fox.

Edna Goodrich in "Treason," Mutual Film's Production.

duction predict for him a brilliant future before the camera. He has signed a two-year contract with Mr. Keeney.

In resuming activities after a brief summer lull Mr. Keeney says he will continue to produce only high-class pictures, artistic and complete in every detail. He intends to surround his stars with strong casts and to put them out in scenarios by leading authors. He believes in pictures which tell human interest stories, with enough thrills to give them pep and also with plenty of humor of the right sort.

"In times like this, when the public mind is on the anxious seat, we are especially in need of entertainment which, possessing the saving grace of humor, will shake us out of the doldrums," says Mr. Keeney. "A good laugh is wholesome medicine at any time, but especially at a time when the mind is apt to be a prey of suspense and sadness."

TYPHOOON FAN COMPANY MOVES.

So rapidly has the Typhoon Fan Company grown that it has found it necessary to move its old quarters at 1544 Broadway to 281 Lexington Avenue. Here the company is occupying one of the finest buildings in that section, within easy reach of the theatrical district as well as the transportation and terminal facilities of the city. The Typhoon Fan Company was at the Broadway address for ten years, and has grown from a one-man concern to a business employing a half hundred men and women. With the Lexington Avenue force and its branch office in New Orleans, employing a force of twenty, it is better equipped than ever to cool the United States.

MISS OGDEN JOINS WORLD FILM.

Miss M. L. Ogden, who has had a wide experience in commercial advertising work, having been with the National Cloak and Suit Company and with the J. Walter Thompson Advertising Agency, has accepted a position in the advertising department of the World Film Corporation. Miss Ogden has charge of ad layouts and other commercial art work for the World.

GOLDWYN SALESMEN OUT FOR RECORDS

Fay of Cincinnati, Bloom of St. Louis and Russell of Kansas City Make Large Claims

SALESMEN of Goldwyn Pictures Corporation throughout the country are engaged in a spirited free-for-all contest to establish speed records in closing contracts under the company's new Star Series booking arrangement.

Charles R. Fay, a salesman in the Cincinnati exchange, tossed his hat into the ring several weeks ago by announcing that he had closed a Star Series contract and obtained a deposit check in just three minutes. The account of this incident was published in the form of a challenge in the Goldwyn Gold-Winner, the weekly house organ of the company. Mr. Fay appointed himself the king of the speed merchants and defied all other Goldwyn salesmen to dethrone him.

In the September 14 issue of the Gold-Winner, large space is devoted to answers to Mr. Fay's challenge and numerous "come-backs" are printed, among which are two from salesmen in the St. Louis and Kansas City offices. Salesmen Joe Bloom of St. Louis declares he is the rightful speed monarch and recounts several of his recent experiences in closing contracts to prove his claim. Salesman W. C. Russell of the Kansas City exchange pokes fun at the challenge of his brother salesmen. Russell records that while motoring through a town of 500 population he ran across a motion pictures theatre, promptly drove to the entrance, tooted his horn, induced the exhibitor to take a ride around the block with him and, during the brief course of the spin, obtained a contract for Goldwyn's entire output of Star Series productions.

Russell emphasizes the fact that he was not even obliged to leave his steering wheel and that the contract was obtained and deposit check written in the few minutes it required to drive one of Henry Ford's performers around the village block. This is "going some," according to the Goldwyn salesman, and beat's Fay's record by—well, he failed to carry a split-second watch, so he cannot state the exact number of seconds, but he does know that he closed the deal in less than three minutes.

Salesman Bloom puts in his claims for the honors on the common law of averages. Percentage, too, is taken into consideration and Bloom feels sure that he is the real, honest-to-goodness Goldwyn hurry-up man. Bloom's claims for recognition are supported by the following records: Visited an exhibitor in a town in Missouri and within 27 minutes booked the exhibitor for Goldwyn's entire 1917 output of pictures, monopolizing his screen for thirteen weeks of Goldwyn productions exclusively.

En route to another town, Bloom saw a motion picture theatre in the course of construction, so he hopped off the train at the nearest station, drove back in an automobile, a distance of four miles, and booked the new theatre for twenty-seven Goldwyn pictures. In addition, Bloom named the theatre for the exhibitor, calling it the New Liberty. The contract and deposit check were received and Bloom was out on the next train within the brief period of twenty minutes.

Bloom refuses to stop with these records; he goes Fay one better, and records another lightning experience. During a visit in a Kentucky town, Bloom booked one of Kentucky's leading exhibitors for Goldwyn's entire 1917 output and supplemented this solid booking with contracts for "Smiling Bill" Parsons' Capital Comedies, released through Goldwyn, and for Goldwyn's entire series of specials. Bloom received these contracts between trains. At the time he got them, train service was able to sit up and take nourishment, and "between trains" meant minutes, and not hours.

Other members of Goldwyn's selling organization have donned the war togs, and if the battle-royal continues in its present strenuous fashion, Goldwyn may have to call in a referee.

NAME RECEIVER FOR WASHINGTON FIRM

Officials of Northwestern Producing Company Say Action Will Place Concern on Solid Footing

F. K. McBROOM was appointed receiver for the Washington Motion Picture Corporation, with studios at Minnehaha Park, when E. W. Cole appeared before Judge Huneke August 27 and declared the company insolvent.

The receivership follows rumors that plans were on foot by which the present officials were to be removed and the control of the company was to pass to new management. The trustees of the company decided to discharge all employes.

Mr. Cole petitioned for a receiver, declaring he held a claim for $100 assigned by Zent & Powell. This firm acted as attorneys for the company in the case of George N. Barns vs. the Washington Motion Picture Corporation.

Attorney Zent, who represented the motion picture company, appeared in court with an affidavit in which he waived objection to the appointment of a receiver. Mr. McBroom was named as receiver to take full charge of the company affairs and assets. He filed a $10,000 bond at the request of litigants. Attorneys of the firm of Burcham & Blair, who represented Mr. Cole, presented the petition for a receiver.

Officials of the company estimated that stock to the amount of about $165,000 had been sold. Stock was sold widely over the Inland Empire. The first stock was underwritten here by Phil Harding. Commissions of 10 to 20 per cent. were paid according to reports.

Mr. Zent estimated that the film which already has been printed would bring the company about $75,000. He said that the photography was excellent and that the film was ready for cutting and editing. As many copies of the film will be made as the demands require. The work can be done without delay, notwithstanding the receivership.

W. W. Zent, vice president of the company, indicated the following statement in order to assure the stockholders that the action was an effort to care for their interests:

"I hope the creditors and stockholders will all be calm and withhold judgment until a full report can be made. Our assets, if properly handled, are amply sufficient to pay all our obligations and leave a nice fund, with our sudio and equipment intact and paid for, for future operation.

"We shall make a complete investigation and advise all those interested at the earliest possible date. By reason of the causes which produced this unfortunate condition we have found it necessary in the interests of our future success to dispose of the services of all our present staff of employes.

"We have not attempted to saddle the responsibility onto any one individual, but the board of trustees, after a mature deliberation, to-day resolved that the entire house should be cleaned, hence we have called for the resignation of all officers, and if that is not forthcoming all will be summarily dismissed, thus leaving the board as now or hereafter constituted a free hand in the reconstruction work which is necessary and which, we believe, will result in wiping out all obligations and establishing the company on a solid, substantial business basis, with a reasonable, yet adequate expense account."

The corporation elected Allen Meisenheimer president and W. W. Zent vice president after the company was organized. Harold Hooker was made secretary. C. J. Ward was general manager and Larry Trimble director of production.

Only one picture has been produced and may be the most valuable asset of the company. The cost of this picture to date is said to be $32,000.

Tyrone Power, the first actor brought to the city, was dropped from the pay roll about two months ago, when the first trouble occurred at the studio. The company secured a war promise with Power, who held a contract for his services, which included stock in the company.

Things are known to have been in a turmoil at the plant for weeks. The only picture produced, which is now ready for cutting, was made under the handicap of much bitterness.

The editing and cutting of the film recently finished will be completed within two weeks and the picture will be sold, according to President Meisenheimer.

"The picture is an excellent one and will be ready to market within three weeks," states Mr. Meisenheimer. "The board has decided to ask an independent cutter of practical experience to do the work with the co-operation of Larry Trimble and Philip Rosen, who assisted in its production."

Francis McDonald Triangler

IN 1891 Francis McDonald arrived in Bowling Green. Since then very few things have bothered McDonald. His appearance in his latest picture, "Tony America," which was characterized by remarkably clever work, calls to mind some interesting facts about this Triangle favorite.

Francis McDonald

Ten years ago he started his stage career in a Cincinnati stock company. After four years he entered the pictures, anxious to enjoy the outdoor life which the movies afforded and also to escape the drudgery of stock. He played Checkers in "Checkers" on the stage; also the juvenile lead in "Black Orchids," supporting Cleo Madison, and appeared with Orrin Johnson in "The Price of Power." In the "U" Serial, "The Voice On the Wire," he portrayed Red Warren. He also supported Alma Rubens in "I Love You," and played the juvenile lead in "Real Folks."

Measuring up or down Francis McDonald is sixty-seven inches in height and can easily prove that he weighs 155 pounds. None of his ancestors were actors as far as he knows.

In the past year he has appeared in Triangle plays as a Frenchman, Italian, Irishman and French-Canadian. "The language of gesture which is so graceful and so expressive with Italians, Spaniards and Frenchmen coveys as much as the spoken word. Only one who has lived with and studied and has been a part of these people can interpret their character truthfully," says Mr. McDonald.

Apfel Gets "The Oakdale Affair."

When Oscar Apfel contracted with World Pictures to give his services as a director it was distinctly understood that any time he obtained the rights to "The Oakdale Affair," Edgar Rice Burrough's novel, he would be free to make a picture of it. It seemed that Mr. Apfel had tried for years to obtain the motion picture rights to this story without success. For quite some time, without Mr. Apfel's knowledge, the World has been negotiating for this story, and at last succeeded in obtaining permission to make a feature of it. When contracts were signed for this novel Mr. Apfel was informed that the deal had been consummated. He then spoke to the World officials of the understanding in reference to "The Oakdale Affair"—that he was to have carte blanche in the matter of its production both as regards the casting and the manner of its scenarization. Mr. Apfel's ambition is that with this production he will be able to stamp himself as one of the foremost directors connected with the motion picture industry of America. It will be put in work at World studio, Fort Lee, within the next few weeks, and will be released in the Spring.

Elizabeth Has a Large Memory.

The stars and actors employed by World Pictures are watching with no little interest the production of "Phoebe Pretends," a new play by Eleanor Gates, the author of "The Poor Little Rich Girl." This grows out of the connection with it of Elizabeth Kennedy, who plays the title role, and who for some time has been employed by World Pictures, more lately in "The Road To France," with Carlyle Blackwell and Evelyn Greeley, in which she played the role of the little O'Leary girl. Little Miss Kennedy is ten years old, and in "Phoebe Pretends" is called upon to memorize a part of eighty pages. This, in the parlance of the profession, has the length of a star role.

The premiere of "Phoebe Pretends" took place in Philadelphia at the Broad Street Theatre on Labor Day, and after two weeks comes to New York for a season's run on Broadway.

Foreign Trade News

Conducted by F. G. ORTEGA

FOREIGN FILMS IN THE AMERICAN MARKET

John H. Taylor, London Inter-Ocean Head, Speaks on U. S. Film Conditions As He Finds Them.

PREPARING to depart for London, after a vacation of some weeks spent in this country, John H. Taylor, managing director of Inter-Ocean Films, Ltd., of England, spoke

John H. Taylor.

interestingly of American film conditions as viewed on the spot.

"The war seems to have stimulated business on this side," says Mr. Taylor. "I have met few complaining exhibitors. The loss in one class of patrons is made up by the increase in young women, all of whom are earning more than formerly, and naturally have more to spend. It is quite similar, in this respect, to the situation existing in England. It appears to be generally accepted that the cinema keeps the morale of the home folks high and so does a public service that is recognized and respected. I was especially glad to see the kindly attitude your newspapers hold toward the movie in its war work.

"The splendid advertising of official films by your Committee on Public Information has given the photoplay theatre a boost in the estimation of the whole American people. Every class and condition of American society is reached, and I doubt not that an interest in pictures has been aroused in persons who never entered a picture house before the war.

"Such stunts as selling the theatre to the large business firms, each to have it exclusively on an evening for their employees and friends, are most commendable; and surely the government publicists leave no stone unturned in getting these pictures before the public. Every conceivable publicity device is employed, and as I say it is a great thing for American pictures as a whole.

"I am surprised at the scarcity of good foreign subjects in American theatres. I do not believe that American audiences would pass such films if they were advertised as American films are. I mean in the case of the Class 1 foreign production, of course. I know the mediocre sort is not wanted. But the unusual picture, the film with the punch and publicity possibilities: your programs would be more interesting for such films, more varied, more compelling and carry wider appeal.

"Indeed, here is the great difference between England and America. In the former, American films abound. This is not due to non-production of British films, for of late there have been many, and of striking value. But the British trade wishes to keep its screen international. They do not believe in all-British programs.

"However, I might say that there is a danger of a change in this attitude. Now that British producers are spending large amounts and making films that are worth-while, a large section of the trade feels that it is only fair that these films be booked in America. If England welcomes the right sort of American film, we contend that America should welcome the right sort of British film.

"It is just a matter of getting them started on your market and we feel that your big releasing programs could do this easily. These programs release all their good productions in our country. And, of course, we would only expect them to accept good British productions for release in your country. At any rate, I am sure the present American policy of total elimination of English productions cannot long endure."

DARLING COMES OUT AGAINST DUPING

Fox Foreign Representative Warns the Industry Against the Granting of All Such Privileges

THE controversy started by Sidney Garrett a few months back in these columns, on the question of granting duping privileges to British and French buyers, has flared up in an out-of-the-way corner of the world. Joseph R. Darling, of the Fox company, writes from Manila, P. I., taking a very decided stand against the practice. The Fox representative has been up against very unpleasant situations caused in various foreign markets by the duping evil, and his protest is the result of practical experience.

We reproduce below his letter in full, just as it reached us:

Re-Duping of Films.

Manila, P. I., 12 July, 1918.

The Moving Picture World, New York City.

Dear Sirs—I have noticed in your worthy Moving Picture World arguments for and against the duping of American-made films in foreign countries. Messrs. Sidney Garrett, Joseph Lamy and others favor this class of piratage. Let me tell you right off the bat that American-made films foreign countries. I have seen in Australia, Manila, Chile, Peru, Argentina and should under no conditions be duped in Brazil duped American films, not half a dozen, but hundreds of them. Some of our best productions principally Chaplins and Famous Players.

I am in the field and have to combat just this rotten class of competition which if allowed to run on would soon bankrupt the largest film manufacturer in existence, and the miserable pirate would be the one making a few thousand dollars by his dirty work. These are my sentiments based on facts, and I hope you will publish this letter.

William Fox is now thoroughly established in all the principal countries of the world and I am very pleased in my small way, to have been one of the mediums whereby his American pluck and energy, sometimes against great odds, has won for him a high place in the advanced art of cinematography.

With best wishes, and hoping soon to be with you, I am,

Yours very truly,
JOSEPH R. DARLING,
Foreign Representative, Fox Film Corporation.

Foreign News and Comment.

Under the title "Sin Dejar Rastros," the Spanish equivalent of the German "Spurlos Versenkt," a satirical picture, made up of animated cartoons, has been successfully released in Argentina. The film depicts, in a humorous vein, some of the plots engineered by Count Luxburg, the Kaiser's representative in Buenos Aires, which were exposed by our own State Department. It starts with an imaginary description of the local German Legation, a building full of traps, underground passages, mysterious closets, infernal machines, etc., and the final shows "Juan Pueblo" (the common people) delivering an energetic kick to the Hun minister, who is swallowed by the waves and disappears **spurlos versenkt.**

* * *

The West Indies Films, Inc., through Alberto L. Godoy, the treasurer and gen-

eral manager, has purchased the Cuban rights on "Tarzan of the Apes" and all Goldwyn productions, as well as the Cuban and Porto Rican rights on "My Four Years in Germany," which opened up in San Juan a month ago and promises to become the greatest success of the season in that territory.

Mr. Godoy recently left for Havana carrying with him copies of "Thais," "Polly of the Circus" and "The Turn of the Wheel."

* * *

Alberto H. Zumsteg, general manager for the J. R. Staffa interests in Brazil, left New York about three weeks ago after closing several important contracts.

He obtained the exclusive rights for his territory on all Selznick productions and a selection of Art Dramas, Christie, Educational and Vitagraph pictures. The deal covers the delivery of over 400,000 feet of film within the next six months.

We understand that all these purchases were made through Reginald Warde, of Windmill Motion Picture Corporation.

* * *

The signing up of Enrico Caruso by the Famous Players-Lasky Company and the agreement entered into between ex-president Roosevelt and the McClure Company are creating in Latin America even more interest than in this country. The picture produced under both contracts, particularly those adapted from Mr. Roosevelt's works will find a ready market in all the Spanish and Portuguese-speaking republics.

* * *

The campaign for the exploitation of "Over the Top," with Arthur Guy Empey, in the Latin-American markets was started in the last (September) issue of Cine Mundial. This picture, as well as all other productions of the Vitagraph company, are being handled throughout the Spanish and Portuguese-speaking world through L. H. Allen, of New York.

* * *

Saenz & Mai, owners and managers of the Agencia Buenos Aires, are about to release in Argentina the following Goldwyn productions: "Thais," "Polly of the Circus," "Dodging a Million" and "Baby Mine." Advices from Cine Mundial's local correspondent indicate that this firm has also secured the Argentinian rights on "My Four Years in Germany."

* * *

Luis Larrain, of the South American firm Bidwell & Larrain, has purchased the rights for Chile on "The Black Stork." He has also secured the exploitation rights for that territory on all the educational pictures produced under the auspices of the Bureau of Commercial and Public Information, of which a series of thirty is already on its way to the South.

* * *

Several of the most important Italian manufacturers have sent representatives to South America in an effort to recapture those lost markets. Although supplied with selections of the best pictures produced during the year in the Italian studios, their activities have met with very scant success.

* * *

Ferdinando V. Luporini, who has been buying in New York during the past two years for Alberto Sestini, of Brazil, has opened a new office and in the future will act as local representative for any Latin-American houses that may entrust him with their interests.

* * *

"La Casa America," of Caracas, has secured the agency of the Fox Film Company in Venezuela. The contract was closed through Francisco Granados Dias, who came to New York for this purpose. Mr. Granados is already on his way back to Venezuela.

* * *

Bernardo Herrera, of the Chilean firm Pairoa & Herrera, has purchased the rights for his territory on "Birth," controlled by Popular Pictures Corporation, and the Vitagraph serials "The Fighting Trail" and "A Woman's Vengeance."

* * *

George Benoit, who went to Buenos Aires in company with Paul Capellani and Marcel Morhange to fulfill a contract with the Platense-Film, a local producing company, is on his way back to New York.

* * *

The Mutual Film Corporation is advertising Gail Kane, Ann Murdock, Olive Tell, Sessue Hayakawa, Edna Goodrich and Julia Sanderson subjects in the Latin markets.

A CULTURAL PLAN FOR SIBERIA

Motion Pictures and Projection Machines in Demand for Education Work in Siberia

THE American consul at Vladivostok has transmitted to the State Department, under date of July 8, 1918, a copy of the a letter from the Culture-Educational Union of the Altai District, with headquarters at Barnaul, Siberia. According to this letter the Union, which is concerned with the "out-side-of-school" education of the people, wishes to obtain portable projection machines and scientific popular films and magic lanterns for its own purposes and for the use of the co-operative unions of Tomsk, Semipalatinsk, Yenisei, Irkutsk, and Transbaikal Provinces. Moreover, the Culture-Educational Union is forming at Barnaul a People's Central Museum Exhibition for national and international products, and a chain of such exhibitions in the Provinces. These museum exhibitions will consist of various branches—co-operation, outside-of-school education of a scientific-popular character, geography, ethnography, etc. In this connection the Culture-Educational Union plans to send a representative to the United States in the near future to establish connections with various scientific, educational, and other establishments and organizations, museums, factories, and firms, and to collect part of the exhibits desired. This representative will buy the first consignment of 100-200 projection machines and 1,000-2,000 films; will select and buy a good English library on museums, co-operative agriculture, etc.; will collect exhibits on ethnography, school teaching, home industries, and material on cotton and tobacco raising; and will also buy the necessary school and teaching appliances and models of various kinds of machines.

American firms interested in this project are advised to communicate direct with the Culture-Educational Union of the Altai District, Barnaul, Siberia.

British Notes

"HEARTS OF THE WORLD," the Griffithian war production and successor to "Intolerance" has found its London revue at the Palace Theatre. The Palace is the recognized English home of Parisian revue and with the exception of the London Opera House is, in external design, the most attractive theatre in town. The departure also marks the first serious excursion into the domain of the moving-picture of Sir Alfred Butt.

* * *

The general success of two other productions, just completing their first engagements in London and principal provincial cities, demands notice. They are the Ambassador Gerard film "My Four Years in Germany," and the other with the Teuton torturing title, "The Kaiser, the Beast of Berlin." In a shrieking panegyric of the former, a Sunday newspaper, at one time strongly anti-kinema, fervently exhorts the Government to commandeer the largest hall available and show it to the public as a propaganda film. A Glasgow newspaper devoted its leading article—the first on record of a single film—to the subject after the private view in Scotland. "The Kaiser" film is enjoying a protracted vogue both North and South mainly, I think, on account of its title. It opened the Scala Theatre in London after a long vacation for cleaning and is still running and rebookings, especially in industrial districts, are the order of the day.

* * *

The Hepworth studios at Walton on Thames have just completed another Leon M. Lion adaptation, this time "The Hanging Judge."

* * *

Mr. Edouard Simyan, of the French State Department of Beaux Arts, places the moving picture amongst the highest of the arts. He is strongly in favor of the foundation of a seat in the Paris Conservatoire to further the study and tuition of photo-playing upon academical lines.

* * *

London exhibitors are contemplating the advisability of forming a Metropolitan Managers' Association. There are special problems which often crop up in the city showman's business, which are purely local and cannot be dealt with on general principles by any organization covering distributed interests. Theatrical managers discovered this years ago when the Association of West End Theatrical Managers was formed and a similar society of moving picture theatre managers could be hardly less effective. In the department of advertising alone many attractive collaborations might result, although the motive of the promoters is, I am informed, retaliatory to the unfair competition of occasional halls and theatres.

* * *

Directorial rearrangements of the principal exhibiting circuit in the United Kingdom have now been completed and the storm clouds of dissension, which at one time looked menacing to the envied prosperity of Provincial Kinematograph Theatres, Ltd., are but a

shadow on the horizon. Sir William Jary and A. E. Newbould are now the two principal executive officers of the company, and that "sine qua non" of every successful commercial enterprise, a skilled accountant, has been found in J. P. Derbyshire. F. E. Adams remains on the board as managing director.

* * *

The following is the text of a letter from the London County Council to the Kinematograph Exhibitors' Association (London Branch):

Sir:—I have been directed to inform you that the London County Council has received a complaint in regard to the film "Sapho," produced by the World-Famous Players Company, and after a full consideration of the matter has informed the producers that, while it recognizes the care and skill shown in depicting the incidents of the story and the excellence of the treatment throughout, it is of opinion that the subject matter is such as to render the film unsuitable for exhibition in places of public entertainment. In reply the Council has been informed by the producers that so far as their contracts allow they have withdrawn the film from exhibition. I am, Sir,

Your obedient servant,
JAMES BIRD,
Clerk to the London County Council.

* * *

The Broadwest Film Company (Messrs. Broadbridge and West), having now been in the film producing field for three years, have decided to relinquish the exchange side of the industry. Instead of renting their own productions in the future they intend to offer them for sale on a territorial rights basis.

* * *

The United Kingdom rights of the year's Petrova Pictures have been taken over by the old established renting exchange of the Walterdaw Co., Ltd.

J. B. SUTCLIFFE.

ROYAL SUES MODERN.

Harry G. Kosch, an attorney specializing in film cases, states that an action has been brought in the United States District Court by the Royal Cinema Corporation against Fred Beck, Charles H. Streimer, Modern Feature Photo Plays, Inc., and others, for an alleged infringement and duping of the feature known as "Mothers of Liberty." The Royal Cinema Corporation, Inc., owners of "Mothers of Liberty," has retained Mr. Kosch to represent them in the action which promises to develop into an important suit. Mr. Kosch made the following statement relative to the case:

"A writ of seizure was granted in this matter whereby the plaintiffs seized a duped negative and postive print of the same, and an injunction pendente lite was granted by Justice Julius M. Mayer of the United States District Court on August 30, restraining the defendants from interfering with the plaintiff's picture or from showing or distributing any prints thereof. The case has been set for trial for September 16."

RAY NOT TO LEAVE INCE.

Thomas H. Ince, through the Famous Players-Lasky Corporation, emphatically denies the report that his star, Charles Ray, has signed with another producer. Mr. Ince's statement is confirmed by the player in a wire to Adolph Zukor. The story that Ray had signed to appear under another banner gained wide circulation in the trade and surprised both Mr. Ince and Mr. Ray as much as it did others who are familiar with the star's success as a Paramount favorite.

JEWEL FILM GOES TO CONVENTION HALL

"Crashing Through to Berlin" Booked by Liberty Loan Committee in Kansas City's Auditorium

"CRASHING Through to Berlin," the big Jewel Productions film, is on the crest of a popularity wave that is sweeping west and southward at high speed. The Liberty Loan Committee in the Kansas City district, the Council of National Defense at other points, and patriotic organizations generally have taken up the picture as a special message carrier to serve their cause.

In Kansas City the Liberty Loan Committee has booked the film for special showings in Convention Hall as part of the Fourth Loan drive. This is a signal honor, as Convention Hall is the mecca for the public of that region, and attractions so fortunate as to be shown there always obtain the fullest prestige possible. An instance of what such prestige means can be recalled in the case of "The Kaiser, the Beast of Berlin," the previous Jewel production shown in Convention Hall.

At that time exhibitors of the district who had not seen the film made offers of about $300 a week to book it and were not terribly anxious to get the film. As soon as the picture was shown to the enormous crowd accommodated by Convention Hall and the exhibitors saw the demonstration of approval that crowd made the same ones who had offered $300 clamored for the film at $1,000 a week. This latter figure was established as the regular booking price for two months thereafter.

From the moment of its first showing at the Broadway Theatre, New York, "Crashing Through to Berlin" has had success paralleling that of "The Kaiser, the Beast of Berlin." During last week it broke records at the Auditorium in Chicago. The ban on automobiles on Sunday, September 1, greatly increased the crowd of film spectators, and the Auditorium was jammed to capacity, with a large overflow unable to gain admittance. The next day produced similar attendance from the Labor Day crowds.

Indefinite Run for Tremont Temple.

The picture is booked for an indefinite run in Tremont Temple, Boston, beginning September 23. A big advertising campaign in the local newspapers has been started to precede the showing.

The publicity and advertising processes mapped out for "Crashing Through to Berlin" are on a big scale. Large space has been contracted for in the newspapers of all the big cities where showings are being booked. Principal among these are Cincinnati, Pittsburgh, Minneapolis, Kansas City, Atlanta, Denver and Cleveland. The film began its run in the Strand Theatre, Denver, Sunday, for an indefinite run.

"Crashing Through to Berlin" has spectacular elements and a patriotic appeal combined that play on the feelings of a crowd with tremendous effect. As was the case when the picture opened in New York the police reserves were required to handle the first night throng in other cities.

The picture reviews the war from its beginning to the present. As new happenings of world significance take place on the various battlefronts the films of these events are rushed across the water and added to the final episodes. Thus the spectator not only witnesses a review of the war's history, but sees actually the latest news of the present.

The picture takes up its narrative with scenes taken at the funeral of the Archduke Francis Ferdinand of Austria and his consort, whose assassination set off the spark that caused the war.

"Crashing Through to Berlin" has another appeal from the fact that it is a portrayal of actuality. There is no make believe about it. The characters shown are the flesh and blood men of history.

Film Is Kept Up to Date.

Another element of characterization is that which actually shows the fighting qualities of civilized men. It may be said that this film reveals the uprising of humanity and the transition of peaceful races into the character of valiant heroes. Men of many races are seen leaving peaceful pursuits and taking part in the struggle.

The film deals in faithful detail with the last chapter of America's part in the conflict. It is this phase of the picture that brings the spectators up standing. They see the arrival of General Pershing with his fighting vanguard of Americans overseas. They see these same men taking part in the latest drive on the Marne and later on the Somme and the Hindenburg Line.

"Crashing Through to Berlin" was compiled by Jack Cohn. It was produced by Carl Laemmle, and was purchased by Jewel Productions for distribution immediately after the first showing.

September 8 Attractions at the New York Theatres

STRAND—Wallace Reid, in a Paramount picture, "The Source," by Clarence B. Kelland, headed the program at the Strand the week of September 8. A James Montgomery Flagg comedy, "Hick Manhattan"; a Chester-Outing feature, the Official Allied War Review and the Strand Topical Review were also shown. An operatic production in silhouette of "Rigoletto" and solos by A. Goitho were on the musical program.

RIVOLI—Douglas Fairbanks, in the Artcraft picture, "He Comes Up Smiling," was the principal feature at the Rivoli. The picture is founded on a story by Charles Sherman. Majorie Daw and Frank Campeau are in the cast. The Animated Pictorial, the Official Allied War Review and a scenic completed the screen numbers. Riccardo Bonelli and Gladys Rice were the soloists.

RIALTO—Charles Ray, in "The Law of the North," a Paramount picture, directed by Irvin V. Willat, with Doris Lee in the cast, was the star at the Rialto. Ray has an entirely new character for him—a young Canadian trapper. The Rialto Animated Magazine, a scenic and a comedy were also shown. DeSere La Salle and Annie Rosner were the soloists.

EIGHTY-FIRST STREET—First half, Mae Marsh in "Money Mad"; latter half, Lillian Walker in "The Grain of Dust."

FORTY-FOURTH STREET—Griffith's "Hearts of the World."

CASINO—"Wives of Men."

BROADWAY—"For Husbands Only."

ROCHESTER'S GORDON CLOSES DOORS

Beautiful Structure Built by Boston Theatre Man Succumbs to Overbuilding of Territory

THE Gordon Theatre of Rochester has closed its doors. The management gives as the reason its inability to secure help. The Gordon for some time has only been open on Saturdays, Sundays and holidays. The Gordon was built a few years ago by Nathan Gordon, the Boston theatre magnate. It is one of the finest picture houses in the state, and has all modern equipment, from moving stairways to a huge organ. At the time it was built it was considered the last word for many years to come in the art of building theatres. It did such a rich business that it inspired many people to dream of the wealth to be made in the picture game.

George Simpson built the Regent and formed a working partnership with the Gordon, practically controlling picture first runs in Rochester. The two houses were then operated by a new corporation—the Regorson Company—although the ownership of neither house changed. Just about the time they were buying film at their own price, because film companies had to come to them for bookings, Walter Hoff Seeley came to town. He had formerly been managing editor of the Newark Evening News, and probably the newspaper business had taught him quick perception and developed his sense of perspective.

At any rate Seeley thought somebody was hogging the picture business in Rochester. He took his ideas to local capitalists and found them sympathetic, with the result that a corporation to build a theatre was formed within twenty-four hours. The total capital of a quarter of a million dollars was subscribed within the same period by a group of local financiers, headed by Thomas J. Swanton, banker. The beautiful, magnificent Piccadilly was built, and has been a lemon ever since so far as financial results were concerned.

In the first place the town was apparently not big enough for all the houses. With the Piccadilly paying high prices for film the Regent-Gordon people dug down and squandered more to shelve pictures that the Piccadilly wanted. The capitalists were glad to listen to the Regent-Gordon's suggestion that they combine. The three houses have since been operated under the direction of George Simpson, and the film market is again to a great extent dominated by him.

It was soon seen that there was but a limited field for the three modern palaces. After various plans had been tried out it was announced early this year that the Gordon would open only on Sundays, Saturdays and holidays, this in an effort to boom the Piccadilly, which has had a hard job winning the crowds. The latter difficulty is owing to the prejudice developed when Mr. Seeley started out to charge a half-dollar admission.

The Gordon is closed, and it would seem that it may stay closed for a long time to come.

BLACKTON GETS CHICAGO SHOTS.

J. Stuart Blackton returned Sunday from Chicago, where he spent the week filming special scenes for his forthcoming superfeature, "The Common Cause." In co-operation with the British-Canadian Recruiting Mission, under whose auspices he is making this new war spectacle for Vitagraph distribution, various official scenes, involving many allied officers and men in the service, as well as implements of modern warfare stationed in the Windy City, were "shot" under Commodore Blackton's supervision, these scenes to be interpolated in the main story of "The Common Cause." Jack Martin, the producer's assistant, and his camera squad preceded him to the Chicago location.

Commodore Blackton is rapidly completing this production, which he enthusiastically declares is his most ambitious and biggest production, and getting it in shape for release next month. Most of the main story has already been screened.

While in Chicago Commodore Blackton "killed two birds with one stone" by attending the second annual convention of the American Exhibitors' Association.

Faversham To Be Starred in "The Silver King"

WILLIAM FAVERSHAM, for thirty years a conspicuous figure of the American stage, has been engaged by the Famous Players-Lasky Corporation to star in the production of "The Silver King," one of the great successes of the English-speaking stage.

William Faversham.

This splendid old melodrama, by Henry Arthur Jones and Henry Herman, in itself should offer a big attraction for exhibitors, and with Mr. Faversham in the leading role, produced on an elaborate scale, the film is expected to more than prove itself worthy as a Paramount-Artcraft Special, one of the nine to be released during the new year just started.

Prominently known both as a producer and actor in the world of the spoken drama, Mr. Faversham has also appeared on the screen. He was born in Warwickshire, England, in 1868, and following the completion of his education at Essex and Hillmartin College he served for a brief period in a Warwickshire regiment in India. Returning to London he began a course of preparation for the stage under Carlotta LeClerq, and November 19, 1885, appeared as Sugden in "Retained for the Defense." After a short tour of the provinces he came to New York and appeared at the Union Square Theatre January 17, 1887, as Dick in "Pen and Ink." Later the same season he appeared with E. H. Sothern at the Lyceum in "The Highest Bidder." Following succeeding appearances in "A Sad Coquette," "She," "The Wife," "Sweet Lavender," "All the Comforts of Home," and other plays, he joined the Pitou Stock Company at the Union Square Theatre, playing in repertoire. A season with Mrs. Fiske was followed by his appearance in Bronson Howard's "Aristocracy." Then he joined Charles Frohman's Empire Stock Company, with which he was prominently identified for eight years.

Mr. Faversham made his debut as a star at the Criterion Theatre in August, 1901, as Don Caesar in "A Royal Rival." He then toured for two seasons in "The Squaw Man."

With the staging of "The Barber of New Orleans" in October, 1908, in which he enacted the title role, Mr. Faversham embarked on his producing and managerial career, and ever since then he has appeared for the most part under his own management. Production on "The Silver King" started in the Eastern studios of the company on September 12.

ENTERTAIN WOUNDED SOLDIERS.

The good work the Washington exchange managers are doing to provide comforts and amusements for the wounded and sick soldiers at the Walter Reed Hospital is attracting a great deal of attention. As they learn of what is being accomplished the local exhibitors are "getting into the game" and are coming forward with offers of admissions for the soldiers who are able to travel to the city, Lawrence Beatus, manager of Loew's Columbia Theatre, having tendered twenty-five seats a week.

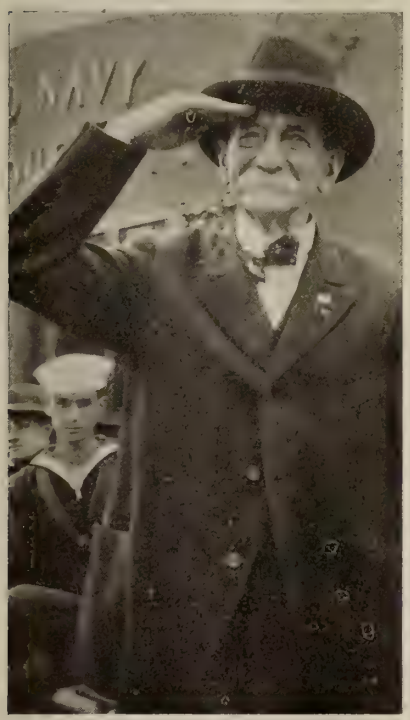
MISS YOUNG BACK AT COAST.

Clara Kimball Young and her own company are at the Sunset Studio at Los Angeles, where she will begin work on the first picture of her second Select Series, "The Road Through the Dark." Miss Young left New York Sunday afternoon. She was accompanied by Marshall Nielan, her supervising director, and Arthur Edeson, cameraman. On Monday and Tuesday Miss Young attended the annual convention of the American Exhibitor's Association at Chicago. Wednesday morning she commenced the second lap of her journey.

"Daddy" Strong a Friend of Uncle Sam's Sailors

G. D. STRONG, or "Daddy" Strong, as he is more popularly known, celebrated his seventy-sixth birthday and his twenty-second year in the moving picture business in Minneapolis on September 3.

The accompanying picture shows



"Daddy" Strong

Daddy in the act of saluting a company of passing sailors of the Dunwoody Institute in Minneapolis. Every day, rain or shine, sleet or snow, Daddy Strong has met a company of sailors marching in the vicinity of the Army and Navy Club, Tenth street and Hennepin avenue, while on his way to work at about 6 a. m. Daddy marched with Sherman to the sea, and every time he meets a body of these fine blue-clad navy boys he stiffens to attention and gives a snappy salute. His salute is always returned, and there is not one of the 800 Jackies in Minneapolis who does not know Daddy Strong by name. After this exchange of courtesies Daddy always goes promptly to the office of the Minneapolis Universal exchange, where he has had charge of the film inspection department for the past seven years.

Daddy Strong was the first man to turn a moving picture machine in Minneapolis. That was in 1896, and the machine was known as an animatograph. "Persimmons Winning the Derby Race," a seventy-five-foot film from England, was the first shown in Minneapolis, according to Daddy. Other films shown in that year ranged in length from forty to sixty feet. Daddy Strong was Barnum's original and famous bird trainer, known as "Signor Giovanni." While acting in this capacity he toured the world with the famous Tom Thumb troupe from 1866 to 1882, and was for many years after a character in Barnum's circus.

Daddy and Mrs. Strong have "adopted" three boys in the service of Uncle Sam. "We will see that they always have a good time while in the service, and we will never let them have a chance to get lonesome," he said.

Baltimore's Peabody Taken by Parkway Company Chain

THE Peabody Theatre, 11 East North avenue, which for some years has been owned by S. M. Buckman, has now been taken over by the Parkway Theatre Company and will make the fifth link in the chain of theatres operated by this company in Baltimore. Bernard Depkin, Jr., the supervising manager of the Parkway interests, will have charge of this playhouse in addition to his present duties. Mr. Depkin is one of those live-wire managers who thrive on plenty of work.

The Peabody has been greatly renovated and remodeled. The interior has been made a delight to the eye, with soft gray, old ivory and old rose predominating. The pilasters are in old ivory, while the panels have been done in gray. Simple scroll works ornament the tops of the panels, and these, with the pilaster tops of Corinthian design, are trimmed in old ivory and gold. The wainscoting has been finished in old rose, while the carpets and damask at the exits are of the deep old rose color. New seats have been installed. The lighting system has been entirely changed, and the inverted bowls, located one on each of the fourteen pilasters, throw a rich, soft glow over the entire auditorium. The ceiling is heavily beamed. The exterior will soon be completed.

Harry W. Webb is president of the Parkway Theatre Company, and he has done much to make the moving picture entertainments be recognized as an art in itself. The Peabody opened to the public on Thursday, September 5, with Nazimova in "Toys of Fate."

The Parkway Theatre Company circuit now includes the Parkway, 3-9 West North avenue; the Strand, 404-6 North Howard street; the Wizard, 30 West Lexington street; the McHenry, 1030-2 Light street, and the Peabody, 11 East North avenue.

BRUNTON RETURNS TO COAST.

Robert Brunton, manager of productions at the Brunton studios, returned to Los Angeles last Thursday after a five days' stay in New York. While here Mr. Brunton closed contracts and made final arrangements for the production of Lillian Walker and Kitty Gordon pictures in his studio and under his personal supervision. Negotiations are also pending with two other producers. The Lillian Walker pictures are to be distributed by the W. W. Hodkinson Corporation.

The system at the Brunton studios of giving high-class service with space and relieving the producers of all details has been so perfected, it is claimed, as to save 20 to 40 per cent. on the cost of production.

With the addition of Lillian Walker and Kitty Gordon these make nine stars working at the Brunton studios, the others being Bessie Barriscale, Louise Glaum, Frank Keenan, Helen Keller, Sessue Hayakawa, Marie Dressler and Madame Yorska.

Carl Pierce Returns from Trip

Carl H. Pierce, special representative for Paramount and Artcraft Pictures, now on two weeks' vacation, has been continuously on the road in the interests of the exhibitors since December 23, 1917. Mr. Pierce's itinerary included Philadelphia, Columbus, Cincinnati, Dayton, Indianapolis, Chicago, Milwaukee, Minneapolis, Omaha, Kansas City, Sioux City, Des Moines, St. Louis, Flagstaff, Williams, Fresno, San Francisco, Oakland, Portland (Ore.), Seattle, Tacoma, Victoria (B. C.), Vancouver, Detroit, Rochester, Toronto, Ottawa, Montreal, Quebec and intervening cities.

Speaking of his experiences with exhibitors and of general business conditions in the industry, Mr. Pierce said: "In general, we are following in the footsteps of the countries who preceded us in the war. Our film conditions are changing just as they did in Canada. Exhibitors will tell you that their business has changed radically—yet the more progressive of them will acknowledge that they are doing more business than ever before. Some exhibitors are breaking their previous house records. In Canada general business conditions are good. The exhibitor, despite his heavy taxes, is making money, and money, especially with the workers, was never so plentiful. One noticeable condition is the manner in which pictures are regarded by the Government and by the people as a war essential, it being

Carl H. Pierce.

conceded generally that the morale of the community—which is largely maintained by the screen—is necessary in the winning of the war."

FOX BUYS SIX SIMPLEXES.

The Fox Film Corporation has bought six Simplex projectors from the Precision Machine Company, Inc., 317 East thirty-fourth street, New York, for installation in the American Theatre, Clinton avenue, Newark, N. J.; the Liberty Theatre, 1123 Elizabeth avenue, Elizabeth, N. J., and the Folly Theatre, Graham avenue and Debevoise street, Brooklyn.

This order makes forty Simplex machines bought by the Fox Corporation for its offices, laboratories and theatres on the Atlantic coast.

SHIPPING CLERKS ARE NOW ESSENTIAL

Washington Exchange Managers' Association Secures Important Decision from Department

THROUGH the efforts of the Washington Exchange Managers' Association shipping clerks in exchanges have been classed as engaged in essential occupation by the provost marshal general. Early in July the provost marshal general's office issued an order that the section of the selective service regulations defining as non-essential persons engaged in and in connection with amusements should be amended so as to include managers, musicians and skilled persons who are necessary to such entertainments.

Local boards in Washington apparently understood the exceptions to include only persons actually connected with the theatres, for one of the boards called a shipping clerk of one of the exchanges to give reasons why he was not engaged in an essential occupation.

The Exchange Managers' Association immediately appointed a special committee to take the matter up and secure a favorable decision, and the committee conferred with the chairman of the board, explaining the reason why shipping clerks should be considered essential. It was impossible to employ women for this work, declared the motion picture men, for a number of reasons, one being that the large shipments of films would be too heavy for them to handle. Another principal reason was that the fire regulations require that films be stored in fire-proof vaults and that the doors of such vaults must at all times be kept closed. As a result the air within the vaults is always heavy with ether fumes, which might have a harmful effect upon women.

Women Would Require Much Training.

A number of other reasons, such as experience, ability and knowledge of freight and express rates and routes, are essential in this work, and it would be impossible to supplant the experienced men now employed with women without first putting them through a regular course of instruction.

While the chairman of the draft board before which the case properly came was favorably impressed with the film men's side of the case, he suggested that the committee see some member of the provost marshal general's office in order to secure a ruling which could be used uniformly throughout the country wherever similar cases might arise. Accordingly the film men held a conference with Lieutenant Martindale, in charge of such matters for the provost marshal general, who informed them that a telegram had been sent out to all draft boards, instructing them to include shipping and receiving clerks with others engaged in necessary work.

Shipping Clerk Is Released.

Armed with this information and with copies of previous instructions sent out regarding men engaged in work connected with the presentation of theatricals or motion picture performances the committee again met the chairman of the local board, and, putting their data before him, were successful in having the shipping clerk released.

As a result of their work local exchangemen have secured for their colleagues all over the country a basis on which to adjust any such cases that might arise in their territory. It is believed that had they not secured a ruling to be sent to all draft boards a large number of the boards would have held shipping and receiving clerks to be non-essential owing to their inability to realize that the exchanges are one of the important links in the chain that connects the producer with the exhibitor.

The committee which was appointed by the association to handle the case was composed of Sidney B. Lust, of Super-Films Attractions, Inc.; Oscar Morgan, manager of the local exchange of the Famous Players; Robert B. Smeltzer, manager of the World Film Corporation's local office, and Clarence L. Linz, Washington representative of the Moving Picture World.

Frank Duffy Appointed Representative of Brunet

FRANK DUFFY, for several years with Pathe, has been appointed general manager's representative by Paul Brunet, vice-president and general manager. The appointment comes as the reward for faithful and efficient service, which began when Duffy first came with Pathe as traveling auditor and which has been continued through other and more responsible positions. The position was created through the need which Mr. Brunet felt to be kept in constant touch with conditions throughout the country. Mr.

Frank Duffy.

Duffy will also examine each exchange thoroughly to see if it is operating at its highest efficiency.

Mr. Duffy is a New York man, and gained his first business experience as assistant chief accountant of a large coal company in Boston. Later he became representative to the general manager. Then he became connected with the Chicago house of Price, Waterhouse & Company, and later was transferred to their New York office. Among the large establishments whose books he examined was Pathe Exchange. Thus he secured his opening with Pathe. As traveling auditor he visited the following Pathe exchanges: Chicago, San Francisco, Los Angeles, Seattle, Butte, Denver, Salt Lake, Omaha and Des Moines. His work was so satisfactory that he was promoted to assistant to the business manager. Later he became assistant sales manager.

Mr. Duffy knows the motion picture business in its distributing end very thoroughly, from both the branch office and home office angles. He has already left New York on an extended trip.

Al Jennings in New Film Seeks to Show Real Bandit

THE first of the Al Jennings outlaw films, "The Lady of the Dugout," is ready for distribution through the Ernest Shipman exchanges. The story of the film deals with the early life of Al and Frank Jennings, and each of the brothers has leading parts in the feature.

"I don't know how the public will like the pictures," says Al Jennings, in speaking of his venture. "It is not like any western movies they have seen, but if it is a success it will revolutionize the western stories; it will put real banditry in them, and real banditry is not like anything in that line now being done in the films. We do not jump over our horses in any scene, and we don't cover our faces with bandana handkerchiefs, or go around with six shooters sticking out all over us. There is shooting, plenty of it, but it is the kind of shooting and gunplay indulged in by men who have actually handled guns in actual holdups. 'The Lady of the Dugout' is not a story based on experiences, it is the experience itself, and if there is an element of religion in the banditry of the screen as we interpret it, it is not idle sentimentality on our part, it is just that we want to show what is in the hearts of men—facts we ought to know if experience counts for anything."

The history of the Jennings boys is well known. They operated as bandits in the southwest for a number of years, but afterward became useful citizens of the best type.

The people of Oklahoma think so well of Al Jennings that they came very near making him governor of their state four years ago. He is now a lecturer and evangelist connected with the Baptist Church, and his brother Frank is an attorney.

CANNOCK GETTING OVER REST.

Frank B. Cannock, secretary of the Simplex Company, 317 East 34th Street, New York, N. Y., has just returned from a ten-day fishing trip at Silver Lake, near Akron, Ohio.

This vacation was the result of a much needed rest which Mr. Cannock had promised himself as a relief to the close attention to mechanical problems connected with the manufacture of Simplex Projectors, which had kept him confined to business for a period covering many months.

Factions Get Together in Chicago

(Continued from Page 1695.)

Motion Picture Exhibitors' League of America is dead, that the American Exhibitors' Association is dead, that if an exhibitor wants to be a member of any organization, there is only one, and that is an organization which is a part and parcel of the National Association, as outlined by Mr. Brady yesterday." This was greeted with applause.

Hart an Interesting Speaker.

The next speaker introduced was Charles S. Hart, of the Division of Films, Washington, and his address was the most interesting of the session. He said in part:

"Gentlemen of the fifth estate: I bring you greetings from Mr. Creel. (Applause). I like the word fifth estate in reference to the motion picture industry. In this time of strife when the written words are contradicted by one newspaper against another, we are beginning to depend on the motion picture more and more as a means of getting across the right story in a good way.

"The Germans have utilized the motion picture to a great extent in spreading German propaganda. They have used the motion picture to influence people to believe in German rule. We have got to combat that, and it is up to the motion picture industry, it is up to you men, to assist the Government in every way possible to make this possible in other countries.

"In every battle of history we always find the turning point, and we always find among historians certain divergence of opinion as to what was the turning point in a war, but all these opinions resulted in no conclusive proof as to why the battle tide turned one way or the other. But I will show you, gentlemen, and you will show the people of America on your screen within the next two months, that the battle of Chateau-Thierry, in which our boys moved forward, shelling towns and capturing villages, was the turning point in this great world war. Motion pictures are recording these historic battles and the things that happen over there.

"I want to bring one point up to you exhibitors of America. I think we have a great obligation facing us in taking care of the returned soldiers. I have talked with a number of you about it—it is my hobby. We have experienced in the history of this country, as after the Civil War, misplaced charity and admiration for those men who have been wounded, instead of making a place for them and giving them some useful occupation. Because of gratitude and admiration they have been given money. Every man who comes back wants to retain his own self-respect and he can do so only by securing employment.

Give Employment to Soldiers.

"Each of you can appoint yourself a committee of one in your city to help

H. Trinz, Vice-President.

these boys when they get back. A boy who has been disabled could be made a ticket seller, the man who lost his arm would make a good usher. I think this industry can utilize some of those boys. It is our duty and our privilege to help them."

Mosher Asks Pertinent Question.

At this point the chairman said it was in order to question Mr. Hart on any pertinent matters connected with war films, and I. M. Mosher, of Rochester, N. Y., asked if permits are issued to distributors for exclusive first runs on the official war films to the exclusion of other exhibitors.

Mr. Hart replied that it is not permissible and that his department had in writing from Pathe Exchange, Inc.

Another question put by an exhibitor was: "You asked us on the cards sent out by the Bureau of Information how much we want to pay for the Government films. Personally, I am just as willing to pay the Government as much, if not more, than the exchanges. We pay $25. You ask us how much we would be willing to pay. Do you mean what we would pay for our ordinary program? I am willing to pay as much or more to the Government as I am paying to the exchanges."

Mr. Hart replied: "That isn't necessary. That is the spirit, however, that has been shown. Our object was to get information and to see that the pictures would be put into every house at a profit. We sent out these letters to 17,000 exhibitors, saying we wanted to know from them what they can afford to pay for these pictures and asked them to name their price. We had information from the various exchange managers as to what each exhibitor in America was actually paying for a five-reel feature picture. We believe each war picture is equal to any five reel feature picture. Out of 8,000 replies received I turned something like 400, picked out at random, over to Mr. Cohen and several others, and when we checked up the prices they were absolutely 100 per cent. fair. We checked them up. I think that is a great tribute to the exhibitors of America, that we put it up to them and in no case did they take advantage of the Government."

"That is a question I thought was very important," said an exhibitor. "The National Exhibitors' Association, I believe, is handling the films. They are selling exclusive state right, they are varying their prices. They drive the exhibitor to the wall with their prices. They come up to you and say, 'If you don't take it, I'll get a better price from the fellow up the street.' If they are war pictures there should be a standard price to all."

Going to Exhibitors Direct.

"We knew there would be certain drawbacks in that method of procedure," Mr. Hart answered, "in that if we put it up to the bid basis to exchange organ-

Two of the Scenes from "Pals First," the Screen Classic Production Announced as a September Release by Metro.

izations they would handle it on the lowest percentage. But, in the meantime, we have been putting our house in order. We have a distribution manager and an assistant manager. We are going to open up and we are going to the exhibitors direct and let them have the Government pictures at the prices which they stated on the card sent to us, and the distribution of those pictures will be handled mechanically by various well-known exchange organizations, but the Government is going to do business with the exhibitors direct.

Sam Bullock, of Cleveland, then stated:

"I have a theatre of about 1,000 capacity. Formerly I made $200 a week clear profit. It's a pro-German neighborhood proper. We have lost $600 from January 1 to July 1. We are perfectly willing to stand the gaff until we knock hell out of the Kaiser. A communication comes along something like this:

"'Dear Patriot—(and God knows you can't accuse us of being anything else)—What will you pay? What is your capacity?'

"I write back: 'My capacity is so much. This is a pro-German neighborhood. Come along. I can't pay the price your agent quotes me. I could on 'Uncle Tom's Cabin,' but I'll play you any date you wish, any time, charge any price you wish, and split fifty-fifty. Don't ask me what I'll pay, well knowing that I'll lose.'"

Selznick Offers to Help.

Louis J. Selznick then took the floor and during a short speech made the following statement: "I am willing to offer an award of $250 for first, $100 for second and $50 for third to the exhibitor who will bring in the greatest number of members to your association in order to prove that I mean what I say.

"I believe that if the proper letter was written by me to the exhibitors, as a non-member of your organization, and pointing out to them the value of belonging to the organization, I think that would help. I am willing to do this at my own expense—send these letters to exhibitors who do not belong to your organization.

"I want to say also that I do know how to organize and how to make money, and if I can help you to make money I'll be glad to do so. If you want my time it is at your disposal. You'll find a lot of fellows will be displeased because I make this statement, but if I find I am going ahead I'm going whether they like it or not."

Election of A. E. A. Directors.

At a meeting of the executive board of the A. E. A., held Wednesday night in the Hotel Sherman, Samuel H. Trigger, New York; Percy Wells, Wilmington, N. C.; N. W. McGee, Detroit, and H. Trinz, Milwaukee, were elected as the four new vice presidents of the Exhibitors Branch of the National Association of the Motion Picture Industry.

At the same meeting the following were chosen on the new board of directors for the A. E. A. in the same organization:

P. W. Wells, Vice-President.

F. J. Rembusch, Shelbysville, Ind., chairman; Sam Bullock, Cleveland; I. M. Mosher, Rochester; L. H. O'Donnell, Washington, Ind.; H. B. Varner, Charlottesville, N. C.; F. H. Herrington, Pittsburgh; E. Thomas Beatty, Chicago; W. H. Linton, Little Falls, N. Y.; Byron Parks, Salt Lake City, and A. B. Momand, Oklahoma City.

THURSDAY'S SESSION.

THE Thursday meeting was opened at 2 o'clock, the main topic of discussion being the question of taxation. M. A. Choynski asked chairman Atkinson, if any authentic information was on hand regarding taxation, so that a discussion might be beneficial. Mr. Rembusch then took the floor and replied in part as follows:

"We had a meeting in Washington, D. C., last December for the purpose of taking up the tax situation. About 200 men from all over the country were there, and at that meeting we devised a plan of getting reports from exhibitors everywhere as to how the tax was affecting them. These reports were sent in to me and I worked on them for about two months and collated them, and as near as I can say from memory there were about 4,000 theatres closed through the film tax and through the admission tax, and of course also on account of the number of young men that were taken to the colors.

"That is a very serious condition, because the small theatre is the backbone of the industry. The small theatre was affected first, and no doubt you all agree that all theatres were affected very much by the war just like any other business. Now, with these facts, with reference to the conditions and to the effect of the tax, we went to New York and met the producers' committee. This producers' committee were to prepare a brief and take that brief before Congress and show that the industry could stand no further taxation without still greater damage, and Mr. Brady told me that such a brief was prepared and was taken to Washington.

Industry Confronted with Increases.

"At the present time we are confronted with this proposed increase. The film tax, as I understand it, will be increased to a percentage tax, 5 per cent. or 10 per cent. on the rentals. That is quite an item. Your admission tax will be doubled and your capacity tax will be doubled. I don't know of anything better that we can discuss this afternoon than to see if we can find some means of relieving the situation, and I think

Two Characteristic Poses of Douglas Fairbanks in the Artcraft Picture, "He Comes Up Smiling," Scheduled for Release on September 15.

every exhibitor here is interested in it to that extent that he should give his views on the matter and see if we can't find some solution of the problem."

Mr. Choynski replied: "Then I will say this, that the one thing that interests us more than anything else now, is the 10 per cent. film tax, the tax the patrons of the theatre are supposed to pay and up till now have paid. That we collect. There's no question about that. The seating tax we are going to pay; that has already been passed, but the thing that is going to bother us and what we would have to discuss is the 10 per cent. tax on the film rental.

"The average exhibitor in the city is paying from $250 to $350 a week film bill, and he is going to pay 10 per cent. Now, we're up against the same proposition that we were before on the 15 cent reel tax, the footage tax. They are going to eliminate that and place a 10 per cent. tax directly this time against the exchanges on the rental of film. Who is going to pay that tax? Are they going to shift it on to us? We have no means of getting it as we have the admission tax. We are going to pay $30 a week on a $300 bill.

Rental Tax Main Issue.

"Now, are the film exchanges going to collect that tax from us or are they going to bear it themselves? Are they going to put it on their bill in a raised rental or are they going to deliberately tax us? Never mind the other tax, that is a tax against the people, it is not a tax against us, it is a tax against a people that want to attend shows, and I think we make a vital and fatal mistake if we fight and forget the main issue that is affecting us.

"This tax that is assessed against the patrons of the theatre is against the people of the United States the same as every other tax, the same as the man that goes in the drug store; but what is going to affect us is the 10 per cent. tax. They might as well make us pay a portion of their income tax as to pay a part of this tax if it is assessed against them. My idea of it is that we've got to thrash that question out.

"Are they going to put that on us or are they going to bear it? Let them charge us more for film if they want to, but why should we have to pay that 10 per cent. tax?—$30 a week I will be taxed in each theatre because I pay a $300 a week film bill.

Who Will Pay It?

"I have no means of getting that. Tell me to raise my price? Why, the Government assessment now is 20 per cent. on admission and the more we raise the more we've got to pay in Government tax. That's the whole question that we should take into consideration—who will pay it?

"Now, I make a contract for the film for the coming year with the film exchange. I have signed the contracts already. Those contracts don't say anything about the war tax. Are the exchanges going to come to me now and say, 'You've got to pay 10 per cent. on this bill?' The tax isn't against me, it's against them. They are getting the money. I'd like to hear from some other men who are paying more money than I am for film. Are you going to pay tax to the film people? Never mind the admission tax, the people are going to pay that."

"I want to explain still further, with reference to our conference with the producers," Mr. Rembusch said at this point. "We took up the question of the 15 cent reel tax, and in our discussion the producers came to the conclusion that it had not been applied in an equitable manner, and for that reason it had been a disaster to the small exhibitor. For example, the small exhibitor throughout the country, who is the backbone of the industry and who carries the cost of production, is really the one who gives the reward to the producer on account of the fact that his rentals are generally all profits to the producer. He was injured more than any one because his tax was so very high as compared with the large exhibitor.

"For example, a small exhibitor with a $5 a day tax, running a $5 a day program, had a 15 to 20 per cent. addition to the cost of his program, while a man that was paying $500 a week for his program didn't miss the 75 cents or 90 cents a day.

J. Stuart Blackton.

"So, in this discussion they decided it was wrong to apply it on a footage basis of 15 cents a reel, and I want to say that the fact the exhibitors were together and made a fight at that time made quite an impression, but the exhibitors didn't continue the fight and so this tax is being paid by the exhibitor.

Ten Per Cent. Means Hardship.

"I believe that we would pay it anyhow, in the long run, because it's added to the cost of production. Whatever a film costs we have to pay in that sense, but when 10 per cent. is to be added to the cost of our programs, under the present conditions it's going to be quite a hardship to the exhibitor—a great hardship."

"Why can't you keep in mind the existence of that National Grievance Committee?" said Mr. Bullock. "There's sure to be a dividing line, but is there no buffer to come between us? We keep forgetting that we legislate year after year but don't carry out the legislation. I insist yet that while there is a dividing line the existence of that National Grievance Committee should be sufficient to settle the question satisfactorily to both sides. We can at least get together."

Mr. Rembusch replied: "I agree that this is correct, but it doesn't do any good to have a lot of committees unless something is done. These committees are formed and then the whole proposition goes to sleep. What I want to point out is this:

"I know that certain local organizations have gone to the internal revenue collector and have shown him that the producers and distributors had no right to put that 15 cent tax on and that they were profiteering at the expense of the exhibitor and that this can all be returned to the exhibitor."

Mr. Trinz, of Milwaukee, then asked: Didn't they compel you to pay this 15 cent tax last year? Didn't you protest against it, and yet they made you pay?"

"Positively," answered M. A. Choynski.

"We took that to court and were pulled out from Washington," Sam Bullock interpolated. "You know the details of it, if you want to tell it."

Cleveland Usually Sees It Through.

"Tell it, Mr. Bullock. Give us briefly the details you speak of," said Chairman Atkinson.

"As every one knows, we went after the thing at Cleveland, Ohio, and we were progressing favorably," answered Sam Bullock, "but the allied committee for some reason or other, having some better method (as they thought) in view, suggested that we proceed quietly. We simply let the matter go. We had a fair chance of getting a court record on the proposition. We are going to see it through to the finish, as we usually do in Cleveland, anyway. If it hadn't been for that we'd have got a decision on it some way or other."

"Inasmuch as he speaks of the allied committee I will say this," Mr. Rembusch began. "The allied committee, as far as the exhibitors are concerned, did everything in their power to relieve the situation. We worked very faithfully in getting these reports together, collated them, brought them to New York, held a meeting with the producers. The producers promised to get up the brief. I can show you copies I wrote to Mr. Powers and Mr. Friend at least a dozen times, asking when this brief would be prepared and when it would be presented to Congress; but no brief has been prepared nor anything done."

At this point Mr. Choynski said: "I will tell Mr. Trinz why we paid the 15-cent tax. It amounted to about $365 a year. In my case it amounted to about $900. I always took the stand that I had a contract with them to supply me film at a certain price. I protested for two or three months and did not pay the 15 cents. I got my film right away. I just said this: 'I am paying my bill under the contract I've got with you and that is all it calls for, and I think that I will fight you if you refuse to deliver that film to me if I don't pay this 15 cents.' But everybody seemed to be paying it and I didn't want to stand in the position I have always taken in being the only fellow that was fighting. As it only cost $1,000 a year I paid it, but now it's getting to a proposition where it's going to cost me $4,500 a year, and if I come up and pay my film bill of $50 a day and they say, 'You owe $5 more because of the Government tax of 10 per cent. on what you're paying in,' I really think that I

will be forced to say, 'I want that film delivered to me. If you hold that film up I really think I will go into court and get a writ from the court compelling you to give me film until you are shown whether you can collect it from me or whether you'll have to pay it.'

Could Afford to Fight for $4,500.

"I could afford to hire a lawyer and fight, not just for the sake of fighting, but for the $4,500; and other exhibitors will find themselves in the same position.

"You've got a contract to show film. It calls for $100, and when you go to pay your bill they say, 'Yes, but the Government taxes us $10 on this.' They are getting an income from us which the Government is taxing at the rate of 10 per cent. and they want us to pay that tax on their income. Then they collect $110 from me. Will they pay $11 into the Government treasury? They are collecting $110 and not $100."

Mr. Rembusch again took the floor and said: "The 15-cent tax caused the film service of the small exhibitor to be increased from 10 per cent. to 20 per cent. Now in this instance at 10 per cent. it will reduce the small exhibitor's tax, but it will certainly increase the large exhibitor's tax a very great deal. Mr. Brown, of Idaho, is here. He is very much interested in the tax situation. I'd like to have him talk on it."

Herman J. Brown, of Boise, Idaho, replied: "Of course, there are the non-cancellable contracts. That means the producer can't cancel a contract he's made with you. If you can simply make him stand pat on those very well drawn contracts—they are very iron-clad—you can just stand pat and make the producer pay the tax. It will mean about $6,000 a year to me, and I can afford to spend $3,000 a year to a lawyer to get my rights in the matter."

"You mean if a film company would attempt to put this tax on you you'd say, 'You're abrogating your contract'?" asked Mr. Rembusch.

"I've got so many non-cancellable contracts—about $30,000 worth—I don't think such a course of action would be fair. The producer can't pay that tax. When the 15-cent reel tax came up I figured it out before I called my organization of the state of Idaho together on it, and I figured it was just a tenth as much as it is. I figured instead of $7.50 a reel it was 75 cents. I was in favor of paying it just to be reasonable. The producer can't make enough profit with the 10 per cent. tax.

Admission Tax Concerns Brown.

"On the other hand, if the producer pays that 10 per cent. tax it will put these non-cancellable contract people out of business, so the exhibitor will have to pay it or have to do a thing that isn't any better than what the producers usually do to us. But the thing that I am interested in is the 20 per cent. tax on admissions, which is not 20 per cent. On a 15-cent admission you will pay a 4 cent tax. It is 2 cents now and they are going to double it. If you pay 4 cents on a 15-cent admission you are paying over 26 per cent.

"Now in putting this tax over you're dealing with a department of the United States Government which has never been very fair with us. They mean to be fair, absolutely, but their conception of the business and the attitude in which they approach it invariably leads them wrong. In this way: They, Mr. Kitchin's committee, from which all regulations issue, have got this luxury idea very firmly imbedded in their minds. They don't intend to hurt us, but they are going to hurt us.

"They start out by putting us in the class of luxuries; but our business is not a luxury. Strange as it may seem I find exchange managers who seem to think we are less essential than a box of chocolate creams. I have asked the question, 'Do you think a man selling chocolate creams is more essential than the moving picture business?' 'Oh, yes,' they have replied.

"In other words, they seem to think that anything which feeds the body is an essential, and anything that pertains in any way to the brain is non-essential. Apparently nobody in the film exchange business expects us to have brains.

"Congress is dodging the film question in this way: They are classing us as a luxury. If we could get off as a luxury we'd be all right, but that isn't all. They class a diamond brooch as a

William Wright.

luxury. If a diamond brooch sells at $1,500 it has a tax placed on it of $15, but $1,500 worth of film would be taxed 20 per cent. under the new tax, so that evidently we are something that's just about twice as non-essential as a diamond brooch, which is owned by one person, enjoyed by one person, worn by one person, whereas the moving picture is enjoyed by thousands of people.

Government Conception Wrong.

"The conception is wrong; the intention is good. The presentation of the matter to the Government has been exceedingly poor. Here is one of the great troubles, and that is one reason why I came here. One of the great troubles with the whole matter is the way it is handled in Congress. I have noticed that the personnel of the committees appointed by the National Association is dominated about four to one by producers. You don't have any exhibitors going down there.

"It would be better by far if we had had five exhibitors down there and not all those producers. I have said to Mr. Brady himself, 'No producer has ever presented our case right or intelligently in Washington.' They go down there and allow this misapprehension to exist. I read the discussion of Mr. Kitchin on this subject. He was perfectly open-minded, and he was left with the impression that he was doing a very just thing. They all stood there, and after he had finished talking they walked away. He said, 'Gentlemen, the public pays the tax.' That is a misconception. There's no tax in the world levied like that.

"My receipts this year were just as good as last year, and the answer to it is this: The business in the bulk of locations has expanded. There's a war profit which affects our business like any other business. That war profit in our business is taken care of in the 10 per cent. tax. Bear this in mind: That when the war profit stage passes there's going to be a war reaction some day. If you've got a 20 per cent. tax on you it's going to break you. What comes up will come down. It's going to come down, and that's all there is to it. That 20 per cent. tax is a very vital thing in the near future. The day will come when prices will lessen. There's going to be a lessening of prices, and you can't lessen your price because it contains a solid element and can't be reduced, and when that element gets to be 20 per cent. the whole industry is going to be in danger."

Beatty Takes Up Reel Tax.

"When the 15-cent reel tax was imposed by the manufacturers in Chicago I fought it vigorously," said E. H. Beatty of Chicago. "My objection to the 15-cent tax is that it absolutely takes it outside competition. There was no chance for me to go to another fellow and say, 'I'll give you 10 cents a reel.' I hold that the 20 per cent. should be absorbed by the manufacturer and that he should come to me and ask me for higher rentals, and if I don't see fit to pay them he should go to my competitor and at least give us a chance to trade.

"I think that this convention should draw up a resolution of protest against the 20 per cent. tax being paid by the exhibitor and also a protest against the 10 per cent. increase on rentals and the 20 per cent. on admission. I think we should draw up a resolution and send it to Mr. Brady, protesting against this taxation."

Great applause followed Mr. Beatty's speech.

Mr. Brown suggested that the wire be sent to the Senate finance committee, and Chairman Atkinson suggested the coupling of a request with such a telegram to the effect that in dealing with taxation the representatives of the Government should deal with exhibitors.

Mr. Rembusch suggested sending the following telegram to Mr. Brady at New York:

"It is the consensus of opinion of the exhibitors in national convention assembled here that further taxation will be ruinous to the exhibition of motion pictures. The maximum that we can pay will be 10 per cent. admission tax. Allow the present capacity tax to remain and the film reel tax be paid by the exchanges and not added to invoices, but added to usual overhead."

Bullock Calls for Facts.

Mr. Bullock objected to the placing on Mr. Brady's shoulders the burden of the taxation matter without providing him with facts as to why exhibitors should not pay additional taxes.

"The facts are so easily gathered that it is a disgrace upon our exhibiting branch of the business to think that we

have not yet provided the United States Government with facts showing conditions prevailing in the theatres of the country," he said. "It can be done in less than one week. We proved it. We can prove our case to the Government in the city of Cleveland. Very fortunately a condition arose there a few weeks ago. The boys didn't seem to be able to see any light ahead, and it was necessary to prove a certain contention that certain condtions existed. We gathered the statistics, and I am willing to bet all I'm worth—I won't be worth anything if this war keeps on much longer—that if you will follow the plan we adopted in Cleveland Mr. Brady and the exhibitors' committee can lay before the proper legislative committee the reason why we should not be taxed any further."

The telegram was sent Mr. Brady after a motion to that effect was unanimously carried by the convention.

Edgar Lewis, the well-known independent producer, was then called on by the chair to address the meeting. He responded in a most entertaining manner by giving a sketch of his career in the business. This is so lengthy that space forbids doing it proper justice in this convention report, but it is so good, in a readable and amusing way, that it may be run in full in a later issue.

A vote of thanks to Mr. Lewis was given amid great applause, after which adjournment was made until Friday afternoon.

FRIDAY'S SESSION.

The closing session of the second (and last) convention of the American Exhibitors' Association was opened at 2 o'clock Friday, September 6. A worthy tribute was paid Frank J. Rembusch at the outset, for his efforts in bringing about the gathering of exhibitors and prominent men in the industry, when W. W. Watts, of Springfield, Ill., moved a rising vote of thanks.

Mr. Rembusch, in acknowledging the honor, associated with himself J. M. Mosher, of Buffalo, whom he declared equally worthy of thanks of the organization. There were others also who could fairly claim a similar distinction, he said. He then moved that a rising vote of thanks be given to the officers and recommended that the organization go on record in appreciating the work of Louis H. Frank and the efforts of all others who helped in the activities of the organization during the past year. A rising vote of thanks was given accordingly.

Ralph O. Proctor, district manager of the Middle West for Pathe, then was introduced by the chairman and made a neat speech, in which he referred to the number of prominent exhibitors in attendance, greater in number than he had ever seen at preceding conventions.

Chairman Atkinson, who had been complimented and thanked by Mr. Rembusch for his felicitous service, expressed his sincere appreciation. He was satisfied with everything that had been done during the convention and believes that "when another year rolls round, the exhibitors throughout the country will realize that there is an opportunity now to get together on local, state and national issues."

J. W. Mosher then asked that those assembled pass upon the following members who had been selected for official positions:

Chairman of the Executive committee, Frank J. Rembusch; secretary, Louis H. Frank; first vice president, Percy Wells; second vice president, Samuel Trigger; third vice president, Dean McGee; fourth vice president, H. Trinz.

Directors, Byron Parks, Samuel Bullock, A. B. Momand, Fred J. Herrington, E. Thomas Beatty, W. H. Linton, I. W. Mosher.

Committee on Constitution, Frank J. Rembusch, Samuel Bullock, I. W. Mosher.

M. Heinrich, of Milwaukee, moved that the members assembled ratify the names as mentioned. The motion was seconded and carried.

Mosher Gives Details.

Mr. Mosher then said: "I will go a little further into detail. The new organization will be incorporated in Illinois. The papers are now being prepared to that end. The questions which came to us were largely questions that required very careful consideration, such as the matter of the voting representation, and we have gone as far as this, that no proxies shall be voted at a convention and that the interest of every state will be safeguarded by permitting no auxiliary or extra votes beyond the basic vote of five per state, unless the representative or his alternate is there in person. That, I think, will meet with the approval of everybody who has ever attended conventions of this character and is an absolute safeguard to our interests. You can all see what the effect of that limitation of voting will be. It will prevent a large attendance, because the delegates will be as formerly, one to twenty-five exhibitors, and as many can be sent as the state is legally entitled to send.

"We are taking the constitution piece by piece up and article by article and we, of course, will have to compromise more or less, but we have made our stand on the articles that I have just mentioned and they have been agreed to by the other side. The other questions are merely details and will be arranged we trust to your satisfaction. Due notice will be given you when the constitution is ready for acceptance."

Mr. Rembusch's motion, that the meeting endorse the showing of the World Film of "America's Answer," the official war picture, was carried unanimously.

Reduction in Insurance Premiums.

In answer to a query made by E. H. Beatty, Mr. Mosher took the floor and said:

"At the joint meeting Tuesday night, when discussions were made pro and con, regarding the A. E. A. and the M. P. E. L. of A., we were asked what we had done for the exhibitors during the past year, and we were not prepared to answer. But one of the things that had been prepared for this meeting and was to be presented to the A. E. A. was the question of insurance, which you have heard from Mr. Crittenberger. That plan had been adopted and by vote of the board of directors it was accepted by the national body. I don't know that I need to go into details with regard to the plan itself, but we want to extend it a little to a bonding proposition as well as insurance, and every member of the allied associations or the national industry now, can become a beneficiary under those insurance plans. The insurance on theatres will be guaranteed you at 25 per cent. less than your regular rates and an insurance bond for advance deposits can and will be issued to any small exhibitor along the plan

Scene from "The White Lie" (Paralta). Scene from "Prisoners of the Pines" (Hampton).

Two Productions to Be Distributed by W. W. Hodkinson Corporation.

outlined, whereby he can dispense with the deposit system.

"There, gentlemen, we think we have the solution of the deposit trouble. This bonding company guaranteed a faithful performance of the exhibitor's contract. Don't forget that. That has been the source of prolific trouble. Certain exhibitors,—everybody knows it, and that is a weakness in our industry today and always has been, failed to meet their proper obligations. If any member of the new association wishes to be insured and bonded under this plan he can do so. But it carries with it, as an essential part of the contract, a faithful performance of his share of the duties; for every man who fails to pay his bill, the man who does pay it assumes an unequal share of what must be paid. This delinquency on the part of some is the very thing that will militate against the success of the plan

"This plan is such that an exhibitor is not obliged to take it," said Mr. Rembusch, "but every exhibitor would take it, without doubt, after it is explained to him. It was to be the means of assisting us to get members during the coming year, because the insurance people were going to solicit and get our membership without any cost to the Association. So you see, we were on the fair road to getting our organization into splendid shape.

Convention Accepts Bonding Contract.

"The form of contract is under the heading of the American Exhibitors' Association. We have worked for several months on this, so that we absolutely know that there would be no excuse for any producer to accept this contract in lieu of an advance deposit. This bond would take away the advance deposit system and prevent the juggling of the film market, which the advance deposit system caused.

"I would, therefore, move you that this convention accept the proposition of bonding insurance, as outlined in these contracts and proposed by Mr. Crittenberger at this convention."

The motion was seconded and carried unanimously.

Chairman Atkinson, at this time, requested Mr. Mosher to take the chair so that he might address the convention. He said:

"I want to be very frank in the things that I have to state. The disappointment to myself, personally, at the fewness of our numbers has been very great, but I think one of the principal reasons is that the majority of the exhibitors in Chicago are suspicious of any moves that might be made in any direction at this time; because, for a long time, the exhibitors in this part of the country have suffered as a result of ambitious people playing politics, who are themselves unscrupulous, so far as the average exhibitor is concerned.

"I want to tell you that I am delighted beyond measure because Mr. Brady came here; that I have advocated for a long time, there should be some form of exhibitor organization connected with the other branches of the industry.

Atkinson Joins New Movement.

"I want to state this: I am perfectly willing to throw in my lot with the new movement, regardless of personalities and regardless of the fact that some of the men connected with that movement are more interested in other branches of the industry than they are in the exhibiting end. I want to ask you to do this: to get every exhibitor you can to join the new organization and to discourage any connection with any other organization. Let us be one and let us work together for a year and if these men accomplish anything for us in the year I will be the first man to get behind them and say, well done. If they do not accomplish something for the exhibitors at the end of a year, then the fact of our amalgamation will mean that we shall recognize it and we shall demand that men take their places, who will work along right lines.

"I want to be perfectly frank about this: The question of proxies has been raised and my understanding is (I am not a politician and I am not very active) that under the laws of the State of Illinois proxies can be used—and we know they have been used, and unless you gentlemen are going to stand firmly upon that proposition, and unless you are going to recognize nobody except they belong to the local, the state or the national organization, making us one, this entire movement is going to lose its effectiveness."

Mr. Mosher then said: "I would like to put a motion to you. You have previously indorsed the action of your committee as regards the new organization and at the suggestion of certain gentlemen it was to be incorporated in Illinois.

To Incorporate in New York.

"I wish to withdraw that part of the suggestion, so far as the incorporation in the State of Illinois is concerned. We do not propose to permit proxies to be used, and if we have to go outside of the State of Illinois to do it, we will do so. I wish to move a reconsideration of that clause which pertains to the ratification of the committee's actions in so far as it related to the incorporation in Illinois, and substitute for it some other state to be left at the discretion of the executive board."

Mr. Zahler seconded the motion, adding: "Politics have been played too much and that has been the trouble in the city of Chicago."

After further suggestions Sam Bullock's motion that the matter be left in the hands of the executive board and that the organization be incorporated under the laws of New York state, was carried.

A motion for adjournment being in order, Mr. Rembusch, as the last word, desired to say, that "the reason we fought for amalgamation, and did amalgamate, was because we thought it would help the boys over there."

"America" was then sung, and the convention was adjourned until next year, at St. Louis.

BALL CLOSES WEEK'S PROGRAM.

As a grand finale to the week's convention a ball was held in the large ballroom of the Hotel Sherman. It was announced by the management that a number of motion picture stars would be in attendance to mingle with the six hundred guests in attendance. Miss Lillian Walker and Dolores Casinelli were the only ones who put in an appearance. J. Stuart Blackton was requested to introduce the players.

Dancing was preceded by a concert by the Great Lakes Naval Band of sixteen pieces, led by Paymaster Doyle and Chief Yeoman Mason.

On Saturday noon Miss Walker was entertained at luncheon by the Hamilton Club, which is the largest organization of business men in the City of Chicago.

JUST WHO WAS PRESENT.

Those in attendance at the convention were: J. H. Silliman, Milwaukee; Henry VonMeeteren, Chicago; A. H. Blank, Des Moines; Joseph G. Rhode, Kenosha; H. Trinz, Milwaukee; L. W. Brophy, Muskogee, Okla.; Hector M. Pasmezoglu, St. Louis; Dee Robinson, Peoria; R. F. Wetzel, Winimac, Ind.; F. R. Beitman, Indianapolis; George A. Bleich, Owensboro, Ky.; R. C. Wheelen, Milwaukee; L. H. O'Donnell, Washington, Ind.; Thomas Johnson, Chicago; Paul Grant, New York; Sam Atkinson, Evanston, Ill.; H. L. Flory, Eaton, Ohio; Alfred S. Black, Rockland, Me.; Ernest Horstmann, Wakefield, Mass.; Louis F. Blumenthal, Jersey City; Peter J. Schaefer, Chicago; Miss Baxter, Indianapolis; John Brennan, Detroit; I. M. Mosher, Rochester; H. N. Arnold, Colfax, Ill.; C. J. Meuller, Rock Island, Ill.; W. W. Watts, Springfield, Ill.; M. W. McGee, Detroit.

B. Van Borssum, Terre Haute, Ind.; Harry W. Cress, Piqua, Ohio; Fred Desberg, Cleveland; Sam Bullock, Cleveland; Herman J. Brown, Boise, Idaho; Chris G. Behrens, Davenport, Ia.; Joseph J. Schwartz, Milwaukee; Max Hyman, Chicago; Leo D. Landan, Milwaukee; Nathan Dox, Sioux City; Frank J. Rembusch, Shelbyville; Harry Lindner, Chicago; Byron Parks, Murray, Utah; William M. Patch, Pittsburgh; Geo. H. Hines, South Bend, Ind.; M. A. Choynski, Chicago; E. T. Hall, Chicago; Guy Faul, Winchester, Ill.; J. W. Weenig, Cincinnati; Alfred Bartlett, Milwaukee; L. V. Stephens, St. Louis; Charles H. Ryan, Chicago; W. C. Quimby, Ft. Wayne; Edgar Lewis, New York; Louis J. Selznick, New York; J. L. Friedman, Chicago; William A. Brady, New York; J. Stuart Blackton, New York; E. B. Waldron, Chicago.

Edward Van Harlingen, Chicago; Fred J. Beecroft, New York; William Wright, New York; Grace Johnson, St. Louis; Luello O. Parsons, New York; Henry Ellman, Chicago; H. A. Brink, Grand Rapids; Harry Rapf, New York; Chas. C. Pyle, Chicago; Beatrice Barrett, Chicago; David K. Niles, Washington, D. C.; A. Alperstein, New York; Charles C. Pettijohn, New York; Flossie A. Jones, Waukesha, Wis.; John Manheimer, Brooklyn; William J. Clark, Grand Rapids, Mich.; Fred Bennett, Chicago; F. C. Quimby, New York; Louis M. Noto, Chicago; Don J. Bell, Chicago; W. S. Wesslings, Cincinnati; Dale J. Crittenberger, Indianapolis; W. E. Shallanberger, New York; W. Hight, Chicago; George S. Anderson, Chicago; Sam Spedon, New York; Milton Simon, Chicago; Earl Gulick, New York.

William A. Johnston, New York; C. W. Bunn, Chicago; Watterson R. Rothacker, Chicago; Sidney Reynolds, New York; I. Lesserman Chicago; Fred Hall, Boston; L. E. Gimbel, Chicago; Si. Greiver, New York; Alfred Hamburger, Chicago; Charles S. Hart, Washington, D. C., R. O. Proctor, Chicago; J. W. Martin, Brooklyn; Milton Goldsmith, New York; Chas. F. Hatfield, St. Louis; Metalite Sign System, Chicago; Kitty Gordon, New York; Blanche Sweet, New York; Herbert Rawlinson, Los Angeles; Matt Moore, New York; Jack Wilson, New York; Ed. O'Donnell, New York; H. T. Hall, Chicago; W. H. Engenie, Chicago; George Bertotti, Clinton, Ind.; Hugh Metcalf, Chicago; Paul Langheinnicht, Chicago; Emil F. Ludwig, Chicago.

F. J. Fagan, Chicago; J. Ray Murray,

Chicago; W. D. Hildreth, Chicago; Sam Gold, Chicago; J. T. Flanagan, Chicago; Geo. West, Chicago; Casper Nathan, Chicago; Geo. L. Levine, Chicago; Flexlume Sign Co., Chicago; Harry M. Sublime, Chicago; Richard Murr, Chicago; J. Kamenier, Chicago; Richard J. Delly, Chicago; J. Cooper, Chicago; Adolph Powell, Chicago; John Bobeng, Chicago; Harry Hyman, Chicago; E. Thomas Beatty, Chicago; H. Lutz, Chicago; Joseph Hopp, Chicago; A. Zilligen, Chicago; A. Ostrovsky, Chicago; Arthur Lowy, Chicago; L. Blume, Chicago; Jack Williams, Chicago.

Frank Powell, New York; J. H. Davis, New York; Tom Furnis, Duluth, Minn.; Charles Ohlson, Indianapolis; John R. Freuler, New York; George Clifford, Chicago; Jack Wilson, New York; James Keogh, Chicago; John Sembler, New York; W. D. Burford, La Crosse, Wis.; Allen Hale, New York; James Quigley, Chicago; Tom Burke, New York; James Quirk, Chicago; J. D. Williams New York; Harry Warner, New York; Abe Warner, New York; H. M. Schwalbe, Philadelphia; J. W. Martin, New York; Julius Singer, New York; Louis H. Frank, Chicago; H. Trulich, Chicago; Hiram Abrams, New York; E. Mandelbaum, Cleveland; William Sievers, St. Louis; Frank Tichenor, New York; A. B. Heath, Fond du Lac, Wis.; Wm. F. Fox, New York; "Wid" Gunning, New York; Herman Rottgers, New York.

CONVENTION PARAGRAPHS.

Mr. and Mrs. Frank J. Rembusch motored from Indianapolis to Chicago to attend the A. E. A. national convention. A short distance north of LaFayette, Ind., on a rough spot in the road caused by deep ruts, the car rebounded and threw Mrs. Rembusch, who sat in the back seat, violently upward against the top of the cover, breaking one of the bones in her nose and causing a primary hemorrhage. Mr. Rembusch drove to the nearest small town, where the flow of blood was stopped and the wound dressed. Mrs. Rembusch treated the accident as a trifling incident, and was more disturbed over the accompanying discoloration of her features than by the pain. Before the convention was over, however, she was able to enjoy her stay in Chicago and escape from the seclusion of her apartments at the Hotel Sherman.

On Wednesday, September 4, at the invitation of Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company, a party of exhibitors and members of the press visited the big plant. They were escorted through the various departments and many of them were greatly interested, having never before been priviledged to see the interior of a big moving picture plant and studio in action. The various processes in the making of moving pictures, from the studio to the screen, were explained and illustrated.

Two sets were working in the studio at the time, in charge of director Jack Byrn and his assistants. The perforating, developing, printing, tinting, drying, title and assembling rooms were each visited in turn, much to the edification and pleasure of the enthusiastic sightseers.

Specimens of the Rothacker photography, developing and printing were next shown on the screen and received the hearty approval of the spectators.

The party was conveyed to and from the plant in motor busses provided by Mr. Rothacker, and everything passed off most pleasantly, as is usual and customary.

A meeting of the members of the First National Exhibition Circuit was held at the Congress Hotel Monday, Tuesday, Wednesday and Thursday of convention week. The meeting was held behind closed doors.

On Wednesday evening, September 3, Peter J. Schaefer entertained all of the out-of-town members at a dinner given in the South Shore Country Club. Among the guests were J. A. Berst, New York; Robert Lieber, Indianapolis; William Sievers, St. Louis; Louis Blumenthal, New York; Alfred Black, Rockland, Me.; Ernest H. Horstmann, Boston; Herman J. Brown, Boise, Idaho; Ed Fisher, Seattle; Hector Pasmezoglu, St. Louis; Alfred Hamburger, Chicago; A. C. Rice, Algona, Iowa; Dan W. Chamberlain, Minneapolis; Tom Furniss, Duluth; Ed. O'Donnell, New York, and Hiram Abrams, New York.

Herman J. Brown, who owns the Majestic, Strand, Isis, and Comic in Boise, Idaho, and the Majestic and Orpheum at Nampa, Idaho, was one of the exhibitors to the convention who heartily enjoyed his experience. Mr. Brown is a man with a wonderful past record and experience in the exhibition of pictures. Indeed, his "film life" always reads like a novel.

Long before he became the controller of moving picture and vaudeville entertainment in Boise and Nampa, he had gained his experience in a hard field. Since 1905, when he opened the second moving picture theatre at Port Townsend, Washington, he has had an experience sufficient for any two men in the business. His Port Townsend house was called the "Rose," and seated about three hundred people. His program in those days consisted of one reel American-made film—when he could get it—and selections from the George Kleine product of Urban-Eclipse, Cines and Gaumont and Pathe films. The program was about three reels in length and was ground off, all day long, for an admission of 10 cents.

During his first three years in the business Mr. Brown built a circuit of nine theatres in the state of Washington, the first ever established there. Then he built three theatres in Seattle about 1909, after disposing of his former interests. He stayed in that city for about a year and a-half and sold out, afterward traveling on the road with Captain Kleinschmidt's Alaskan pictures. He visited England and traveled through Canada and the United States with other big road picture shows.

Mr. Brown has been in Boise about two years and started with one house. Now he has every theatre in Boise, except one small one, and two in Nampa.

Girls in Booths an Issue in Los Angeles

MEMBERS of the Motion Picture Operators' Union in Los Angeles took a stand on September 1, on the question of employing women and girls as operators, by demanding that managers of picture and vaudeville houses sign an agreement to employ only men in booths as long as the operators work is considered an essential industry, and that no support or encouragement be given to schools intended to instruct women and girls in the operation of projection machines.

M. J. Sands, business representative of Local No. 150, Motion Picture Operators' International Union, said that while several managers of theatres held out against signing the agreement, the majority of them have agreed to abide by the demands made by the Union. In explaining the action of the Union Mr. Sands said in part:

"We have no objection to women entering the business, but we demand that they supply the same amount of experience, technical and practical knowledge demanded of men operators, and be paid not less than men operators. We know where we stand. Our action was taken after conference with Captain Charles Connell, Government mediator, and legal advices from Washington, and the industry being classed as essential, no other than a local issue is involved. Men operators must serve two years' apprenticeship. We demand that women do likewise."

Exhibitors Visiting the Rothacker Film Manufacturing Company's Plant During the Convention.

National Breaks Into Regular Production

THE National Film Corporation of America, which created the two big special features, "Tarzan of the Apes" and "The Romance of Tarzan," announces this week its entry into the field of general producers and tops its statement with the announcement that it now has under way and nearing completion its first two productions, in which Billie Rhodes and Henry B. Walthall are starred.

Billie Rhodes.

Under Isidor Bernstein's direction Billie Rhodes is finishing her first multiple reel production, "The Girl of My Dreams," from the Joseph M. Gaites play by the same name, in which Hyams and McIntyre starred on the road for five years and which enjoyed a highly prosperous season at the Criterion Theatre, New York.

This will be the first feature for Miss Rhodes, although she has been starred in several hundred polite comedy features and by reason of the immense distribution given her pictures, has developed a market well in advance of her first big production.

Henry Walthall will be seen in "And a Still Small Voice" with Bertram Bracken directing and William N. Aaronson in general authority. Louis W. Chaudet is in charge of the directorial work of the Rhodes picture, with Isidor Bernstein in general supervisory of all National productions.

Harry Reichenbach, who is Eastern representative for the National, leaves this week for France, Italy, Switzerand Great Britain on Government business, and during his absence the National affairs will be in the hands of Mrs. Hartup. Mr. Reichenbach will return early in the winter and resume his charge of the concern's affairs.

Ormi Hawley Engaged as Caruso's Leading Woman

WHEN Enrico Caruso appears in his second Artcraft picture, "Prince Cosimo," which is now in course of production at the Fifty-Sixth Street studio of the Famous Players-Lasky Corporation, he will have as his leading woman Ormi Hawley, whose beauty and talent as an actress have been more or less familiar to motion picture audiences for the past five years.

Miss Hawley is a native of Holyoke, Mass., and is a niece of former Governor Hawley of the Bay State. Possessing a fine soprano voice she was educated for the concert stage at the New England Conservatory of Music. A career on the stage was more appealing to her, however, and she spent two years in stock as leading woman, finally forsaking the spoken drama for the screen. She first appeared as a star in the Lubin production, "The Ragged Earl," and has been featured and starred by several other organizations during the past five years. Her last appearance in a Famous Players-Lasky picture was in "The Antics of Ann," in which Ann Pennington was starred.

In "Prince Cosimo," Miss Hawley has the role of a young American girl who is studying music in Rome, where she first meets the Prince, played by Caruso. There her music professor informs her finally that her voice is no good and that she had better return to America.

Caruso is making good progress in the production under the direction of Edward Jose. The scenes laid in Italy have been completed, and the company is now working in sets representing interiors in the Bohemian district of New York. During the past week three sets have been in constant use, with a minimum of interruption in sequence, so that it is expected that the actual work of filming will be finished considerably sooner than at first hoped for.

Indianapolis Exchangemen Decide to Help Each Other

WITH a view to furthering the interests of motion picture exchanges throughout Indiana by a mutual exchange of ideas an organization to be known as the Board of Motion Picture Exchange Managers has been perfected in Indianapolis by representatives of local film exchanges at a meeting at the Indianapolis Chamber of Commerce. Ten local exchanges are identified with the new organization, the officers of which are as follows:

President, J. G. Connor, of the Mutual Film Corporation; vice-president, H. M. White, of the World Film Corporation; secretary, R. G. Brusch, of the Chamber of Commerce; treasurer, Floyd Brown, of H. Lieber & Company, also representing the First National Exhibitors' Circuit.

The new organization will be to the film exchange heads, according to Mr. Connor, what the various state exhibitors' leagues and associations are to the exhibitors. Many important matters of interest to exchangemen, including the question of transportation facilities and others, will be discussed by the organization, he said. In the past the exchangemen of Indianapolis have been without any organization, and Mr. Connor is of the opinion that many benefits will be derived from the meetings.

YOU CAN'T STOP DIETZ.

Although previously rejected for military service, A. R. Dietz, formerly booker and office manager for Select Pictures Corporation's St. Louis branch, is so anxious to get in a few good wallops at the Huns that he has entered a St. Louis hospital for an operation that will qualify him for service in the United States navy. Mr. Dietz will enter the government's school for wireless telegraphy at St. Louis when he is discharged from the hospital, thereby adding one more name to Select's long list of men in the service.

Kerrigan Finishing "Three X Gordon."

"Three X Gordon," J. Warren Kerrigan's second Jesse D. Hampton production, is nearing completion. Like "Prisoners of the Pines," this story was written by Kenneth B. Clarke, and tells the story of a dissolute young man cut off by his father. The picture will be distributed by the W. W. Hodkinson Corporation through General Film exchanges.

Scenes from "By the World Forgot," a Vitagraph Blue R ibbon Feature Starring Hedda Nova and J. Frank Glandon.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Department of Agriculture Has Conservation Campaign

A VISIT from Don Carlos Ellis, who is in charge of the motion picture activities of the United States Department of Agriculture, revealed the fact that this branch of the Government is in the act of pressing a vigorous campaign in the interests of food and fuel conservation. Mr. Ellis states that the department has on hand some forty to fifty thousand feet of film bearing on the subject and has under way as much more. At the present time a cameraman is scouring the Pacific Coast for material of a suitable nature to bring home to the public a sense of its responsibility in the conservation problem, to reveal the vast resources the nation already possesses and the various means of increasing as well as conserving them.

The best method of distribution is one of the problems with which the Department of Agriculture has to deal. Distribution is now being effectively made through the state agricultural colleges and theatres throughout the country The following list of the subjects now available will doubtless be of interest to our readers: "Forest Fire Fighting," "Logging Lodgepole Pine in National Forests," "Lumbering Yellow Pine in National Forests," "Railroad Tie Manufacturing in National Forests," "Live Stock Grazing in National Forests," "Recreation and Watershed Protection in National Forests," "Work of Forests Rangers," "Work of Boys' Pig Clubs," "Co-operative Cow Testing," "Types of Horses," "Poultry Raising," "Embryology of the Egg," "Co-operative Berry Growing in the Pacific Northwest," "Cotton Cultivation, Ginning, Marketing and Manufacturing," "Wool from Sheep to Cloth," "The Strawberry Industry," "Helping the Farmers of To-morrow," "Controlling the Gipsy Moth."

Those under way but not yet completed are: "Why Eat Cottage Cheese?" "Clean Milk Production," "Game in the Wichita National Forest, Okla."; "Wheat Harvesting and Marketing and Control of Wheat Diseases," "Cattle Raising," "Hog Raising," "The Rice Industry," "Drying Food in the Home," "Meeting the Farm Labor Problem," "Insect Enemies of Live Stock," "Prize Dairy Cattle," "Scenics from National Forests."

Latest Outing-Chester.

The latest of Mutual's Outing-Chester releases is entitled "Pin-Feather Piccaninnies." It is the tenth number of this splendidly photographed series, and presents in a most attractive manner feathered songsters and various kinds of water birds with their young.

Among the birds shown are the peacock displaying a wonderful array of tail feathers, the adjutant bird, the flicker or golden robin feeding its young in the hollow of a tree, the night hawk, yellow warbler and sparrow. There are also baby pheasants getting ready to fly and the blue-jay with her young; and still more attractive are the scenes on the Gulf coast islands, where the Government has taken a hand in the preservation of the sea birds. Here are great flocks of terns, with their eggs and young strewn promiscuously about the sands. Blue herons and black skimmers are also to be seen in abundance, as well as pelicans and black water stilts. This numbe will be classed among the best of the Outing-Chesters.

Ancient Mexico in Film.

One of the Educational Films Corporation of America's Mexican series, exhibited the week of September 1st at the Rialto Theatre, reveals many of the ancient architectural treasures of that land beyond our southern border. It is entitled "Mexico, Historic and Architectural," and is of intense interest in an archaeological sense. We have before remarked that the "Mexico Today" series, to which this number belongs, is responsible for enlightening us on many points concerning Mexico and of awakening us to a realization of her importance as a land of untold treasures.

Among the relics of ancient architecture presented in the picture are the Pyramid of the Sun and the Pyramid of the Moon, portions of which have been revealed only by excavation. Then there is the great pyramid in Mexico City which is fashioned much after the same style as those previously mentioned, and which was built before the period of the Aztecs. A museum containing relics found in excavating in the vicinity of one of these ancient structures suggests that China and even Egypt may have had a hand in the art of the period.

In addition to these prehistoric edifices are shown some of the more moderately ancient types of architecture, including the National Mexican Theatre, the National Mexican Library, old houses, monuments and other structures indicative of Aztec influence in Mexico. This picture comprises at least a full reel of film.

"From Guaria to Caracas" (Pathe-Post).

In this one-reel travel number the observer is once more treated to one of the old, original mountain-touring scenics. It begins with a city on the coast of Venezuela and continues over high mountain ranges into the interior of that South American country. Some decidedly picturesque views are caught by the camera and the subject is a pleasing one of the kind.

"Bit of Japan in California" (Universal).

The Screen Magazine No. 83 contains a number of scenes taken in a Japanese section of California. A fishing village is the center of attraction. Here these people have settled themselves to follow their natural pursuits, and are seen living in much the same fashion as in distant Japan. The picture is attractive and reveals a type of western life little known to the easterner.

Greiver Has Ford Weekly.

THE Greiver Distributing Company of 51 East 42nd Street has taken over the distribution of the Ford Weekly and is finding a large demand for this class of film among the best exhibitors. A couple of reels viewed by the writer were of excellent quality and were entitled "The Employment of Cripples" and "A Lesson in Canning."

The first named is of a philanthropic nature and voices loudly the responsibility which will face the nation and especially employers of labor after the war. Scenes taken in offices and manufactories of various kinds where cripples are holding down positions with the same efficiency as the physically fit are of great interest. The subtitles of the film appeal strongly on behalf of the man or woman forced by circumstances to accept charity, suggesting that employers meet the situation half way by including among their employees cripples who are able to cover certain kinds of work.

The second gives an illuminative example of canning by the cold pack method. Excellent closeups enable the observer to comprehend just what is being done.

"Salvaging Lead from the Rifle Ranges" (Universal).

The recovering of bullets fired at targets at Camp Logan, Texas, proves an interesting part of the 88th issue of the Screen Magazine. The picture gives closeups of the "dump" and also of individual particles, and covers all work in connection with the recovery of the lead which is again converted into bullets.

"The Second Line of Defense" (Paramount-Bray).

While it is well known that women are now employed in many activities heretofore reserved for men, it is but little known that Uncle Sam conducts schools for the purpose of training members of the fair sex in lines of work more vastly important to the Government than merely running elevators or street cars. The delicate task of filling high explosive shells is in many ammunition plants entirely consigned to the hands of women. Government trained girls are now assembling motors and making the wings of our aeroplanes. Even the making of sand molds for casting engine parts and shells is now relegated to the ladies, and other tasks under the careful schooling in Governmental hands are now ably and per-

fectly accomplished by women. In the 136th release of the Paramount-Bray Pictograph will be found a number of well-photographed and interesting scenes showing what is being done for and by the women of our country in these connections.

Educational's Coal Feature Progressing.

The Educational Films Corporation's project of a big spectacle dealing with "The Romance of Coal" and the recent coal crisis is making satisfactory progress under the direction of William Parke. The release of the picture may be expected with the advent of the really cold weather, when the interest in this subject will be more than academic. While patriotic purpose of maximum fuel production and conservation is being kept prominently to the fore, the chief end of the fiction story will be to entertain.

As the project has grown in the minds of its creators, the story has been strengthened and amplified, and several notable additions have been made to the cast. Among the players now working in it are J. H. Gilmour, the noted legitimate actor, who has also been seen in several screen productions; Hugh Thompson, Peggy Adams, Stephen Grattan, L. F. Kennedy, J. J. Dunn, Tom Burrough, Fred Radcliffe, Henri Rolf Otte and others.

Director Parke decided to make the living room and conference hall interiors at the Estee Studios, New York. An interesting series of scenes just concluded shows the events that led up to the shortage of coal cars and the appointment of the Fuel Administrator by President Wilson. The main scene involving the Federal authorities will be taken in Washington in the course of the next fortnight. At soon as the studio work is completed and the big Washington scene filmed, the company will go back to West Virginia on a final trip to finish up the outdoor stuff. On the July trip, some very notable scenic effects, scenes in the interior of mines and an automobile wreck and explosion were secured.

E. W. Hammons, vice president and general manager, was in West Virginia the first week of September on business connected with the picture. While there, he arranged for the final Allegheny locations that are to be used late this month.

Many Fox Theatres Book Educationals.

For the first time in the history of the William Fox enterprises, a large group of the Fox motion picture and vaudeville theatres have booked the Educational Films Corporation scenics on a regular monthly schedule. The houses referred to are the Academy of Music, Audubon, Crotona and Star in Manhattan and the Fox Liberty Theatre at Elizabeth, N. J.

At the Academy throughout Labor Day Week, Bruce's "Following the Trail of the Cayuse" held the place of honor, immediately preceding the Annette Kellerman spectacle, "Queen of the Sea." The combination proved a pleasing one. Forests, mountain peaks and glaciers of the "Cayuse" adventure, with the rugged campers, ponies and Great Dane of the Bruce outfit, were in decided contrast with the marine effects and mythic characters of the Kellerman feature.

William Fox's Audubon ran "The Glacier National Park" the last four days of Labor Day week, and on the same dates his Crotona offered the Bruce split-reeler, "Fishing for Fish" and "The Bull Thrower." "A Trip Through the Hawaiian Islands" and "Yosemite Valley" divided the week at the Star Theatre, Lexington Avenue and 109th Street. On Sept. 2 the new Liberty Theatre, Elizabeth, N. J., was added to the ever increasing Fox chain, and the management signalized the event (as did Rothapfel at the Rivoli opening last winter) by giving patrons the celebrated Bruce-Educational scenic, "The World o' Dreams."

The above houses will henceforth book clever scenics regularly, and it is the expectation that other members of the Fox group will shortly come in.

Form Film Salesmen's Club.

With an initial roster of sixteen members there has been organized what in future is to be known as "The Reel Fellows' Club of Connecticut." The club has been sponsored for the sole purpose of creating a better feeling of good fellowship among the salesmen representing the many film producing and releasing companies in both Boston and New York.

Headquarters have been established at 131 Meadow street, where meetings are held. The officers of the club are: William Weisfeld, Pathe, chairman; Ben Morganroth, World, treasurer, and L. S. Tobias, American Feature, secretary.

Something of this nature has long been in need in the Connecticut territory.

"Heart of New York" (Paramount-Bray)

An interesting subject of philanthropic quality will be found in the 136th issue of the Pictograph in which we learn how the Federation for Child's Study look after the recreational and vocation interests of the children of New York's lower East Side. The Madison House furnishes a joyful meeting place for the children who have only the streets to play in. Here they are entertained in suitable ways, and those who have arrived at the working age are given useful occupations. The pictograph cameraman has succeeded in obtaining scenes of exceptional interest.

Official War Review, No. 9 (Pathe)

Certain features of this instalment will bring rounds of applause from an audience, notably the views of troops being transported across the Atlantic. This is one of the best set of views yet shown of this remarkable feat. Other items include views of soldiers marching on the Western front and assisting the refugees in the war stricken territory. The living flag at the close is a big feature.

Official War Review No. 10 (Pathe).

Anyone who does not already thoroughly understand the brutalities wrought by the Hun will do so after looking at this number. It goes over certain parts of France abandoned by the Hun in his retreat, picturing flaming towns, falling buildings, orchards ruthlessly cut down and every manner of devastation. A bombed hospital is pictured; also funeral services held for the nurses and wounded soldiers who were killed in it. Engineers are shown repairing roads and bridges, indicating that the work of reconstruction is already proceeding.

Alice Brady as She Appears in "The Better Half," One of Select Pictures' Star Series Releases.

Scenes from Burlingham Travel Series To Be Released by Sherry and Inter-Ocean.

BURLINGHAM FILMS ARE NOW SHOWING

Sherry Service Will Release in America Work of Explorer—Inter-Ocean Gets Foreign Rights

AFTER months of waiting on the part of the public the interesting series of films photographed by Frederick Burlingham, the traveler, mountain climber and lecturer, has found fitting channels of release on both continents. Thirty reels of film comprise the series, in which adventure and humor are leading qualities, which will be handled in America by the William L. Sherry Service, and the foreign rights will be controlled by the Inter-Ocean Film Corporation.

The first of the series, shown at the New York Strand, where they will be exhibited at intervals of two weeks, was entitled "Facing Death on the Blumisalp." It is a remarkable picture for more reasons than one. It is well photographed, carefully tinted, and contains one scene alone which many cameramen would give much to have had the opportunity of photographing. This is where, in the climb to the almost inaccessible Blumisalp, an overhanging ice cornice breaks off, crashing hundreds of feet below, leaving the startled climbers on the very edge of an abyss. Mr. Burlingham had just passed over this spot with his camera and was in the act of photographing his guides as they made the ascent behind him when the accident occurred.

Mr. Burlingham is a Baltimorean, and had been absent from his native land for fourteen years when he returned some months ago, bringing with him his large collection of scenes photographed in little known parts of Switzerland, in France and along the Mediterranean, Italy, England and Wales. A descent of 1,200 feet inside the crater of Vesuvius or the ascent of the Matterhorn, Mount Blanc, and the Jungfrau appear to be child's play to this American explorer. Not long ago a book by him, entitled "How to Become an Alpinist," was issued by a London publisher, which it is said should have been called "How to Get Killed in the Alps."

When the Police Were Slow.

"When I was in Naples after the Vesuvius film," said Mr. Burlingham, "Professor Marcali of the Royal Observatory said going down at that time was the most dangerous thing a sane man could do. He refused to sanction the expedition and even refused me a rope. The police prefect of Naples actually gave orders to prevent me going, but the Naples police are rather slow, and I heard about it only after my return to London. Besides getting the film I brought back a unique collection of photographs and highly colored crystals from the inside, which are now safe in the South Kensington Museum.

"Of course I have had some narrow escapes, and some day probably won't come back. However, I would rather finish at the bottom of a steep ice slope than die miserably in bed. The sensation of falling is extraordinary and really very interesting. I experienced this on the Jungfrau. On the steepest part, near the Rotthal Sattel, where the best alpinists use infinite caution, I was forced to unrope, set up the camera and remain alone in order to get my guides climbing in the picture.

How Burlingham Took a Slide.

"A little later, in changing a position while alone, my outside leg went into a hidden crevice, upsetting my balance and sending me careening head first down the slope. I shot down about 200 feet in a few seconds, but by a vigorous use of my ice axe I managed while falling to get right side up and gradually slowed up. My first impression was one of chagrin for my guides to see me in such a ludicrous posture and then one of disgust for having wasted precious time and having to reclimb the steep slope.

"I discovered, however, that when falling one does not have to think. The instinct of self-preservation controls automatically every action, leaving one free to think about his girl at home or anything else agreeable.

"Of course, in working on the Matterhorn or Blumisalp or nearly any of the big climbs one must unrope and work alone unless one cares to carry up extra guides, which are expensive and besides it isn't being game. The account of how we were all nearly killed on the Blumisalp by the breaking of an overhanging ice cornice is already known.

"To my mind the interest in these films lies in the fact that not one person in a million will ever see these scenes firsthand, and yet every intelligent person has a certain craving to know what it is like just under, say, the summit of the Matterhorn.

There Are Military Scenes, Too.

"Only a few of my films, however, are mountain climbing. I have used considerable ingenuity to get the necessary variety. When the Swiss general staff, for instance, asked me to get some manoeuvres of cavalry I accepted, but found even staff officers could not handle troops for the movie camera.

"Being an American with plenty of nerve I eventually told them frankly that I would have to give the orders if the pictures were to be taken properly. To my surprise they retired to their automobiles and sent the orderlies to me. I am against militarism, but ordering cavalry regiments around is some sport.

"Among the other thirty films I have are scenes taken in unknown Switzerland, where the peasants speak a patois of German words five hundred years old mixed with the language of the Romans a thousand years ago. These peasants did not know there was a war, bake bread only twice a year and eat meat several years old.

"One of my newest films is the arrival of the French and British war prisoners in Good Samaritan, Switzerland. This is filled with poignant scenes.

"In all my work I have had special facilities given me from the president of the Alpine Republic down to officials in England, Wales, France and Italy."

UNIVERSAL GETS OFFICIAL FILM.

The Universal, through its president, Carl Laemmle, has procured the exclusive rights of distribution in the United States for the official British war pictures, entitled "Fighting for Freedom." The pictures are a series of seven episodes, to be released weekly. They depict up-to-the-minute scenes of British war activities on the land, sea and in the air.

Drossner Reaches New York.

Charles Jean Drossner, author and producer of one of the most spectacular photoplays made in Europe since the outbreak of the war, "The Life of Columbus or the Discovery of America," arrived in New York on September 5.

Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Form Hen Clubs.

BECAUSE of the increasing demand made upon the draft boards for men for service, the natural supporters of the motion picture show are steadily decreasing in numbers. The man who used to bring his girl to see the pictures two or three times a week is now going to the pictures at some Liberty theatre or sees them in the Y. M. C. A. huts at the front. This being the case, it would seem to be worth while to pay especial attention to the girls they leave behind them. They will come if they are coaxed, but they may feel a little self conscious at first when they come alone. Direct a part of your advertising to them. Set aside a "service section"—flag draped—for the wearers of the service flags without men escorts. Make them feel at home, and pretty soon the girls will form the habit of coming alone or in pairs and you'll have at least half of the old business to add to what you get from those new patrons who now come to pictures to find relaxation. Work all possible angles, and work them nicely. Do not let it appear that your efforts are directed to trade-getting, but so frame your appeals as to suggest that your concern is for the girls who are left behind—then get into that frame of mind where this is really true, and you'll be the proper sort of host.

Duplicators.

The Third Street theatre, Easton, Pa., which recently turned to duplicated letters, now goes the rest of the way and uses a special sheet instead of the fine house stationery. If you use one of these devices it is well to remember that you get the best impression on cheap paper. It does not have to be too cheap to lose effect, but if you get the right stock of wood pulp you'll get a clearer print and save money at the same time. It is useless to waste good linen stock on mimeographing.

Getting a New Angle.

Given any smart subject, you can clean up with it if you work intensively. Many people cleaned up with "The Venus Model," but George J. Schade, of Sandusky, Ohio, worked it for a full clean up. He saw in it chances for special exploitation and he took those chances. Here was a well known star, an interesting picture—and a chance to make money, so he went to work. There is a summer resort near Sandusky. He had a duplicate of the swimming suit in the story made and a professional model paraded the beach in this dress, wearing a ribbon streamer lettered with the title of the play and the house name. A silver cup "donated by Mabel Normand" was put up for the best woman swimmer, limited to entrants from Erie County, and about 10,000 persons went down to the docks to witness this widely advertised contest. The cup was, of course, displayed in a jeweler's window with a large placard. The house front was dressed with cut outs of Miss Normand

The Schade Theatre, Sandusky, Showing Mabel Normand Cut-outs for "The Venus Model.

in the suit, and another cut-out was used as the centre of a display in a store window. Some managements have been inclined to hoot at the suggestion that dry goods stores will hook up with a film attraction, but can you imagine any more timely display than the bathing suits and the cut out will serve as an attractor to the store as well as the theatre? Perhaps stores will not hook up with the house, but here is a forty-foot

Hooking Up a Display of Bathing Suits with "The Venus Model" to the Profit of Both Store and Theatre.

Exhibit A to prove to the contrary. Because of the size of the reproduction the lobby display pictures do not show up here well, but a full set were used in the window in addition to two portrait poses, and the window is that of the largest department store in town. And the store took its own newspaper space to advertise the display. As a result better than good business repaid the extra investment, and the investment was not a particularly large one. If you merely run a picture theatre, you take the films and shoot them through the machine to some profit, but if you manage a house you can clean up money by doing stunt stuff. Mr. Schade has the right idea, and he is a manager.

Black Backings.

Here are two advertisements used by the Star, Portland, Oregon, for two Universal subjects. It will be noted that where there is much lettering the cut is mortised to let in type. Both drop twelve inches

Two Black Background Cuts with Mortises for the Important Type Announcements. One is Three and the Other Five Twelves.

on the page, one being three and the other five columns wide. The MacLaren display is rather striking, but it is not as effective as that for "Smashing Through," in which the picture copies the title. Both, however, take up space to good advantage and fight down anything else on the page. Many of the full-page advertisements in this paper can be worked up into good advertising art copy at small cost. Ever try it?

Ruff Stuff.

Ralph Ruffner, of the Rialto, Butte, Mont., goes to the other extreme in advertising the Allies' Official War Review. Instead of a drawn design and the usual glowing talk, he took a three tens and issued a dignified announcement with a "Notice" in 24-point Gothic and the rest in eight and ten-point. It merely recites that the Allies have combined their forces to joinly release their pictures through the Division of Film Committee on Public Information, and that they will be shown four days each week at the Rialto. Standing as it does in such contrast with the general run of Ruff stuff, it is double effective. In addition he used an eight-foot shield above the marquee, on which was lettered the name of the release and "Owned and released by the U. S. Government." A musician was engaged from an army camp

to blow a call before inserting a card carrying one of the current subjects, and the scheme worked nicely until some other sensitive patriot objected to the commandant and the soldier was withdraw, though soldiers and marines have been freely used to advertise many semi-government films. For Mary Pickford in "How Could You, Jean," he used:

Mary loved the cows,
Mary loved the chickens,
See this little photoplay,
You'll laugh to beat the dickens.

He also took "See Mary Pickford Kiss the Cow" from the Publicity Number and ran it on the screen and in the advertising. Here is some more Ruff talk:

Perhaps "the boys" can use the two little bits herewith. We keep pegging for the unusual; to slip in a surprise here and there, sort of "yuh-never-know-what-to-expect-in-this-theatre" feeling. The Rialto is using Pathe's "The House of Hate" as a filler on the three-day end of the week, and the town is groggy over "The Hooded Terror" and his pursuit of poor Pearl White. It has been customary in the past to end the various episodes with a slide announcing the continuation of the story, "next Thursday, Friday and Saturday," but on the 9th episode we side-stepped this and used the following: "Lady in Butte says she knows who "The Hooded Terror" is—that he has darned near wrecked her life several times." The usual laugh which ends each episode of these serials was doubled in this instance, for it hooked up a localism and made people wonder who the "lady" is. This slide was then followed by the regulation announcement as to the next date showing.

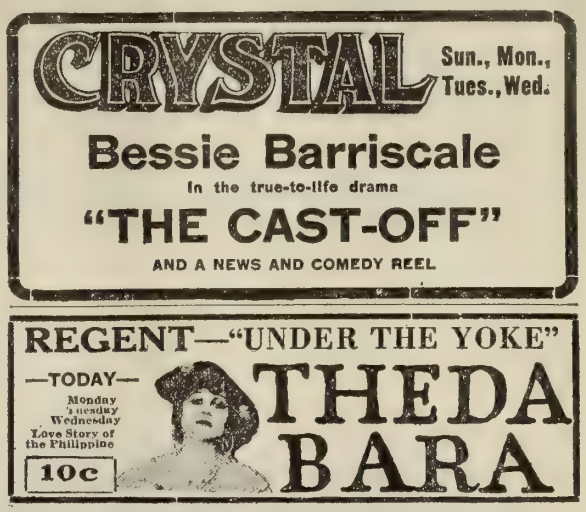
Then in this week's Saturday Evening Post is a splendid article containing a bit of verse being sung by the boys "over there." Coming, as it did, just at this time when we are doing so gloriously on the Western Front, it made splendid ammunition for the screen. We figure on keeping the screen alive with other things than just plain announcements as to coming attractions and the like, so that during the running of the slides, a patron is always on the alert, not knowing just what is coming next. Into this part of the program we inserted these two slides, one of them being the verse in question: "The same American spirit that is knocking fire out of the Boches just now is responsible for this bit of song from 'over there'": "Here comes the dough-boys with dirt behind their ears. Here comes the dough-boys; their pay is in arrears. The cavalree, artilleree, the lousy engineers, they couldn't lick the dough-boys in a hundred thousand years." Cooked up a little fife and drum tune, which the orchestra played softly, and at the end the applause nearly raised the roof. It's a sure-fire kick in an ordinarily quiet place in the show.

Ruff used to stop at writing words, but now that he is setting lyrics to music, we suppose that the next step will be a comic opera. We're willing to buy a couple of tickets to encourage real art.

Indianapolis Advertising.

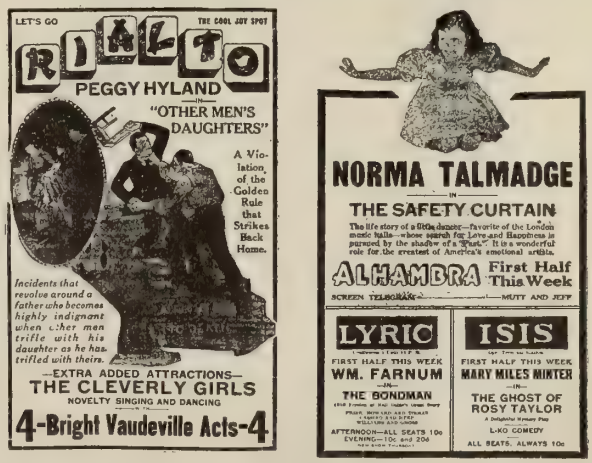
Here is a characteristic advertisement from S. Barret McCormick, of the Circle theatre, Indianapolis. The story deals with the experiences of a cub reporter, which makes the newspaper frame appropriate. Apparently a local newspaper has been used, but provided with a special heading by the artist, and the centre mortised for type, for McCormick knows that the type is far more easily read than the best of hand-lettering, and he wants the fullest effect when he pays for space. As usual the house signature works in well, that signature seems to work well anywhere. The entire layout is excellent and it will not be noticed that by the use of the allied standards he gives the war reviews a special distinction without using too much space. This is easily the most attractive display on the double page that contains most of the summer theatre advertising. It stands out above the rest, while taking no more space than the others, and even the travel pictures are invitingly presented, the "Ex-Cannibal Carnival," telling that they have petticoat police and a cannibal chief who is worried about his excess profits tax. It does not merely announce the pictures of a certain place. It makes you want to see them. Most of the space in the Indianapolis papers is a double inch and a half or two inches; about the best of these in a recent issue are reproduced here. The top display is two inches full and the bottom an inch and a half. There is very little appeal in these

A Characteristic Three Elevens for a Newspaper Story from the Circle, Indianapolis.



A Two-Inch Double Column and One-Half an Inch Smaller. Neither Carries Selling Talk.

small spaces. If the title is gotten over, the advertiser seems content, though much more might have been said in the two-inch space than that it was a true-to-life drama. The Regent even carries an underline in its inch and a half space. Three elevens seems to be a favorite large size for Indianapolis. All three large advertisements are the same drop, though one is made to carry a triple advertisements. The


LET'S GO
THE COOL JOY SPOT
RIALTO
PEGGY HYLAND
"OTHER MEN'S DAUGHTERS"
A Violation of the Golden Rule that Strikes Back Home.
Incidents that revolve around a father who becomes highly indignant when other men trifle with his daughter as he has trifled with theirs.
—EXTRA ADDED ATTRACTIONS—
THE CLEVERLY GIRLS
NOVELTY SINGING AND DANCING
4-Bright Vaudeville Acts-4
NORMA TALMADGE
THE SAFETY CURTAIN
ALHAMBRA First Half This Week
MUTT AND JEFF
LYRIC
FIRST HALF THIS WEEK
WM. FARNUM
THE BONDMAN
ISIS
FIRST HALF THIS WEEK
MARY MILES MINTER
THE GHOST OF ROSY TAYLOR

Two Three Elevens, One of Which Carries Three Houses, Held Together by Twelve Point Rule and Getting Almost as Much Attention as That for the Single House.

triple display is well held together and the attractor cut works for all three. It would be just as good an advertisement as though each had three elevens had there been some selling talk to the Lyric and Isis spaces, and this could have been done by cutting down the size of the type a trifle and making up with white spacing. Where there is a long title, as in the case of the Isis attraction, we think that to stagger the lines will give a better result than balancing. The Rialto signature is rather involved. The lettering is characteristic, but a new form of signature seems to be used each week. The Crystal seems to use "true to life" as a trade mark, for it appears in other advertisements. It is bad enough used one week, but to use it regularly is to strip it of the last vestige of appeal. It pays to take the time to dig up a good selling line, especially for a small space where but a single appeal can be made. Generally the company press stuff carries something, or a line can be taken from the Advertising Aids department. Something better than "true-to-life" can be arrived at without half trying.

The Right Idea.

"The Gold-Winner," the new Goldwyn publicity sheet, has the right idea when Editor Hunt Stromberg announces:

Exhibitors will get from the service department a new and practical exploitation plan for every Goldwyn picture released to them. Our work on these exploitation methods will start on the day the picture is begun at our Fort Lee studio and the entire plan, with everything that is a part of it, will be completed as soon as the picture itself is completed. This means that the exploitation plans and accessories will be in the offices of all

Goldwyn branches from one to three months in advance of each release and that exhibitors will receive the plans and materials from three to four weeks before the scheduled showing of the picture.

In this way, the exhibitors will have ample time to carry out the plans, which they could not do if they learned of them only a few days before the release of the production. The service department will aid exhibitors to a more profitable use of the accessories, which, in the last year, have proved much higher in quality and serviceability than the accessories of any other company.

New ideas and new effects in accessories already are being furnished and more innovations will be provided to individualize the house playing Goldwyn pictures.

The time to prepare for exploitation is as soon as the subject is known instead of hustling stuff together at the eleventh hour. If Goldwyn adheres to that policy—and we think it will—it will mean money to Goldwyn patrons.

For Kellerman.

Sooner or later Fox is going to release the new Kellerman picture. File this cut used by English's away for future use. It may suggest something for the Kellermann picture if not before then. This is four columns by 10½ inches, and it looks like a lot more on the page. This

A Four-Column Display 10½ Inches Deep That Was Used for a Vaudeville Theatre, But Which Can Be Adapted to Marine Pictures.

advertises a vaudeville house, but the idea is there for a picture. It pays to study the dramatic as well as the picture advertising, for the general idea is the same, and some of the veteran dramatic press men pull with comparatively small spaces.

Here's an Idea.

W. A. Steffes, of the Northern theatre, Minneapolis, is sending letters to all men drafted from his section of the city reading:

As you are about to leave for the U. S. A. Training Camp we wish to present to your dependent a complimentary pass good for thirty days at North Minneapolis' Leading Play House, THE NORTHERN, 404 Twentieth Avenue N.

As we are unable to learn the name and address of your dependent we are enclosing you a blank pass for you to fill in with the name and address of your dependent, also your name in full. This pass should be made to your father, mother (if married your wife) if not married and folks are not living make it to your next nearest relative.

When you give this pass to your relative please tell them not to hesitate to use it every change of program.

We would gladly make it for more than thirty days if it were not that new men are leaving every month and we are going to try and do this same thing with every drafted man in the third ward.

The only restrictions we place on this pass is that it must be used only by the person to whom you make it out. If children try to use it we will take it up and destroy it.

Holder must pay 2c. War Tax at Box Office. This money all goes to the Government.

Trusting that this pass will be used at every change of program, and that owner will enjoy our shows and like our theatre we wish to remain, Yours for victory,

NORTHERN THEATRE,
W. A. Steffes, Mgr.

P. S.—For every promotion you receive we will give you another thirty-day pass to be used by the folks at home. Please notify us of promotion.

This is an excellent idea, but we do not like the use of the word "dependent." It seems to us that some of the men may resent the suggestion that they are leaving dependents behind. "For someone you leave behind" would be a preferable phrasing. The second paragraph might be made to read:

Send it to your wife, your mother, father, sister, brother, or the girl you hope some day will be your wife, that we may: not help them to forget your going, but to give them a few moments from remembering. Tell whoever you send it to not to hesitate to use it for each change of program.

It is not only a pleasant courtesy, but it will give the stay-at-homes the theatre-going habit that will help relieve the lonesomeness. Names and addresses can easily be ascertained from the local draft board. This is a stunt worthy of imitation. Try it.

Three a Day.

The Hardwick Brothers, Clovis, N. M., get out two and three throwaways a day to offset the fact that there is no daily paper in town. They get out one in the morning and another in the afternoon, with a third in the evening on Saturday to offset the municipal band concert

Three Throwaways Used to Offset the Lack of a Daily Paper in Clovis, N. M.

which generally has some effect upon business if a fight is not put up. The largest is 10x18, with one 7x16 and the smaller 5x10. This last is the one used for the band concert. It is purposely made smaller to permit it to be handled easily in the crowd. Three in one day or even two, for that matter, is going some, but it brings results, and that is what the Hardwicks are after. The first throwaway is used for street work in the mornings, the large one is used for street and house distribution in the afternoon. We think it would pay the Hardwicks to start their own daily four-pager with a little local news to carry the advertising. They use a weekly program, but they know they can pull in enough more business with the daily appeal to pay for the printing—if the stuff is done properly, and they take pains to have even their throwaways just right.

A NEW HELP FOR MANAGERS

Picture Theatre Advertising

By EPES WINTHROP SARGENT (Consulting Director of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK AND A HAND BOOK, a compendium and a guide. It tells *all* about advertising, about type and type-setting, printing and paper, how to run a house program, how to frame your newspaper advertisements, how to write form letters, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. All practical *because it has helped others*. It will help you. *By mail, postpaid*, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Ave., New York

Schiller Building
Chicago, Ill.

Wright and Callender Building
Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be endorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

An Invitation.

Harold Salters, Secretary, Local Union 263, Richmond, Indiana, says:

Desire to express my thanks and appreciation for what you did in Washington. The order as first issued, certainly would have been the death blow to wage scales and conditions all over the country, hence every projectionist should deeply appreciate your work in securing the modification of the order as applied to them. In a recent issue of the department I notice you are about to make a trip down this way, and wonder if it would be possible to get you to stop here. We need a real stirring up, and may be if you will come and land a few body blows of good, hard truth, it will wake the men up and get things going. We have quite a few managers who think projectionists can be made in just a few days. Your talk would certainly be interesting to them.

We did at one time have some real projectionists here, but what with the draft, enlistments and low wages, many of them have left. It is really amusing how quickly some chaps learn it all. I have been in the business ever since the days of the water rheostat and box for the film to run into instead of a takeup. I find I still have much to learn. We have one manager who will not recognize the union. He takes a boy into his projection room and in just a few days said near-infant is swelling around telling those who will listen how much he knows.

Wrong! The boy is merely exposing his ignorance by trying to talk of things he knows nothing about. No, brother, you are in error. You have no theatre manager doing anything of that sort. Managers don't do things that way. Possibly you may have a mis-manager who employs inexperienced boys for projection, placing several hundreds of dollars of fragile films, the property of others, at the mercy of a child, to say nothing of the projection machinery and an input wattage of considerable amount. It is hard to say which is the bigger "kid," the boy or the man who is unwise enough to employ him. As to the trip down that way, why friend Salters, the trip was made and finished long ago. Would have stopped in Richmond had your union requested it at the time. Next time be a little more speedy in sending your request. I note that in a part of your letter, omitted in publication, you say "it is hard to get the men to come across with $4 for a handbook, hence projection is not what it should be." Um, if one of your members started in to learn to be a doctor would he not immediately purchase and study books? Why? Certainly he would, because unless he did so he could not get a license to practice medicine. He would be a danger instead of a help to society. Well, the projectionist who lacks knowledge also has capabilities for great damage. He injures the producer, the artist, the exchange, the industry and the public. He enormously increases the overhead expense of the industry through waste which adequate knowledge would enable him to avoid. Your members are making a serious mistake in refusing to invest in knowledge. Your local and its members want better wages and better conditions, but they are not taking the right course to convince theatre managers that they are really worth more. My advice to them is not only get and study the handbook (which hundreds of the best projectionists in the country have pronounced to be worth many times its price), but every other book bearing directly or indirectly on their profession. This advice is given in all sincerity, and is intended solely and entirely for the best interests of the Richmond local and its members; also of the motion picture industry of Richmond.

Interesting Question.

The inventor of a home projector says:

Recently one of the Bausch & Lomb experts suggested to us the use of a 6 or 12-volt automobile headlight lamp (concentrated filament) for our daylight projector, saying we would, he believed, get as much, if not more illumination at our aperture, without overflowing it, than with the 300-watt lamp shown you while here. This latter, you will recall, has a filament concentrated to ⅜-inch, which is larger than our picture, so that even if our picture and light source were equi-distant from the condenser we would still have a larger spot than required. This idea of the auto lamp appeals to me, even though it would require resistance to take care of surplus voltage. It would greatly please me to learn your views.

This is a matter which could only be determined by experiment. The thing which strikes me is that the auto lamps have, or all of them that I am acquainted with have, just a single filament. This would, I think, give you a very bright line in the picture, shading off to either side. You see the screen is in reality a pretty badly out-of-focus photo of the light source, hence, it follows that the light source must have an area sufficient to be magnified into a spot sufficient to cover the aperture, every portion of this area being of practically equal brilliancy. Spherical aberration is the one thing which might possibly diffuse or distribute the light from a single filament over the area well enough to make it do after a fashion, but I would have to see it done to believe it. If you try the experiment, let us know the result, please. I think you will find the B. & L. expert's opinion will need some expert fixing.

Unbalanced Wage Scales.

It seems to me the wage scales adopted by projectionist unions, taken as a whole, are not very well balanced. In this I, of course, present merely my own views and opinion. There will be those who will take issue with me, I presume, but let us examine into the matter from what seems the standpoint of common sense.

In the first place, may we not assume that the theatre exacting a high admission price, say 25 and 50 cents, ought, as a matter of course, regardless of its seating capacity, to present to its audiences a better grade of silent drama, and to place it on the screen in the best possible manner—a better manner than does the theatre charging ten or fifteen cents? Is not that proposition just plain common sense? Confining ourselves to the one item under discussion, ought not such a theatre employ a higher grade of skill in its projection room than we might expect to find in the projection room of the ten or fifteen cent house?

You will concede this as a matter of course, will you not? No argument possible on that point, is there? All right, then, let us then ask what is the usual method of securing superior skill, knowledge and ability in the ordinary commercial walks of life? If you were erecting a motion picture theatre and really desired to secure the very best talent in the country in its projection room would you offer, as an inducement to that talent, a small wage or a large one? And if you wanted the very best there is would you not offer extraordinary monetary inducement? Sure you would, because you could not possibly get the best in any other way!

Very well, then, if it is right that high admission theatres have high class projectionists in their projection room, then it is right and proper that wage scales take cognizance of that proposition and set up a suitable difference as between the scale of the ten and fifteen cent theatre and the 25 and 50 cent one. Nor can I see that seating capacity has anything to do with the matter. The man who pays 50 cents in a 500-seat house is just as much entitled to expect the screen service provided by a high class projectionist as has the one who pays the same admission in a 1,000-seat house. Deny it if you can! It seems to me there is too much of the savor of "what the traffic will bear" in the wage scale which pays too much attention to seating capacity and too little to difference in admission price. If the theatre has small seating capacity that is no fault of the projectionist, nor should projection be made to suffer on that account.

Of course my argument is based entire-

ly on the supposition that the higher wage will attract the superior skill, knowledge and ability, which, viewed broadly, is an absolute fact, though its operation may, however, be in some degree interfered with by arbitrary rules of precedence, which same are in large measure put into effect to prevent favoritism in placing men on jobs by union officials. But such objectionable items will eliminate themselves in due time. The business is new. The projectionist end of it is but just beginning to discover that it is a sure-enough cog in the machine. Day by day projectionists are becoming better aware of the possibilities of their calling. Every year sees a higher average level of knowledge, a greater respect for the profession, and a greater demand that others respect it. Projectionist unions are gradually reaching a higher plane, both as a whole and in their individual membership. Every year sees theatre managers more willing to concede the importance of the projectionist and the projection room. And in all this there is great cause for encouragement.

The war will make sad inroads, which will set us back to a considerable degree, but that cannot be helped, and what cannot be cured might as well be cheerfully endured. And, anyhow, what will now happen is as nothing to what would have happened had the projectionist been declared non-essential, since that would have immediately taken at the very least two-thirds of the men. Heavens, what an awful mess we would have had! It is discouraging just to think of it.

But we are off our subject. To sum up let me remark that the formation of wage scales for projectionist locals should have careful thought and study. In my opinion the highest scale and the high admission ought to pretty well go together. This matter could be discussed by union officials with benefit to all.

Navy Man Wants In.

From a U. S. S. comes the following:

> Am writing to ask information with regard to joining the motion picture projectionists' union. What does it cost to join, and what salary does it pay. Am a first-class projectionist. Have been in the navy five years. Was never a member of a union. It is my ambition to join the union and secure a good position after the war is over, as I feel qualified to hold down a really good job. If possible would like to get something while I am in the service.

This is a rather remarkable letter. You need not tell us you have never belonged to a union. Your very nebulous idea of what a union is and how it works is ample proof of that fact. Each union sets its own initiation fee, which varies from five dollars to as high as one hundred and fifty. The union does not pay a salary to its members. It merely seeks to aid them in obtaining fair treatment in the matter of pay and working conditions. After the war is over and you are out of the navy you will have to hustle around and secure a position just as any other man would do. You can then make application to the union in whose jurisdiction the city or town you are in may happen to be. The union rule is that you must live within the jurisdiction of the union for six months before application for membership can be considered, but this may (or may not) be modified under the extraordinary conditions brought about by the war. Most likely it will be. You must then pass an examination as to your competency and pay your initiation fee. Some unions will let the latter be paid in installments. Joining the union is not the simple matter you seem to suppose. Men in unions have paid in money for years, and have undergone trials and hardships to secure for labor the conditions it now enjoys. If you wish to partake of the advantages they have fought for and won it is but right you pay a substantial initiation fee in lieu of the money they have been paying in for years in support of the movement by which you will very largely benefit. If you are a really competent projectionist this department and the industry will welcome you into the field when the time comes, as that kind of men are needed.

Businesslike.

Recently a department correspondent located in a small town wrote, saying he would like to get into a larger field, where there would be some chance for advancement—a most laudable ambition. He asked how he could go about joining a union, as I recollect his letter, it not yet having been returned to me. In his letter he mentioned, as evidence of competency, the fact that he had been on the roll of honor of the Projection Department fourteen (I think it was, though it may have been 2x) times. I sent his letter to the local nearest him, asking that he be advised as to whether or not he would be accepted into membership, provided he met the requirements of the local. I have before me a copy of the letter written the party by the president of the local in question, and let me say it is a credit to the local and the officer who wrote it. It is a straightforward, businesslike letter which goes straight at the heart of the matter. If all locals transacted business after this fashion what a splendid thing it would be. It is a disgraceful fact that at least four times in every five times where I refer a matter of this kind to a local it either does not bother to write the man at all, or else writes in such a way that no letter at all would have been better. Here is a thorough businesslike union letter:

> Mr. ....., Dear Sir: Brother Richardson has informed me that you would like to join our local. I will bring the matter up at our next meeting, which is on the second Sunday of the month at 11 a. m. in Labor Temple Building. I can see no reason why the local should object. In fact, I can see many reasons why we should want you, chief among them being the fact that we need men of your ability, and I would ask no better recommendation than your name on the Roll of Honor of the Projection Department so many times. Our initiation fee is fifty dollars, half with the application; balance in sixty days. I think we are going to want some men this fall, and would be very pleased to have you here. Our secretary will advise you as to our action in the matter after next meeting. Signed. ....., President.

His Own Experience.

P. J. Thorp, Council Bluffs, Iowa, relates his experience as follows:

> Noticed in recent issues of department some data concerning the shutter. Will submt some of my own experience for your consideration. When I first took my present position was troubled with flicker unless projectors were run at excessive speed. Made a pasteboard shutter blade, its cutting blade just wide enough to show slight travel ghost both ways. Then cut the remaining blades to exactly the same width. I then cut strips of slide binder tape the length of the edge of the shutter blades and pasted them on the edge of each blade. This eliminated nearly all flicker. What do you think of the idea? I find that a shutter with all blades of equal area and light openings of equal area, but different from the blades, must be fitted to local conditions. I agree with Brother Burton Benwell, of Los Angeles, that a three-wing shutter having all openings of equal area, though of different area from that of the blades (all blades to be of equal area with each other also) will not flicker, but I also believe that everything depends on the local condition, to which the cutting blade **must** be fitted. Wrote you at handbook address (22 East 17th street), but received no reply. Can I get information from different lens manufacturers? (No, most likely not. They are all busy with government work.—Ed.). What is your preference in motor generator sets? Do you not consider the Hallberg O. K.? (Cannot give such information in the department. It would cause a near riot. Private information given for moderate fee. Yes, the Hallberg is a good machine. —Ed.) Stamps enclosed for question booklets.

The photo you sent would make a very poor cut, hence cannot use it. Your pasteboard shutter plan is perfectly correct, except that the saw-tooth part of it has no appreciable effect, one way or the other. Had you gone further and set your shutter at the dissolving point of the light ray (assuming that you have a projection lens of medium focal length), you could most likely have trimmed still more off the cutting blade, and have gotten a still better condition. To find the dissolving point pass some opaque object through the ray in front of the lens until a point is found where two shadows meet at the **center** of the screen. That will be your correct shutter position (distance from lens), but it may be so far out that you cannot reach it, or, if a very short focal length lens is used, it may be inside the lens barrel. But the position must be found after the condenser system is permanently fixed, because the moving of the condenser back or forward, or altering the distance from crater to condenser alters the distance of the dissolving point from the lens. Study these matters in the handbook. You are perfectly right in your conclusion that the revolving shutter must be fitted to the local condition.

A Pleasant Surprise.

Hearing a noise at my side recently I looked up to discover brothers John Griffith, Ansonia, Conn., and Frank Perry, projectionist at the Sterling Theatre, Derby, Conn., both members of Local Union 273, New Haven, Conn. These brothers and their wives had motored up to see me. We had a very pleasant visit. Brother Griffith has been elected president of Local Union 273, which means that progress will be the order of business for that body. The New Haven local used to be a very live wire, but of late I have somehow had the idea that it has become rather inactive. If that is correct, it is up to the men of New Haven to get busy, for the body which does not advance usually goes backward. New Haven has some good men and some good theatres, hence 273 ought to be right up in the front of things. How about it, boys?

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Manufacturers' Advance Notes

Three Players Featured in Triangle's "High Tide"

THREE stars are offered in "The Atom," Triangle's first release for the week of September 15, Pauline Starke, Belle Bennett and Harry Mestayer, whose first appearance under the Triangle regime was in "High Tide."

"The Atom," written and scenarioized by Catherine Carr, and produced under the direction of William Doland, with Elgin Leslie at the camera, tells of an actor Montague Booth. This matinee idol of the stock company suddenly loses his ephemeral glory because of an accident in which he is disfigured. Discouraged when the fickle public turn to a new idol, about to take the short route to oblivion, he is saved from suicide by Jenny, the little drudge of Miss Miggs' boarding house. She has long worshipped Booth as an idol, and in the hero worship and adoration of his little slavey he finds encouragement that he may live the life of a real hero.

Pauline Starke is Jenny, Belle Bennett portrays Belle Hathaway, a sweetheart of Booth's theatrical days, and Harry Mestayer is Montague Booth. In the supporting cast are Ruth Handforth, Gene Burr and Walter Perkins, who offers a human characterization of Oldson, the proprietor of a traveling medical show.

A play by Louis H. Kilpatrick, "Desert Law," featuring Jack Richardson, is the second release for the week of the 15th. It is described as a drama of the great West in which honesty wins a battle with lawlessness and despotism. Jack Conway, who directed this picture, is said to have furnished a play which fairly bristles with strong situations.

Jack Richardson is Rufe Dorsey, "The Boss of Brazos County," Al Whitman, a new Triangle player, is Donald McLane, homesteader and in love with Julia Wharton, the daughter of a wealthy rancher, played by Leotta Lorraine. George Pearce is a member of the supporting cast. George Elwood Jenks scenarioized this story and B. Edmond photographed it.

"Why I Should Not Marry" Classed as a Daring Picture

WHAT is said to be the weirdest, strangest and most daring production ever released by William Fox is now in the process of making at the Fort Lee studios. It deals with the ever burning question of marriage and discusses the problem from all angles.

"Why I Should Not Marry" is the title chosen for the play, and that in itself tells the story in a general way. It is being directed by Richard Stanton, who has selected an all-star cast for its presentation. Mr. Stanton is quoted as saying that the production affords the opportunity to show the underlying conditions from which marital happiness and the perfect union spring.

"I never enjoyed staging a production as much as I have 'Why I Should Not Marry,'" said Mr. Stanton at the studios the other day. "I have a perfect cast with which to work, a wonderful, appealing, impassioned story, and I want the play to be the best I have ever directed.

"It is not a sermon on marriage, but a forceful discussion of marriages, both bitter and happy. It has a moral that is bound to have its effect on both men and women and, all in all, combining its mystery and human appeal, it should be one of the big productions of the year. It will contain many surprises, new to filmdom."

Mr. Stanton has been working hard directing the company for the last three weeks and expects to have the production completed during the first week in October. Massive sets have been built and in order that the proper atmosphere may be obtained Mr. Stanton is working in three studios. In two of them large sets remain standing so they can be used at the director's discretion.

Specific details of the story have not been announced. All that has been given out thus far is that the play deals with marriage and exploits the love trials of a girl called the most beautiful in the world.

Adrian Johnson wrote the scenario and some of the ideas were developed from suggestions made by Richard Stanton. "Why I Should Not Marry" is to be put out on an independent basis.

Outing-Chesters Make Record.

The Outing-Chester travel pictures are reported by Mutual as setting a new record of bookings for single reel subjects. "The revenue from bookings of the Outing-Chester Pictures will exceed any single-reel subject ever released through Mutual," declared Assistant General Manager A. S. Kirkpatrick.

"The trade has recognized in no uncertain manner the unusual quality and individuality of these adventure pictures, and exhibitors are frank in asserting that the photography and assembling of these subjects have never been surpassed in pictures of their type. Favorable comments have been many on the clever titling, which is certainly out of the ordinary and carries the picture along as if the cameraman was telling the story of his adventures."

"Saba, the Astonishing," No. 12 in the series, is released by Mutual September 15. An intimate view of an extinct volcano rising 3,000 feet out of the Carribean Sea, and glimpses of an old Dutch town and its quaint inhabitants, make this one of the most delightful pictures in the series. The native girls of Saba are noted for their beauty, and many of them are shown in their picturesque garb.

"Wolves of Kultur" to Go All Over.

"Wolves of Kultur," the serial produced by the Western Photoplays, Inc., and distributed by Pathe, will be extensively posted on the billboards of the country. This fact is established by a statement from Vice-President Paul Brunet, which says, in part, that the serial be billed in many towns not previously covered by motion picture advertisers.

In compiling the list of towns and cities to be used in this campaign Mr. Brunet was careful to select for particular attention those places where picture audiences have not yet been educated to the serial picture. It is felt that constructive campaigning in such towns cannot fail to be profitable to exhibitors who have never yet booked a serial, but who are now booking "Wolves of Kultur" because of its strong and timely title and the character of its story. The small town exhibitor has not been neglected in this campaign. In the extensive list of places to be posted may be noted many towns of five or six thousand inhabitants.

Fritzi Brunette Making Bluebird.

Fritzi Brunette will be supported in her next Bluebird photoplay, "The Velvet Hand," by Fred Turner, Eugene Corey, William Conklin, Wedgwood Nowell, Carmen Phillips and Nicholas Dunaew. Douglas Gerrard is handling the megaphone on this production, which is from the pen of Edith Barnard Delano, the author of several of Mary Pickford's successes.

It is the story of a girl seeking vengeance for the murder of her brother, who finds that the guilty one is really the man her heart cries out for in love.

Fred Stone in "The Goat" (Artcraft).

"The Runaway Bride" Heads Pathe for September 15

THE title of the fifth episode of "Hands Up," the stirring western serial featuring Ruth Roland, which heads the Pathe program for the week of September 15, is "The Runaway Bride." Echo Delane, the heroine, whom the Incas have chosen as the bride of their Prince, starts to seek safety in the East. The Indians intercept the train by a short cut over the mountains and drop upon it from a bridge. Hands Up, the hero, and Echo escape by swinging to a bridge and riding away; but the Indians overtake them just as they are almost reaching safety.

"Crusaders-1917, Britain's Fight for Democracy in Palestine," the third release by Pathe of the Far Flung Battle Line, shows a momentous event in the history of the Christian world, the capture of Jerusalem by the British, which some students of the Book declare was prophesied centuries ago. The story is told in a succession of remarkable views of historical spots and the movement of the conquerors, who have wrested the holy city from Pagan control. Most impressive is the reading of General Allenby's proclamation from the tower of David and its procession of holy men of different sects who file everywhere to meet the conqueror.

Harold Lloyd will be seen in one of the liveliest of the Rolin comedies, released through Pathe Exchange, Inc. It is called "Bees in His Bonnet." That tells the whole story, which means that the agile comedian, who is steadily growing in popularity, is on the jump. And from the manner in which the characters move in this laughable conceit it seems that they all might have been afflicted with bees. The farce has the real laughing sting.

The Post Travel Series released by Pathe on September 15 tells of "Punting with Sugar in British Guiana." The punts transport the cane, and in these prohibition times we learn with interest that this South American country is a paradise of sugar.

Good Cast for Betzwood Subject.

"For the Freedom of the East," the Betzwood Film Company production conceived and directed by Ira M. Lowry, has a cast of players in support of Lady Tsen Mei, the screen's solo Chinese star, distinguished for their achievement in the cinema.

The gripping propaganda melodrama of the Orient marks the debut as a star in motion pictures of Lady Tsen Mei. She is a Chinese girl of superior beauty and a singer well known to American concert and vaudeville audiences.

The featured masculine role is in the capable hands of Robert Elliott, perhaps best known for his splendid work with Mabel Normand in her patriotic Goldwyn Picture, "Joan of Plattsburg." Herbert Horton Pattee, a screen player of prominence, has splendid opportunities to give of his fine talents. He has the role of the Spider of Berlin. Another well-known motion picture player who has a role commensurate with his ability is Benjamin Hendricks, Jr.

Lai Mon Kim, who also is seen in pictures for the first time, gives a noteworthy performance with the star, Lady Tsen Mei. Goldwyn, which distributed Mr. Lowry's "For the Freedom of the World," is also distributor of "For the Freedom of the East."

Unusual Cast for Rogers in "Laughing Bill Hyde"

REX BEACH, always noted for his choice of brillian players to portray the remarkable types he creates in the Goldwyn picturization of his famous stories, fairly outdid himself in the selection of a cast for "Laughing Bill Hyde."

Certain that no man on the stage or screen was better fitted to play the name role than Will Rogers of the "Follies," the author and Goldwyn coaxed the celebrated lariat-throwing wit to make his debut before the camera in the role of Laughing Bill Hyde. Rogers is undoubtedly one of the best known performers on the stage. His impromptu, sparkling wit has made him a great favorite in every section of the country. Rex Beach and Goldwyn are certain his performance in "Laughing Bill Hyde" will make Rogers as popular on the screen as he is on the speaking stage.

Anna Lehr, identified with several successful screen productions, has the role of Ponotah, a half-breed, in "Laughing Bill Hyde." Before her advent in motion picture work Miss Lehr was a popular favorite in Broadway dramatic productions.

John Sainpolis, an actor of polish and finesse, is also well cast. Sainpolis' work with Mae Marsh in "Money Mad" and "All Woman" contributed not a little to the success of both Goldwyn productions. Mabel Ballin, another Goldwyn Pictures favorite, has a lovable role.

Another important part is intrusted to Clarence Oliver, prominent screen and stage player, who was seen to good advantage opposite Madge Kennedy in "The Service Star." Joseph Herbert, also a favorite in pictures, gives a splendid performance in "Laughing Bill Hyde." Dan Mason, a veteran of the screen and stage, has a part worthy of his talents. His best work on the screen has been done in "The Scarlet Letter," "The Slave" and "Thou Shalt Not Steal."

Robert Conville, who has frequently been seen in Goldwyn Pictures, completes the capital cast of "Laughing Bill Hyde."

Pauline Starke in "The Atom" (Triangle).

Fox's "18 to 45" Arouses Much Exhibitor Interest

THE Fox Film Corporation calls attention to the unique timeliness of the great Draft picture which William Fox has produced, "18 to 45." The ink has hardly dried on the trade press announcements of this picture than President Wilson signed the law which extended the Draft ages to take in all men between eighteen and forty-five years. While the motion picture industry was still marveling at the foresight and really inspired showmanship of William Fox in having a picture made on the Draft before it became a law the nation was reading President Wilson proclamation setting September 12 as the national registration day.

Letters from exhibitors and reports from Fox branch managers all over the country show that the William Fox announcement created a wide interest in the trade.

"This picture ought to be the greatest moneymaker ever produced," wrote one exhibitor. "With every man between the ages of eighteen and forty-five liable to military service the public interest in the effects of the new Draft surmounts everything else. In my town the only thing on everybody's lips is 'Are you in the Draft?" William Fox has certainly done a wonderful thing in producing this picture, and I want you to count me in for a run."

The morning after Labor Day found a stack of telegrams in the Fox Film Corporation's offices from Fox branch managers declaring that "18 to 45" was sweeping their districts.

Good Cast in Hayakawa Picture.

The cast of "The Temple of Dusk," the second Sessue Hayakawa production made by the Haworth Pictures Corporation for release through Mutual exchanges, include such well-known players as Sylvia Breamer, Jane Novak, Lewis Willoughby, Henry Barrows and Mary Jane Irving.

Both Miss Novak and Miss Breamer have appeared before the camera in numerous successful pictures and each has a large following among motion picture "fans." Miss Novak is a striking blonde, while Miss Bremer is a very attractive brunette. Miss Bremer in addition to a long stage experience has appeared in many screen productions.

Lewis Willoughby is a young Australian actor who has had a successful career not only in Australia but also in England and the United States.

In addition to a wide stage experience, Henry Barrows has appeared in a number of motion pictures.

Mary Jane Irving, although only four years old, has a rather important part in "The Temple of Dusk." She has appeared in pictures for more than a year and has already developed a screen presence that would do credit to an older person.

Current Events True to Its Name.

Universal's latest Current Events release presents some smashing scenes of the latest Allied drive in France. The onrushing operations of first the British, then the French and Americans at the points of the bitterest fighting are shown, and glimpses are given of the Germans in retreat.

In addition to the battle scenes there are shown the latest films of General Haig, General Pershing and other military leaders at the front, and of President Poincare and other big international figures.

Strong Cast for Metro's "Little Miss Moneybags"

THE assembling of the cast of Metro's "Little Miss Moneybags" has been completed by Director Charles J. Brabin. Francis X. Bushman and Beverly Bayne are the co-stars of this attractive new feature, and a strong cast has been chosen to support them. Mr. Bushman has the role of Van Tyne Carter and Miss Bayne that of Arizona Brown, a real girl of the West. "Little Miss Moneybags" has been written by Elaine Sterne and adapted for the screen by A. S. Le Vino.

Stuart Holmes plays Teddy Carter, a suave youth, who tries to confiscate an estate. Sally Crute's work in screen offerings has gained her wide spread popularity. She has the role of Edith Trenton. Mrs. Mathilde Brundage has been chosen to play a role. C. J. Williams plays James Carter in this, his first Metro picture. Mr. Williams is an actor and director of note, and there are few screen enthusiasts who do not remember his work for the Edison Company.

William Frederic and William McQuire are both well known upon the shadow and speaking stage.

The production of "Little Miss Moneybags" is flourishing at Metro's Biograph annex, the capability of the cast making it possible to work with speed and facility.

Use Cigar Bands to Exploit Moore's "Just for Tonight"

EXHIBITORS of America are becoming thoroughly inoculated with the exploitation germ. The healthy bank roll which this germ produces is the chief reason for this. All kinds of novel and unique advertising stunts have been conceived to exploit Goldwyn's famous stars, and the latest and one of the best is exploitation by means of cigar bands.

M. W. Neilson, proprietor of the Crystal Theatre, Wayne, Neb., will use the bands to advertise Tom Moore, the new Goldwyn star, in his first Star Series production, "Just for To-Night," to be released September 16. Mr. Neilson is fully aware of the popularity of Tom Moore and has announced free admission to "Just for To-Night" to all children of Wayne who present to him ten Tom Moore cigar bands. The Tom Moore perfecto was named after Tom Moore, the famous Irish poet, and since Tom Moore the Goldwyn star is the namesake of Tom Moore the Irish poet, Mr. Neilson feels sure the stunt is appropriate and likewise highly practical.

The success of the plan is assured in advance. The children will spread the message in their neighborhood and in their homes and besiege their fathers, big brothers, uncles and friends to donate the desired cigar bands. Such mouth-to-mouth advertising cannot be bought at any price.

Evelyn Selbie a Versatile Player.

Evelyn Selbie, playing an important role in "Beans," an appealing Bluebird photodrama in which Edith Roberts is the star, is regarded as a most versatile character woman. In "Pay Me" she played an ingenue role, although quite a bit over the ingenue stage, and in the same picture carried a "years later" part showing the same girl as an old woman.

Miss Selbie says that her hardest piece of work was in "The Two Soul Woman" with Priscilla Dean. In this picture the star was possessed of a dual nature. When the bad cycle of her disposition came around she was accustomed to look up poor Evelyn and take it out on her.

Miss Selbie is one of the deepest-dyed "lady villains" on the screen, but in her leisure moments she gets revenge on the Huns by working hard and long for the salvage department of the Red Cross.

Scene from "Please Hit Me" (Lee Moran Star Comedy).

What William Fox Is Doing to Help Win the War

BELIEVING firmly in the power of the motion picture to help win the war, William Fox has enlisted the producing resources of the Fox Film Corporation in a tremendous patriotic campaign which is designed to educate the American people on every phase of America's part in the world conflict, to stimulate the nation's morale and to deliver definite, timely blows against the Hun. The production of motion pictures which will aid the Government in prosecuting the war is only one phase of Mr. Fox's patriotic activities, but, in the opinion of close observers within the industry, it is a factor which should and will play a part in American victory.

A glance at the Fox releases for the next few weeks alone shows to what an extent Mr. Fox has flung his efforts into the fight for civilization. Of eleven productions which are to be released in the immediate future or which have been released in the last week by the Fox corporation eight come under the head of the so-called propaganda films.

These productions are "The Prussian Cur," the R. A. Walsh drama of the enemies at home and the secret embassy which Ambassador von Bernstorff left behind him; William Farnum's Liberty Loan film; "On the Jump," starring George Walsh; Gladys Brockwell in "Kultur"; the great picture of the Draft, "18 to 45"; "Why America Will Win," based on the life of General John J. Pershing; Jane and Katherine Lee in "Swat the Spy!" and Tom Mix in "Mr. Logan, U. S. A."

"The Prussian Cur" is based on revelations made by Capt. Horst von der Goltz, the confessed leader of the plot to blow up the Welland Canal, and also on a mass of data regarding activities of German agents in this country, obtained from Government files at Washington and elsewhere.

That is one sample of how William Fox is helping to win the war. Another, and an even franker assistance to the Government, is the special Liberty Loan film which William Farnum, a Fox star, has just completed at Hollywood, especially for the Government. This picture is about 300 feet long. It was made for the United States Film Propaganda Commission and is being distributed by the Fox Film Corporation, there having been made about one hundred prints.

Another angle of the Liberty Loan is developed in the picture "On the Jump," which has George Walsh as its star. This picture shows Mr. Walsh as a young newspaper man who is persuaded to turn Liberty Bond salesman. Being of an athletic type, he injects into his sales campaign novel and highly effective methods of obtaining subscriptions to the Liberty Loan. In addition to that the young hero also exposes a wealthy German, one Crumely, who has bought a newspaper for the secret purpose of spreading German propaganda. In this way the picture not only combines the Liberty Loan argument, but it also gives an unmistakable warning to the American public to be most careful of every form of German propaganda.

"Kultur," the play of Germany's secret diplomacy, in which Gladys Brockwell is the star, treats of an entirely different phase of the war situation.

In "18 to 45," the picture which R. A. Walsh has already made on the problems which will arise from the extension of the Draft ages, is a direct challenge to the men of America to stand back of the Draft and make the supreme sacrifice for their country. Already made and ready to be released during the days following the national registration, this film, it is believed, will have a tremendous influence in stimulating the morale of America.

"Why America Will Win" is based on the life of General John J. Pershing, and in picturing the career of the American leader it gives a concrete answer to the problem propounded in its title—"Why America Will Win."

Even the children are used in this great patriotic work. Jane and Katherine Lee, those two stormy imps of comedy, furnish thrills and at the same time teach an important patriotic lesson in "Swat the Spy!" Another phase of war endeavor—the prevention of sabotage and the rooting out of disaffected labor agitators—is treated in the Tom Mix picture, "Mr. Logan, U. S. A."

These eight productions are only the beginning of William Fox's efforts to get behind the war and help American victory. Other pictures are expected to be announced from time to time, and it is stated Mr. Fox will pursue the policy of lending every ounce of energy to war work.

Ruby de Remer in Lockwood Support.

"The Great Romance" has been chosen as the title for Harold Lockwood's Metro starring vehicle now in production under Henry Otto. The story is a romantic drama written especially for the star by Finis Fox and has a patriotic subject for its theme.

In the cast is Ruby de Remer, who will play the leading feminine role.

Big Cast Supporting Blanche Sweet in "The Hushed Hour" (Garson).

Three Select Star Releases Named for September

THREE releases for September are announced by Select Pictures Corporation. These are Marion Davies in "The Burden of Proof," Alice Brady in "The Better Half" and Norma Talmadge in "The Forbidden City." The productions will be released in the manner named. "The Burden of Proof" will be the first release of the month. This will be followed by Alice Brady in "The Better Half," while Norma Talmadge in "The Forbidden City" will follow later in the month.

"The Burden of Proof" is a story based on Newport and Washington social life, in which there is found a flavor of the big war. Miss Davies is directed in this picture by Julius Steger, who has spared no pains to make it the greatest of the Marion Davies pictures to date. Miss Davies has the part of a girl prominent in social circles who is engaged to a man whose uncle is a member of the President's cabinet. Financial difficulties make it possible for German agents to approach the girl with a proposal to betray her country. "The Better Half" is a film story of Miriam Michelson's novel, "Michael Thwaite's Wife." The story is one in which a girl at last becomes the wife of the man she loves, although her twin sister has nearly ruined all three lives. Miss Brady plays the dual role of Louise and Trixie Thorley. One moment Miss Brady is the patient and lovable Louise, and the fraction of a moment later is shown as her fickle and selfish sister. J. D. Robertson directed Miss Brady in this offering. The photography is by H. L. Broening.

The latter part of September will bring "The Forbidden City," in which Norma Talmadge is presented by Joseph M. Schenck, a Chinese story by George Scarborough. Miss Talmadge is first seen as a Chinese maiden. In the latter part of the picture she plays the part of an American Red Cross nurse. Miss Talmadge is again under the direction of Sidney A. Franklin.

New Wolfville Tale Has Two Additional Characters

IN THE current Wolfville Tale by Alfred Henry Lewis two new characters are added to the highly interesting population of the famous border town of fiction. "The Deacon," considered the most harmless of the inhabitants, disposes of a double-dyed bad man and the fact that he has no reputation as a shooter makes it appear outrageous to the citizens. They pursue him into the hills with intent to lynch, believing that this amateur could not have vanquished anyone except by treachery. Hope Grayson, the girl at Mrs. Rucker's, dining room slavey though she is, turns the trick that proves the "Deacon" to be innocent of the suspicion, and she also proves the means of making the young man happy in love and wealthy in more material possessions.

Patricia Palmer, who has played "Faro Nell" in many of the Wolfville Tales, is Hope, while R. N. Bradbury, who also directed the picture, plays the hero. This picture more than any preceding Wolfville Tale depends upon the dramatic for its punch, and a great many thrills are introduced. It is believed by the producers to be one of the best of the series.

General Film Company is finding the Wolfville Tales ideal releases to alternate with the famous O. Henry stories on the Broadway Star Feature program, to judge from comments received from the company's various exchanges.

"For Husbands Only" Opens at Broadway

"For Husbands Only," the Jewel production featuring Mildred Harris, opened September 1 at the Broadway Theatre in New York for a feature run. This picture, produced by Lois Weber, had a reception from the first night audience that augured high success for its two-weeks' stay in the big city.

The title is likely to be a big element in the film's drawing power, as was evidenced by the attendance of the first week. It is a title that piques one's curiosity. Those who have seen the film agree that despite the injunction in the phrase "For Husbands Only," the picture is perfectly proper for the eyes of the whole family.

Ricketts Completes New Feature.

Thomas R. Ricketts, who produced "Damaged Goods," has just completed a mystery film entitled "The Crime of the Hour," which will be the first offering of the United Films, Inc., of Los Angeles, and which will be distributed on the state rights plan through the Ernest Shipman exchanges.

"The Crime of the Hour" is being exploited as a mystery story, with a most human love story, and dealing with a subject international in scope, exposing a menace that will be recognized by all the Allied powers as second only to Kaiserism. The picture is in seven reels.

Frazee Mystic Comedies.

Edwin Frazee, who has just finished the first of his franchise mystic two-reel comedies, has made arrangements to distribute his productions through the exchanges controlled by Ernest Shipman. The first of the series of comedies to be made by Frazee is entitled "The Haunted House," and is said to be a radical departure from the ordinary two-reel comedy. "The Haunted House" will be available in September, and hereafter one a month will be released.

Report Heavy Bookings for Paramount-Flagg Comedies

REPORTS from the exchanges of the Famous Players-Lasky Corporation indicate that the first-run showings of the initial Paramount-Flagg comedy, "Hick Manhattan," released September 1, have given a decided impetus to the already heavy bookings recorded for this series of sixteen comedies, according to Al Lichtman, General Manager of Distribution.

"These comedies, written, titled and supervised by the master humorist, James Montgomery Flagg, and produced by Town and Country Films, Inc.," said Mr. Lichtman, "are proving irresistible to exhibitors, just as we expected they would.

"In the first place, James Montgomery Flagg stands without a peer in his particular kind of humor. For years he has been writing witty, satirical short stories for the leading magazines, and they have been characterized by a punch, with the added charm of sparkling humor. In addition Mr. Flagg has made use of his rare gift as an artist in so embellishing the films with art titles as to make them delightful to look at.

"When we undertook the distribution of the Flagg comedies we did so largely on the strength of the success achieved by his former series, 'Girls You Know,' and the integrity and reputation of the men composing his producing organization."

Record Bookings for "Hands Up."

"Hands Up," the Western serial, produced by Astra and featuring Ruth Roland, has established a unique record in booking. In mapping out the campaign, Pathe Exchange, Inc., fixed the amount of business that each of its thirty exchanges were expected to turn in. Up to one day before the release of the serial, 90 per cent. of these branches had exceeded in contracts the record of any previous serial. It had been liberally booked through Atlanta, Dallas, Chicago, Minneapolis, New York, Boston, St. Louis, San Francisco, Cincinnati, Cleveland, Philadelphia, and Washington.

The Philadelphia exchange lead with 26 two, three and six-day bookings; Boston 24 two and three day bookings; Cincinnati more than double the amount of contracts over the previous serial's high water mark; Detroit 400 per cent.; Atlanta 300 per cent.; Kansas City 300 per cent.; Cleveland 50 per cent.; Philadelphia 50 per cent. This is the record before the serial was released. Since that time there has been a brisk rivalry among the exchanges to reach the individual high spot in the new release.

Madge Kennedy Now Thrill-Proof.

Madge Kennedy is now thrill-proof. Nothing the charming Goldwyn star is called upon to do in future will give her a moment's disturbance after her thrilling experience in the water in "The Kingdom of Youth," her latest Goldywn Picture.

Miss Kennedy emerged with flying colors from her first motion picture drowning incident. Though in the water fully thirty minutes she was ready for work as soon as her clothes were dried. Despite the fact that the Goldwyn star could hardly be called an expert swimmer, she found very little trouble in keeping her head above the water, though one scene required that she be shown sinking

"I could easily have stood another hour of it," the star smiled. "Luckily the director picked the right day for it." The water scenes were taken on August 7, which weather officials recorded as the hottest day New York has ever experienced. Being rolled on the grass before the pulmotor was brought into play was the only feature that gave Miss Kennedy any discomfort.

Fox Offices Report Demand for Evelyn Nesbit Pictures

BEFORE a producer employs a star or starts a picture he usually thinks he is able to tell about what the result will be. The same thing is true in the case of the exhibitor booking a production. But sometimes there is miscalculation. William Fox reports an illustration. He was certain, he says, that the announcement of the employment of Evelyn Nesbit to make a series of five productions for his Standard Pictures series would prove of decided interest to exhibitors, but he was not prepared for the volume of inquiries that had followed the limited advertising it has thus far been possible to do in the trade press.

Immediately on the heels of the announcement that Evelyn Nesbit had begun work on "The Woman Who Gave," the first of the series, booking for all of these pictures began to pour in in a flood that has broken records.

Many exhibitors, on the other hand, remember that her picture, "Redemption," released some time ago, achieved a signal success. These exhibitors, it is apparent from their letters, calculate that given the resources of the Fox corporation, Miss Nesbit will prove a bonanza in "The Woman Who Gave."

It is declared in a statement from the Fox corporation that for dramatic interest, gripping situations and lavishness of production the pictures which Miss Nesbit has started for Fox will surpass anything that company has attempted on the screen.

"The Woman Who Gave," upon which Miss Nesbit already has begun at one of the Fox studios in New Jersey, is an example of the extent to which the Fox forces have gone in providing a fitting vehicle for Miss Nesbit's talent. This play, in which the star appears as a Paris art model and the wife of a brutal Bulgarian nobleman, affords Miss Nesbit opportunities for a portrayal of character which is of peculiar interest to the American people, as many American girls who have married foreign noblemen have come to grief on the sea of matrimony.

One of the big scenes of "The Woman Who Gave" is that which shows a sensational dinner party given in New York by the Bulgarian nobleman for the express purpose of flagrantly exploiting his wife's charms.

The settings for "The Woman Who Gave" are said to be notable for their lavishness and the outlay of money they involve.

Madelyn Clare Back in New York.

Madelyn Clare, the Broadway actress, who has just finished her work as the leading feminine role in "Young America" at the Essanay studio in Chicago, has returned to New York. She took with her two of Essanay's carrier pigeons, which are being trained for government work, to test their speed in flying from New York to Chicago.

The pigeons made the return trip of a thousand miles in a little less than twelve hours. Each carried a message attached to a tube on the foot to the effect that Miss Clare has arrived safely.

Miss Clare will be seen in "Young America," the Cohan and Harris stage success, which was made into a super feature film by George K. Spoor. The play is now completed and will be announced for release in the near future.

Elton Joins Current Events Staff.

Leslie Elton, the well known cartoonist, who has been making cartoons for moving pictures for quite some time, is now drawing for the Universal Current Events. His cartoons feature the war. Some of his latest are "Hoch De Kaiser," "Liberty on Guard" and "Doing Their Bit." Each one of these is being well received.

Scene from "Ashes of Love" (Graphic).

Jewel Has Completed Work on "The Yellow Dog"

THE Jewel Productions' visualization of Henry Irving Dodge's widely discussed Saturday Evening Post story, "The Yellow Dog," has been fully completed at the West Coast studio, and the release date will stortly be announced. Very little has been said during the filming of this big feature, but with a cast of exceptional excellence under Director Colin Campbell the full measure of the stimulating, patriotic qualities of the story have been transferred to the film.

While "The Yellow Dog" has been hailed as a great "win the war" story strictly classified it is not a war story at all, but a comedy drama of suburban life with a remarkable psychologic bearing on the struggle. There are no battle scenes or troops introduced in any part of the story and but one uniform is seen, that of a single recruit who is the victim of subtle Hun propaganda.

In its entirety the story deals with the malignant influence exerted by the fireside propagandists of the Kaiser and the disastrous effect of circulating lying rumors manufactured by our secret enemies. Unlike most stories pointing to an evil, "The Yellow Dog" develops a cure, and the practical solution of the problem of suppressing enemy propaganda has already been taken up seriously and made a reality in practically every municipality in the United States.

"The Yellow Dog" both as a story and as a film production is subtle humor with a strong moral and a high purpose. It is a boys' story for grown-ups and a man's story for boys with a vein of pure youthful romance that lends added interest for everyone of all ages and both sexes.

In the roster of one hundred players that make up the cast are many of the most notable artists in the film world. Ralph Graves, who had the leading masculine role in "Sporting Life," plays the male lead. Arthur Hoyt, who gained prominence as "Mr. Opp," plays an important role. Antrim Short, who has been seen in many well-known juvenile parts, as leader of the Boy Detectives, is the real hero of the production. Clara Horton plays opposite Master Short. Evelyn Selbie, Alfred Allen, Frederick Starr, Frank Hayes, Harold Goodwin, Gordon Griffith, Frank M. Clark and Frank Takanga, the clever Japanese actor, will all be seen in important roles.

The screen version of "The Yellow Dog" was made under the direction of Colin Campbell from the script prepared by Elliott J. Clawson, who wrote the scenario of "The Kaiser."

The story deals with the present day social conditions and the principal scenes are laid in an average suburban town.

Best Buy In the World W.S.S.

"Triple Trouble" Breaks Essanay-Chaplin Records

ESSANAY announces that its new Charlie Chaplin film, "Triple Trouble," has broken all booking records for that company, exceeding all the Chaplins released by Essanay for the same period it has been on the market. The greatest number of bookings for a Chaplin film previously was on "Police." This had an exceptionally strong run, but the present release far exceeds the former in the number of bookings for the first month.

By Essanay this is attributed partly to the fact that there has been no new Chaplin film on the market for some time, only one new comedy having been issued in several months, and partly to the excellence of the comedy itself. Chaplin fans were eager for a new Chaplin film, and in consequence bookings have been pouring into the George Kleine releasing system from every part of the country.

Every exhibitor reporting on the comedy has announced that he has had a phenomenal run, and scores have arranged for second, third and even fourth and fifth showings.

To take care of all the demands for the picture the Essanay company has been kept busy issuing new prints. Nearly twice the number of prints have been sent out as were originally intended, and still more are being made.

World Buys "The Praise Agent."

World Pictures announces the purchase of "The Praise Agent," an original story by Earle Mitchell which will be converted into a scenario for a feature picture with Carlyle Blackwell and Evelyn Greeley as the stars. The theme of this story is based on the efforts of a press agent who in order to gain publicity for his principal created a condition of affairs that makes it necessary for his star to live up to the story he has sent out for public consumption.

Scene from "Tobin's Palm" (General Film).

Cecil De Mille Talks of His Second "Squaw Man"

CECIL B. DE MILLE has embarked upon his reproduction of "The Squaw Man," which was the first Lasky picture, and remains one of the best, despite the immense strides since made in the production of screen dramas.

"Why did I wish to again produce 'The Squaw Man?'" asked Mr. de Mille. "Well, there are several reasons, sentimental, business and professional. In the first place, it had been decided by our company that it was a picture which would prove decidedly acceptable even to those who had seen it before, while a great many new cinema patrons have been added in the several years since it was first produced. In this I concurred, and so it was determined to go ahead.

"It was my first picture. In the interim I have produced a good many films of different character, and I feel that each has in some measure surpassed the predecessors. And I also believe that I can, by reason of the fact that I have already produced 'The Squaw Man,' accomplish something really worth while in the reproduction of the drama. With what I have gained in knowledge, practice, experience; with the greater facilities in lighting, investiture, etc.—the technical advancement, in a word—and with the truly superlative company I have assembled, I am certain that the new version of 'The Squaw Man' will be infinitely better than the old. You see, I have something to compare to; I can check up on the weak spots and avoid them—I can strengthen the already strong elements; I can avoid mistakes.

"How many directors would welcome an opportunity to repeat a picture after the lapse of a few years? I should say every one. That, in fact, is the hardest part about picturemaking. In a stage production you can rehearse a thing in its entirety; if the first night performance is bad, it may be improved at the next, and so on. After half a dozen performances, say, you have a perfect and smoothly oiled production. But a picture is fixed. When it is completed—that's an end of it. And you sit back in the projection room and watch it run. You say to yourself 'if only I had not done thus and so'—or, 'if I'd only thought to do this or that how much better it would have been.' Now I can profit by the errors of omission or commission in the first version.

"Again, it is a strong, a stirring drama—one with the reddest kind of red-blooded action. It has intensity, suspense, thrill, pathos, humor, and withal the wonder of the great west as atmosphere. It is a picture that will not grow old.

"I have a company today, as I say, which I do not believe could be excelled. Every role, even down to the least important, is played by an artist of real merit. Each is typical. I have every possible facility—every requirement in the matters of costuming, setting, properties—the result should be as nearly perfect as anything may be that is of human origin or design.

"Such, in brief, are my reasons for wishing to again put Edwin Milton Royle's drama on the screen. I have such splendid artists as Elliott Dexter, Theodore Roberts, Thurston Hall, Ann Little, Katherine MacDonald, Herbert Standing, Noah Beery, Edwin Stevens, Tully Marshall, Jack Holt, etc., in the cast—to see such a company together in one picture is like an all-star revival of some celebrated play in New York. I think it will be a distinct attraction in itself."

Many of the interiors have already been taken; the company is now at work on the exteriors. This will be Mr. De Mille's first Artcraft special for the new year, and indications are that it will be his greatest production to date.

Small Towns Like "The Kaiser."

Jewel Productions, Inc., which is distributing "The Kaiser, the Beast of Berlin," is in receipt of many letters from the rural districts indicating that exhibitors in small towns need not be afraid of big pictures. In the past the small town men have stood in fear and trembling at propositions to take a chance on such subjects. Two of these communications show that patrons out in rural districts will come out strong for the big production and are willing to pay an increased admission price for the chance. The statements come from Platte Centre, Neb., a town of 500, and Milbank, S. D., another small town.

J. J. Nelson, manager of the Bentley Grand Theatre, at Milbank, S. D., writes that he made more money on "The Kaiser, the Beast of Berlin," than he ever made on any other picture.

"The advertising possibilities are great with this picture," he says, "and anyone who goes after the business with it can't fail to produce the desired results."

Critics Praise Japanese Nightingale.

Reviewers and art critics have been enthusiastic in their praise of "A Japanese Nightingale," the first of Pathe's Extra Selected Star Photoplays, featuring Fannie Ward, and which will be released September 22. It was written by William Young, from the successful novel of Onoto Watana. Special praise has been accorded to Director George Fitzmaurice, who has set the story in a series of beautiful scenes.

Alden Sedgwick, art critic and traveler, calls it "A singing picture."

Virginia Pearson Starts Work on "Buchanan's Wife"

ALTHOUGH delayed a few days by the illness of Director Edmund Lawrence, Virginia Pearson has finally begun work on "Buchanan's Wife," adapted from the novel by Justus Miles Forman. Mr. Lawrence has completely recovered from his illness and it is not expected the brief delay will interfere with releasing the picture on scheduled time.

"Buchanan's Wife" is described as the tale of a love-hungry woman's successful fight for love and happiness against the opposition of men and the powers of death and magic. Buchanan's wife is a young woman who is married to a man much older than herself, who has used his hypnotic powers over her to force her into their present unhappy union. When the husband tires of his bargain he suddenly disappears without leaving a trace.

The wife eventually marries the lover of her girlhood after she has identified the dead body of Buchanan. Then the supposedly dead man turns up as a ragged beggar, broken in health and mind, who makes a strong appeal to the sympathies of his twice-wedded wife. Inevitable discovery follows, and the woman is compelled to confess to her present husband that she had made a false identification of Buchanan's body in order to win her freedom.

The resulting climax is described as unusually interesting, and the role of Buchanan's wife, as portrayed by Miss Pearson, is said to afford the Fox film star many opportunities to display her emotional ability. The subject is scheduled as a release on the Excel Pictures program for Fox.

Lees Make Hit in Wall Street.

New York was given its first glimpse of the new posters officially chosen for the coming Liberty Loan campaign September 4 on the steps of the Sub-Treasury Building. The posters, arranged in a group on the granite steps of the building, attracted a large noon-hour crowd from the financial district. They also served as a unique setting for a scene in "Swat the Spy!" the production which Jane and Katherine Lee have in work for William Fox. Under the direction of Arvid E. Gillstrom the children acted their scenes on the Sub-Treasury Building steps, while the big crowd in front of the place cheered them on.

It is estimated that there were 3,000 persons in the impromptu audience. The crowd blocked Wall and Nassau streets so solidly that traffic policemen had difficulty in keeping a passageway open for pedestrians, and drivers of vehicles did not attempt to get through.

In "Swat the Spy!" the Fox baby grands have a rapid-fire patriotic comedy, in the course of which they live up to the title of the production and take numerous cracks at Germany's secret agent in this country. As the scene on the Sub-Treasury steps showed them strafing Germany and Germany's agents the children made a decided hit with the crowd.

"Hello Trouble" (Universal).

The troubles of an undertaker in war times is a theme that brings the comedy talent of L-Ko stars into the high speed of fun. Their film on this subject is "Hello Trouble." Charles Inslee, in the role of an dishonest undertaker, stirs up droll, laughable tragedy between two devoted husbands and their loyal wives in his attempt to build up an insurance sideline when the undertaker business fails.

Charles Parott directed the picture. Babe Hardy and Billy Armstrong are the devoted husbands. Peggy Prevost and Bartine Burkett are the loving wives.

Farrar's First Goldwyn Goes Over Big All Over

A TREMENDOUS and brilliant success from the box office as well as the artistic point of view." That is the verdict of the nation's biggest exhibitors on Geraldine Farrar's first Star Series production for Goldwyn, "The Turn of the Wheel," which opened to record business last week and this in a score of the country's great motion picture theatres.

This note of exhibitor approval was echoed in the newspapers. Critics praised the production, declaring it to be the most impressive and satisfying vehicle of the famous diva's screen career.

"The Turn of the Wheel" opened the fall season in the big Stanley Theatre, Philadelphia, to waiting box office lines a block long. The New York Strand played it a solid week to ever-increasing crowds and to satisfied enthusiasm that augurs well for the remaining five of Geraldine Farrar's Star Series productions for Goldwyn this year.

"After opening with 'The Turn of the Wheel' I doubled its playing time at the Orpheum," wired Aaron J. Jones, head of the Jones, Linick & Schaefer organization, Chicago. "Geraldine Farrar is the greatest of all motion picture stars."

Nathan Ascher, head of the Ascher Brothers' Enterprises, Chicago, was equally enthusiastic.

"Geraldine Farrar has gone over big," he telegraphed. "She has an individual and distinctive following of hundreds of thousands in addition to the regular patrons of the cinema. 'The Turn of the Wheel' is a dramatic and optical treat."

Jacob Lourie, the cautious and discerning Boston theatre owner, reports tremendously satisfying business at his famous Modern and Beacon theatres, Boston, for the week of the Farrar engagement.

Messrs. Webb and Depkin in Baltimore; M. L. Markowitz, owner of San Francisco's famous Strand, and Leo Weinberger, his wide-awake and progressive manager; Crandall's Knickerbocker in Washington, D. C.; Baxter's famous Isis in Denver; Messrs. David and Lord's newly opened Pleasant Street Theatre in Worcester, Mass., and a dozen other well-known houses did capacity business for the length of their runs.

Terry Ramsaye Vouches for This.

It has been said that no woman can successfully impersonate a man—either in real life or on the stage or screen. Wait until you have seen Gail Kane in her forthcoming Mutual production made from the story of Maria Thompson Daviess, "The Daredevil."

Miss Kane, playing the role of a French girl who is forced to come to America to the home of her uncle after the death of her father in the war, finds that she can do the greatest service to her beloved France by dressing in the clothes of her American boy cousin.

James M. Sheldon, president of the Mutual, went out to the studio to call on Miss Kane the other day, while the picture was in progress. He tapped at Miss Kane's dressing room door. Her voice called to him to come in. He opened the door, but he could not see Miss Kane. A tall, slender boy with brown hair and handsome eyes stood beside her table, but she was not in evidence. It was not until the boy threw back his head and laughed that Mr. Sheldon knew he was Miss Kane.

Doris Kenyon's Next Is "Wild Honey."

Doris Kenyon is now selecting the cast for her third production, "Wild Honey," which will be produced by her own company, De Luxe Pictures, Inc. Work on the new feature will be started next week. "Wild Honey" was picturized by Louis Joseph Vance from the original story by Vingie E. Roe, which appeared early this summer in Pictorial Review, which reaches 1,500,000 homes each month.

A Quintet of Ince Script Men.

The men who write the Thomas H. Ince photoplays. Left to right—R. Cecil Smith; C. Gardner Sullivan, editor-in-chief of the scenario department; Julien Josephson, J. G. Hawks and John Lynch.

Gaumont News and Graphic Covers Wide Field

THE success of our shipbuilding program is again illustrated in the current Gaumont News, No. 24, released Sept. 3. Many interesting pictures of yards of both sides of the United States are shown. A New Jersey yard has set its pace at two ships a week, and a California yard shows the first camouflaged specimen of the big fleet it has contracted to build. Pictures from France show how the Salvation Army, with its oil-stoves, coffee pots and doughnut kettles, is carrying comfort and happiness to our fighters.

German propagandists have stated that our men are being ill-treated and overworked in camp. No one believes any German statement, whatever, but the refutation of this slander can be shown in no better way than as illustrated in one of the subjects in this number of the News. Among the other subjects in this issue are shown the many relics, fresh from the battlefields, just received for the War Exposition in Chicago; the training of balloon observers; the use of the rifle by marines; how monster dredges are working over the first gold fields of '49, etc.

Gaumont Graphic No. 24, released three days later, shows the opening of the War Exposition, in Chicago; the visit of South American naval officers to our Naval Academy, at Annapolis; the entertainment of the French Military Mission in Chicago on a gasless Sunday; the winning of the Challenge Cup in the 15th Gold Cup Regatta by "Miss Detroit III,'" claimed to be the fastest motor boat ever built; and many other news topics, including the rounding up of 30,000 men in and around New York City in the great raid to find draft dodgers.

Many interesting scenes make up the Official War Pictures in this issue of the Gaumont Graphic, showing the work of our boys in France, the dugouts and shelters behind the second lines of defense, the Y. M. C. A. distribution of tobacco, the last lap of the journey to the firing line, a tour of inspection to the first lines, etc.

Delano Story is Screencraft's First.

"Flaming Ramparts," the story by Edith Barnard Delano, which was published in Harper's Magazine, will be picturized and presented as the first offering of Screencraft Pictures, which plans to make twelve dramatic features annually.

The title of the initial feature, together with the list of exchanges that will handle the picture, will be announced within a few days. Although many exchanges already have been signed to handle the film it was thought best to defer any announcement in this regard until the list was complete.

The story has been made under the personal supervision of Frank Reicher, a director who, among other accomplishments, made thirty or more features for the Paramount program. Mr. Reicher was given a free hand by the officials of the Screencraft corporation. The director promises one of the finest productions he has turned out.

Mary Boland and Lucy Cotton will be the stars of the initial feature. They will be supported by a selected cast. Miss Boland will be remembered as John Drew's leading woman for many seasons. Miss Cotton has been delighting theatre goers in "Turn to the Right." Both of the stars have had considerable successful screen experience.

Lucas and Bess Meredith Co-directing Bill Parsons

SINCE his return to his studios in Hollywood from an eastern trip that included personal appearances in theatres in many of the larger cities, "Smiling Bill" Parsons, star of Capitol Comedies, has lost no time in catching up with his schedule of two-reel comedy releases for Goldwyn. Two new ones are completed, and the millionaire star is at work on a third.

"A Pair of Pink Pajamas," the first of the new group, will follow "Camping Out," released October 7. Mary McIvor is leading woman in "A Pair of Pink Pajamas," co-directed by Wilfred Lucas and Bess Meredyth. Parsons' wardrobe for this production is one pair of silk pajamas, which he wears throughout the picture. A locomotive and a train of Pullman cars were used in the making of this comedy.

Mr. Lucas and Miss Meredyth also are responsible for the direction of Mr. Parsons' succeeding vehicle, "The Jelly Fish." In this Leach Cross, New York's famous fighting dentist, makes his first appearance on the screen as sparring partner for "Smiling Bill."

"You Know What I Mean" is the title of the comedy now in work at Hollywood. Bess Meredyth wrote it and she and Mr. Lucas are directing it.

Earle Paints Art Titles for Metro.

An artistic touch lent to "Pals First," a Screen Classics, Inc., six-reel production, starring Harold Lockwood, announced as a September release by Metro, is the latest development in art titles as designed and executed by Ferdinand Pinney Earle. Mr. Earle's work is represented in a series of oil-painted pictorially descriptive titles and a novelty in decorations for the spoken titles.

Painting art titles has become a study with Mr. Earle, whose work in this direction first attracted attention in J. Stuart Blackton's "Womanhood" and later in the production of "Within the Law."

Violet Hemming as Great Britain
In the All-Star Prologue of J. Stuart Blackton's "The Common Cause." Distributed by Vitagraph.

Universal to Show What Home Workers Are Doing

THE title of a five-reel feature picture soon to be distributed by the industrial department of the Universal for showings in factories and workshops of all kinds is "Keep the Working Man at His Bench."

Harry Levey, director of the industrial department, has compiled a strong series of scenes for this subject, visualizing the high importance of the work in plants and mills at home to the success of our fighting forces overseas.

What the women are doing, as well as the men, forms an interesting phase of the subject. There are scenes of women at various tasks, including that of farming. Also glimpses are given of shipbuilding and launching. Men past middle age and boys are showing "doing their bit" in essential industries.

The film is to be shown at the noon hour in various plants by arrangement with the employers. The aim is to show workers the necessity of their remaining at their particular specialty and not permitting themselves to be lured away to other fields of labor on false offers of better wages.

Vendetta Theme for Fritzi Brunette.

Bluebird's feature release for September 23, entitled "Vendetta's Daughter," gives an insight into one of the romantic phases of the Italian code. It suggests in thrilling effect the workings of the rule "an eye for an eye," as followed by the secret societies of Italy, about which so much has been written.

Fritzi Brunette, who entertained in her previous Bluebird, "Playthings," is featured in the new picture. She is cast in the role of an Italian peasant girl who swears the oath of the vendetta to slay the man who killed her brother.

The girl finds a great love in the course of her turbulent experience and her heart is changed at the last minute. There are some exciting scenes of emotional conflict, and settings, that brings to the fore the atmosphere of Italy in the picture.

Select Star Completes Fourth Stage Success

THAT Constance Talmadge has built up for herself a strong repertory of former stage successes is apparent from a brief examination of this star's recent and announced forthcoming attractions. "Sauce for the Goose," which has just been released, is the third in this succession of former stage triumphs; and now comes the announcement that Miss Talmadge has completed another, "Mrs. Leffingwell's Boots."

Her first assault against this phalanx of tried and proved stage winners came when Constance Talmadge made "Good Night, Paul" into that most difficult of screen productions, a photoplay farce. "Good Night, Paul" had furnished the successful vehicle with which Ralph Herz had starred in a musical comedy under the same title. This picture was released during June.

One month later came that splendid success of both stage and screen, "A Pair of Silk Stockings."

And now "Sauce for the Goose" is again furnishing the admirers of the fascinating select star to see as silent drama one of the successful comedies of the American stage.

The inclusion of the forthcoming "Mrs. Leffingwell's Boots" in this list brings into Constance Talmadge's repertory a work by that most popular of American dramatists, Augustus Thomas.

All-Star Support for Mary MacLaren.

It has become the custom to refer to groups of supporting players as an all-star cast, but for Mary MacLaren's newest picture, "The Vanity Pool," now being created for the screen by Universal's artistic woman director, Ida May Park, a cast that is really stellar has been secured.

Anna Q. Nilson, former Metro star, has an important role; Marin Sais, Kalem's former serial star, has a big part; Virginia Chester, old Biograph star, and more lately featured by the Mena Film Company, is seen as a broken down variety actress, and Franklyn Farnum, Bluebird star, will play opposite Mary McLaren. Others of note in the cast include Willis Marks, a veteran character man of stage and screen; Thomas Holding, well known stage star, and Harry Northrup, a celebrated heavy recently featured in a number of Metro productions.

Vera Royer
A Metro Player Who Will Be Seen with Ethel Barrymore in "Lady Frederick."

Marjorie Rambeau as America
In the All-Star Prologue of J. Stuart Blackton's "The Common Cause." Distributed by Vitagraph.

Animated Gets Picture of Captain Roosevelt

CAMERAMEN of the Animated Weekly and Current Events staff of the Universal, working under the command of Jack Cohn, have had an adventurous week or more trying to get "shots" at Captain Archie Roosevelt, son of the former President. After trailing the young man, who recently returned from the front suffering from severe battle injuries, in three cities, the cameramen of the New York office finally got what they sought.

They had tried in vain in Newport News, Washington and New York, till Captain Roosevelt finally landed in the hospital in New York for a series of examinations. The cameramen waited outside the hospital. The captain came out the back door and headed down a quiet side street for the subway when the camera sleuths discovered him. They had their "Weekly" car with them and they caught up with him and invited the young man to take a ride. He hopped in, and thereupon pictures were taken.

Other scenes in the Weekly show each of the Allied armies as they are rushing to vital points on the western front for the latest drive.

Show Fashions in Screen Magazine.

Fashion displays revealing the latest creations from Paris form an interesting part of the Universal's Screen Magazine set for release September 27. Zalud, the famous designer, is shown at work on his original method of getting inspirations. The results of his system are some delightful fashions in gowns and dress for the Co-ed.

The Magazine also includes excursions into war preparation, industry and the barrel of comedy one finds out at Coney Island. The scenes from industry show how a ruby grows, under the wizardry of the chemist and electrician. The spectator sees chemicals mixed and treated electrically until they produce a sparkling gem. "Miracles in Mud," produced by Willie Hopkins, the noted sculptor, conclude the magazine.

State Rights Department

Conducted by C. S. SEWELL

Hall Plan Shows Quick Results With Big Circuits

THE rapidity with which the Producers' Distributing Corporation has followed the announcement of the Loew Circuit bookings for its twelve special pictures with news of the signing up of other large circuits seems to promise well for the popularity of the plan which resulted from Frank Hall's bold decision to set fixed prices for his pictures and announce them broadcast to the trade. Mr. Hall's move took him into paths hitherto carefully avoided by his fellow motion picture magnates although long and successfully trod by men in purely commercial lines.

His decision was made following the presentation of several large special productions distributed under his personal management and impressing upon him strongly the disadvantage of the usual methods of fixing film rental prices for extra attractions. That the price an exhibitor paid for a picture should depend upon the amount of money a salesman could talk him out of seemed all wrong to Frank Hall. Not only did it place the exhibitor in the uncomfortable position of sparring for an equitable price and imaging that he was paying more than his fellow-exhibitors, but it also made it impossible for the producer and distributor to gage the earning power of their productions in advance.

Mr. Hall came to the conclusion that there was no good reason why a series of prices could not be decided upon for all first class pictures and advertised so that the price juggling bugbear might be stricken from the list of the exhibitor's troubles. He reasoned that the entertainment, artistic and box-office values of his pictures would then be the only concern of the theatre managers and that the success of his offerings would depend upon their drawing power and not upon the ability of salesmen to sign first run bookings at high rental prices. He found that ten, twenty and thirty dollars per day would be recognized immediately as equitable prices and would, at the same time be practicable from the standpoint of production and distribution.

Being the first to advertise fixed prices, Mr. Hall knew that a great deal of comment and considerable criticism was bound to follow his first announcement. He also knew that it was necessary for him to select pictures, the mere announcement of which would remove all doubts as to the honesty of his purpose to supply the very best productions the market affords at the prices advertised. Ordinary productions would not only fail to illustrate the strength of his policy as originally planned, but would make the fixing of standard prices of no moment to the better class of theatres.

Evelyn Nesbit in "Her Mistake" was selected as his first offering, and the full meaning of his ten, twenty and thirty policy seems to have been recognized immediately. The Marcus Loew bookings for all of his pictures were secured at once and he now announces the signing of similar contracts by Moss, Keith, Mastbaum and Ascher Brothers which show a keen interest on the part of prominent exhibitors in New England, New York, New Jersay, Pennsylvania and Illinois. Mr. Hall is authority for the statement that similar interest is evidenced by contracts and inquiries from practically every section of the country.

Independent Booking Market Reflects Activities

THE Arrow Film Corporation report the following additional state right transactions negotiated through their office:

"The Hand of Vengeance," Gaumont serial, to United Film Company, for Eastern Pennsylvania and Southern New Jersey.

Ten two-reel Warren Kerrigan reissues, to Hodupp-Towne Photoplay Company, for Missouri and Kansas.

"Huns Within Our Gates," to Criterion Film Service for six Southern states and to R. D. Marson Attractions for New England States.

Concentration is also being made by Dr. W. E. Shallenberger, of the Arrow Corporation, on the foreign market, and he will shortly announce the opening of an office in Paris and in Rome, the company already having representatives in London and Rio de Janeiro. Dr. Shallenberger will give personal attention to the foreign market and will supervise the work of domestic sales, which department has been under the managership of Jesse J. Goldburg for the past few months.

"Carmen of the Klondyke," handled throughout the eastern territory by W. J. Pratt for the S. A. Lynch Enterprises, after a run at Gordon's Scollay Square Theatre, Boston, has been booked solid over the entire Gordon and Poli circuits, and is also booked for a first-run showing in every large city in the New England States.

W. H. Productions Company announce the following sales: Australasian Films, Ltd., "Mickey," for Australia and New Zealand; Masterpiece Film Attractions, Philadelphia, series of twenty-four single-reel Fatty Arbuckle comedies for Southern New Jersey and Eastern Pennsylvania; W. H. Film Company Baltimore, series of twenty-four single-reel Fatty Arbuckle comedies for Delaware, Maryland, District of Columbia and Virginia; Eltabran Film Company, Charlotte, N. C., series of sixteen two-reel Shorty Hamilton Western comedy-dramas for Virginia and North Carolina; Bee Hive Film Distributing Company, Chicago, series of sixteen two-reel Shorty Hamilton Western comedy-dramas for Illinois, Indiana and Southern Wisconsin; Boston Photoplay Company, Boston, Bessie Barriscale in "The Straight Road" for the New England States; F. M. Sanford, Dallas, Tex., series of sixteen two-reel Shorty Hamilton Western comedy-dramas for Texas and Arkansas; R. D. Lewis Film Co., Oklahoma City, Okla., series of twenty-four single-reel Fatty Arbuckle comedies for Oklahoma; J. Pearce & Sons, New Orleans, six two-reel William S. Hart productions for Texas, Arkansas and Louisiana; three William S. Hart super-features ("The Two-Gun Man" in "The Bargain") for Louisiana, ("The Bandit and the Preacher") Louisiana and Mississippi, ("The Heli Hound of Alaska") Louisiana and Mississippi.

Nathan Hirsh, president of the Pioneer Film Corporation, reports that "The Still Alarm" has been disposed of for the following territories: First National Exchange of Denver, Wyoming, Utah, New Mexico; Sydney B. Lust (Super Film Attractions), Delaware, Maryland, Virginia, District of Columbia, North Carolina; Special Features Company, Alabama, Tennessee, South Carolina, Florida; First National Film Exchange, Seattle, Washington, Oregon, Idaho, Montana; Hatch Film Company, Kentucky, Ohio, West Virginia, Pennsylvania, Southern New Jersey; Superfeatures, Canada; Specialty Film Company, Oklahoma, Texas, Arkansas, Louisiana, Mississippi.

The Greiver Distributing Co. reports that the Bee Hive Exchange, R. C. Cooper manager, Chicago, Ill., will handle the Ford Educational Weekly in Northern Illinois, Southern Wisconsin, Northern Indiana and Eastern Iowa.

Raver's "Public Defender" Showing Great Activity

THAT HARRY RAVER made no mistake when he picked upon Mayer Goldman's book, "The Public Defender," as suitable material for a motion picture has been evidenced by the splendid list of booking records recorded for the film by exchanges who purchased territory for the production. Backed by pages of newspaper and magazine articles covering the nation-wide Public Defender movement, the Raver pictorial illustration of the theme easily becomes the finest sort of attraction with which to obtain plenty of local press comments, to say nothing of the drawing power of Frank Keenan, Robert Edeson and Alma Hanlon, the star trio of the cast.

Among the representative distributors, who are booking "The Public Defender," and the cities in which they are located, are First National Exhibitors Exchange, Pittsburgh; Boston Photoplay Co., Boston; First National Exhibitors Exchange, San Francisco; Celebrated Players Exchange, Chicago; Associated Theatres, Minneapolis; A. D. Flinton-Yale Photoplay Co., Kansas City; Independent Theatre Supply Co., Montreal, and Modern Feature Photoplay Co., New York.

Maurice Tourneur Actively Producing.

Maurice Tourneur is now completing a production, the title and subject of which are to be later announced. The scenario is the work of Mr. Tourneur himself, the subject having developed in the director's mind during his years of work in the studios. The story is described as at once sensational and striking.

In the cast of this new production are Paul Clerget, a French actor, famed for his Pierrot, Sr., in "Pierrot the Prodigal"; Flore Revalles, singer and dancer of the Bakst Ballet Russe; Diana Allen, a beauty of the Ziegfeld Follies; Ethel Hallor, from the Century roof show; Gloria Goodwin, well known dancer; Lyn Donaldson, Fair Binney, Warner Richmond, Chester Bar-

nett, Escamillo Fernandez (who recently scored as Pierre in "Heart of the Wilds"), and George West.

Meanwhile, Director Tourneur has announced that his forthcoming production, which will be a screen version of the late Jacques Futrelle's popular novel, "My Lady's Garter." This romance first ran in the Saturday Evening Post, where it attracted wide attention, and has since, in book form, ran in many editions.

Film Novelty Makes Headway.

A. E. Siegel, responsible for the latest successful novelty, "Topics of the Day," reports the following territory contracted for by exchanges: Delaware, Maryland, District of Columbia, Virginia, Exhibitors Film Exchange, Washington, D. C., controlled by H. M. Crandell; Eastern Pennsylvania and Southern New Jersey, Mr. Schwabe, of the First National Exhibitors Circuit; Washington, Oregon, Idaho, Montana, Marion H. Kohn, Northwestern Consolidated Film Corporation.

According to reports received in the New York office Sol Lesser's exchanges in San Francisco and Los Angeles are now showing in thirty-four theatres in that territory. This is considered very good results owing to the nature of this novelty. "Topics of the Day" can only be shown in the first class theatres changing weekly of not more than twice a week.

Big Houses Book Hayakawa.

A. S. Kirkpatrick, assistant general manager of Mutual, announces that the prerelease bookings of the Hayakawa Special Productions, produced by the Haworth Pictures Corporation and released through Mutual exchanges, now include practically every representative house throughout the country. Many of these theatres will run the entire series for a full week, and the rest have booked the series for two and three days.

The Ziegfeld Theatre, Chicago, located on Michigan avenue, ran "His Birthright," the first Hayakawa picture, for an entire week. The B. S. Moss Circuit has contracted for the entire series for New York City and Brooklyn, and will run each picture three days in each house.

Distributing of Gaumont's Serial.

The Gaumont Company announces that it has sold its 20-reel photo-serial, "The Hand of Vengeance," to the United Film Exchange, Philadelphia, for Eastern Pennsylvania to the 77th Parallel, and Southern New Jersey, including Trenton.

The Celebrated Players Film Corporation, Chicago, which has purchased the rights for the States of Indiana, Illinois, Wisconsin, Minnesota, Iowa, Nebraska, and North and South Dakota, have arranged for the Foursquare Exchange, of Minneapolis, to handle the distribution in North and South Dakota, Minnesota, and upper Wisconsin.

"Stolen Orders" Opens New Loew Theatre

"Stolen Orders," William A. Brady's story of diplomatic intrigue interpreted by Kitty Gordon, Carlyle Blackwell, Montagu Love and June Elvidge and others, has been selected as the opening feature attraction for Marcus Loew's new Brooklyn theatre, the Metropolitan. The new Loew house, which has a capacity of 4,000, it is understood, will open the latter part of September. Following its presentation at the Metropolitan, "Stolen Orders" will play the other houses of the Loew circuit.

The Brady picture will shortly be playing the far places and the near, as release dates will shortly be announced for Alabama, Tennessee, Georgia and Florida, Colorado, Wyoming, Utah, New Mexico, Texas, Arkansas and Oklahoma, and Western Canada, including Manitoba, Saskatchewan, British Columbia and Alberta. "Stolen Orders" will shortly be playing in twenty foreign countries, and probably will be showing simultaneously in as widely separated spots as Paris and Pekin.

Gerard's Famous Photoplay Now Shown World Wide

NOW that Ambassador Gerard's famous photoplay, "My Four Years In Germany," has been sold for Argentine, Chile, Peru, Uraguay and Paraguay, Hiller & Wilk, Inc., selling agents for the foreign rights to this production, state that this unusual feature has been sold in every continent. In the Far East the picture has created a sensation and in Australia it has established new records. South Africa reports that it is as big a hit there as any picture ever shown before. In India the most influential theatre operator has taken over the rights and has promised to exploit "My Four Years in Germany" more lavishly than he has attempted any showings up to the present.

In England at the initial private showing given, the audience was composed of members of Parliament and the leading social figures of Great Britain. To supply the demand, the English owners decided it best to release "My Four Years in Germany" one reel weekly for a period of ten weeks. This novel method has been a great success. In the Scandinavian theatres the picture has served to open the eyes of those neutral peoples to the causes of America's participation in the great war.

The success that has attended the American exploitation is very well known to everyone who keeps abreast of the doings in the motion picture field. On all sides Messrs. Warner and Dintefass have been showered with congratulations because of their daring and foresight in producing Ambassador Gerard's internationally known book. Hiller & Wilk, Inc., state that there are only a few territories throughout the world still available and negotiations are pending for them.

Auto Chase Features Petrova's "Panther Woman"

IN ADDITION to the numerous thrills which abound throughout "The Panther Woman," Madame Petrova's latest picture, a most exciting auto chase will be seen when the picture is released. The story details vividly a ride against time to save the life of the woman in the death house.

In order to secure the proper realism, a platform on wheels was constructed for the use of the photographer Harry B. Harris. With his machine erected on this structure, Harris photographed the exciting incidents of the auto ride, the platform being attached to the side of the fast moving machine. A racing driver of considerable note was engaged to handle the car, with the result that innumerable hair-breath escapes and wild turns are shown throughout the ride.

"The Panther Woman" has been directed by Ralph Ince, and is to be released in the near future via the exchange of the First National Exhibitors' Circuit. This organization has distributed other Petrova features: "Daughter of Destiny," "The Light Within," "The Life Mask" and "Tempered Steel." It was adapted from Gertrude Atherton's novel by Mary Murillo, responsible for many of the leading features of the past year.

Adventure Stories Please Washington

ITS population made up largely of the most highly cultured and educated people, drawn from all sections of the United States and foreign countries, Washington, D. C., claims to stand in a class alone. Its entertainment seekers are composed not only of statesmen and diplomats and their families, but of the many thousand employees of the Government who are necessarily well educated, and whose amusement tastes are therefore refined and discriminating.

In the past some exhibitors who own big "down-town" picture theaters have seemed to fear that serials would not appeal to their patrons, but were more suited to the neighborhood or lower-priced houses. The Gaumont Company has been able to show that this fear is not justified. It has made the claim that its newest photo-serial, "The Hand of Vengeance," will appeal to the majority of the picture-seers in any theatre, large or small, "high-brow," "low-brow" or between.

That its judgment is correct has been clearly proven by the success of "The Hand of Vengeance" in the District of Columbia. Sidney B. Lust, hustler extraordinary, and president of Super-Film Attractions, Inc., which is distributing this photo-serial in that territory, has already broken all serial records by placing it with more than one-third of the theatres in the "Athens of America," and expects to have it running soon in more than half of the theatres catering to his highly discriminating clientele.

There is nothing surprising in this, however. From a canvass of the literary taste of the most prominent residents of Washington, made a few years ago, it developed that a great many of them preferred just such stories as are pictured in "The Hand of Vengeance."

High court officials, senators, representatives, a Speaker of the House of Representatives, and at least three of our presidents have acknowledged that this style of literature appeals to them more than any other. Indeed, one of our ex-presidents, forced to spend some time in a hospital, beguiled his moments of convalescence with just such a he-man story. Which confirms the Gaumont theory that clean, red-blooded stories of love, action and adventure, properly shown, will appeal to the patrons of all theatres.

Comedy Plus Thrills in Cameraman's Life

MAKING motion-picture is not only an essential, but a hazardous occupation. War cinematographers say their work is more dangerous than soldiering—they can't fight back. Now comes Walter Pritchard, star photographer for the Gaumont News and Graphic, who avows that not all of the dangers incident to crank-turning are attendant upon climbing steep mountain cliffs, hanging on to cloud-piercing airplanes, or dodging bullets on the battlefields.

With all the necessary paraphernalia, Walter sallied forth to make some great historical pictures of the thousands of draft-evaders recently rounded up in New York City. He got along all right for awhile, until a solicitious official demanded his registration card, when it developed that the draft board had presented the camera-man with a deuce, the wrong color, or something which did not satisfy the inspecting officer.

After spending many hours in the "bull-pen" the mistake was rectified, but not before Pritchard had visions of being shot at sunrise or forced to associate with interned Germans in some Federal calaboose. Pell Mitchell, editor of the News and Graphic, was on hand, and personally photographed the round-up. (P. S.—Pell escaped when the officials inspected the top of his head.)

Benjamin Loweree, another member of the News and Graphic staff, was recently notified that he must leave for Camp Gordon, Ga., on Sept. 5. The night of the 4th, Benny arrayed himself in a brand-new suit of clothes to bid his sweetheart good-bye, but in his excitement he neglected to transfer his papers from his old suit. Just as he was greeting his girl, along came an officer. The rest is too heart-rending to tell.

Budget of New Ebonies.

A budget of new Ebony Comedies, the one-reel offerings with colored players featured, which are released semi-monthly through General Film Company, will be seen during this month and October.

Music for the Picture

Conducted by GEORGE W. BEYNON

The Secret of Synchronized Scores Calls for Intelligent Co-operation

AN ABSOLUTELY essential feature of a musical score arranged for motion pictures is "Synchrony." That is, the exact timing of accompaniment to score. It is something which everyone in the audience senses, although few probably, except musicians, recognize the factor which obviates sudden stops and jarring changes in the musical setting.

Synchrony, however, as applied to motion picture music, has not yet been reduced to its ultimate perfection. It is at present comparative, depending largely upon the intelligence of the orchestra leader. A correct knowledge of tempo, the completeness of the film as originally set to music, the steadiness of projection and the care of the operator are all contributing factors.

Tempo, is, of course, comparative. Many leaders have their own individual conception of andante, allegro, moderato, etc. But metronome marks are of the utmost importance and should be relied upon wherever quoted.

If the film has been cut, certain scenes will be shorter than the music assigned. This is a frequent occurrence, as the producing companies know to their sorrow. In different states, certain portions of film are not allowed to be shown because of censorship. These portions vary according to the varied minds of the censors. Thus the timing of musical setting with scene may be absolutely perfect in Pennsylvania and entirely at odds in Ohio. Also, there have been operators so enamored of certain scenes from a film that these portions were found to be among the missing when the film reached its next exhibitor.

Another problem in connection with synchrony is purely a mechanical one. The change of the "load" in the electrical current supplied to the projection machines will vary the speed of projection and upset the synchrony of the music. Should the operator, while shifting reels, carelessly thread twenty feet of action through, the music will be that much over. Synchrony is usually based on a schedule projection of 1,000 feet in fifteen minutes. Again we find that projection is comparative and the judgment of the operator is called into play. A difference of one minute per one thousand feet for five reels will tend to seriously disturb the unity of setting and scene.

Furthermore, in synchronizing the original score in the operating room, there is usually a double projection machine and consequently no time is lost between reels. In showing pictures, however, where there is only one machine available, there is necessarily a loss of several minutes consumed by the changing of the film which tends to destroy synchrony unless the leader is watchful.

With a live leader at the head of the orchestra, who takes an intelligent interest in his work, these difficulties can be overcome; but any man who will run through the score, regardless of consequences, will soon find that the scenes on the screen do not coincide with the music assigned in the score. Admittedly, the synchronizing, or exact timing of music and picture, has not yet reached a state of perfection. The method of achieving perfect synchrony may still be open to improvement, but the method now employed will yield wonderful results if faithfully followed.

There are various methods of arranging scores, largely dependent upon the ability and ingenuity of the arranger. Some scores have certain numbers of a definite length properly cued at their commencement. If the selection be long, it makes the work of the musical director more difficult for the first few performances, as his unfamiliarity with the pictures gives him no idea of the tempo necessary to perfect fitting. Other scores use a block system by frequently cueing minor titles or descriptions at points where they will coincide with the music. This method is excellent, for it gives the leader a chance to follow every foot of the film with his eye and bring the music along concurrently. Yet this "cueing" every few bars may be carried to extremes when it forces the musician to read the entire story from his score.

Short numbers are more easily brought to end with the finish of the scene and if long numbers be used, they should be "blocked" by minor cues at least every thirty-two measures.

The "first-run theatres," as a rule, find little difficulty in giving a smooth performance. The film has not been cut and the selected numbers are exactly the same length for each scene. These numbers are in key sequence (A key followed by its relative) so that if a change is forced prematurely it is little noticed. But the difficulties, mechanical and otherwise, which are encountered in the synchronizing of musical settings to motion pictures are problems which are bound to crop up even in the best equipped theatres. The remedy or, in other words, the real "secret of synchrony" is co-operation. Success will follow the efforts of the leader who uses his head, sees that the operator has the basis of synchrony and follows it, and "pulls in" his orchestra as the change of scene and musical setting approaches.

Fair Bill Offered at the Rivoli.

Selections from Puccini's "Madame Butterfly" opened the program at the Rivoli for the week commencing August 25. The Rivoli Symphony Orchestra, Mr. Rappe conducting, played this favorite overture with their usual good sense of rhythm and excellent accentuation.

The program informed us that "Madame Butterfly," founded on Belasco's play, was produced in Milan, February 17, 1904. It was hissed off the stage at the first performance—no one knows why, as Puccini was such a favorite. But several months later it was sung at Brescia, and later in London. It began to make good and has become perhaps the most popular opera of this century.

One of the outstanding numbers of the program was a delightful wonder-piece, "Come Watch With Me the Passing Night." Aside from its being a masterpiece in photograhic art, Mr. Van Scoy should be congratulated on the thoughtful compiling of the titles. The musicl setting to this number was ideal, the synchrony perfect.

The "Gavotte" from Massenet's "Manon" was interpreted by Mlle. Madeline D'Espinoy, soprano. The audience seemed to enjoy it. They applauded.

The musical setting to the Pictorial was very inspiring. The hand-clapping was reinforced by cheering from the orchestra. However, we did not think the audience needed the "Claque."

Carlo Mejia, tenor-in-fact, we would call it lyricissimo tenor, gave for the audience's approval, "When First the Heavenly Grace," from "La Juive," by Jacques Halevy. He was wise in not choosing a well-known aria, as he might have suffered from comparison. Yet the audience applauded.

Welcome to the feature! It was Cecil B. DeMille's production, "Till I Come Back to You." It's musical setting was a bit monotonous, which is unusual at the Rivoli. While it was always "under the picture," as it should have been, there were times when it did not support adequately.

Professor Swinnen at the organ finished the program with a march by Francois Fetis. At least the program said so. Professor Swinnen's organ numbers usually receive marked attention, although coming in a bad part of the program. But at this performance it appeared to have been played more as a filler, as no lights were shown to show that he was really reading score.

"The Historic Fourth of July in Paris."

During the run of the Red Cross film, "The Historic Fourth of July in Paris," at Poli's Theatre in Wilkes Barre, a very effective musical setting was given the picture by J. J. Garvin, managing director of the theatre. This is probably the first elaborate musical program to be used for a single reel subject in any motion picture presentation outside of New York. Mr. Galvin's program was as follows:

"The Star Spangled Banner," "Pack Up Your Troubles in Your Old Kit Bag," "Like Washington Crossed the Delaware," "Onward Christian Soldiers," "Good Night, Germany," "Keep the Home Fires Burning," and "Rally Round The Flag."

CUE SHEETS for CURRENT FILMS

"Better Half, The."

Released by Select—Five Reels.

Prepared by M. Winkler.

THEME—Lento Allegro .....Symphonette Suite.Irenee Berge
1. AT SCREENING.....Valse Caprice.....Kiefert
1 min. 15 sec.
2. T. ALICE BRADY AS LOUISE.....Valse Moderne...George Rosey
1 min. 45 sec. Valse Lente.
3. D. GIRL RUNNING INTO WATER..Turbulence .....Borch
1 min. 45 sec. Allegro Agitato.
4. T. PLEASE FORGIVE ME.....Continue pp.
30 sec.
5. T. AT THE END OF VACATION....THEME
2 min. 15 sec.
6. T. TRIXIE GOES TO NEW YORK..Golden Youth....George Rosey
2 min. 15 sec. Valse Lente.
7. D. DANCING .....A La Mode.....George Rosey
2 min 15 sec. (One Step).
8. T. OH, MICHAEL, I DIDN'T.....THEME
1 min. 30 sec.
9. T. LOUISE AFTER HER.....Kathleen .....Berg
4 min. 45 sec. Valse Intermezzo.
10. T. I'VE BEEN HAVING.....Dramatic Recitative.....Levy
3 min. 30 sec.
11. T. COME, TRIXIE DEAR.....Serenade .....Widor
2 min. 30 sec. Dramatic Moderato.
12. T. I'VE LEFT MICHAEL.....Continue to action.
1 min. 45 sec.
13. T. THIS IS LOUISE SPEAKING....The Lovers.....Lake
2 min. 15 sec. Andante Moderato.
14. T. CAN YOU DIRECT ME TO.....Dramatic Agitato.....Hough
1 min.
15. D. TRIXIE IN THURSTON'S.....Tragic Theme.....Vely
4 min. 45 sec.
16. T. IF YOU DO NOT WISH.....THEME
1 min. 45 sec.
17. T. WHILE LOUISE AND THE.....Serenade .....Chaminade
3 min. 15 sec. Moderato.
18. T. DO YOU KNOW SINCE.....Babillage .....Castillo
1 min. 30 sec. Allegretto.
19. T. IN THE MEANTIME TRIXIE....Dramatic Andante No. 62,
3 min. Borch
20. D. FLASHBACK TO TWAITH'S.....May Dreams.....Borch
2 min. 45 sec. (Melodious Romance).
21. T. WHAT I WANT TO KNOW.....THEME
3 min. 30 sec.
22. T. IN A FEW DAYS MRS.....Sorrow Theme.....Roberts
3 min.
23. T. YOU'LL FIND YOUR.....Dramatic Tension...Shepherd
3 min. 15 sec.
24. T. YOU ARE WELL NOW.....THEME
1 min. 15 sec.

CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Follow picture.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS .....None.

"Boston Blackie's Little Pal."

Released by Metro—Five Reels.

Prepared by S. M. Berg.

THEME—Babillage .....Bright Novelette.....Castillo
1. AT SCREENING.....THEME
3 min. 45 sec.
2. T. TOO YOUNG TO KNOW OR.....A Shepherd's Tale.....Nevin
3 min. Allegretto.
3. T. WE LEAVE TONIGHT FOR.....Shepherds All and Maidens, Nevin
3 min. Allegro con moto Giocoso.
4. T. I PROMISED TO STAY ON.....Lullaby .....Nevin
2 min. 15 sec. Andante Semplice.
5. T. WHEN BOSTON RINGS BELL...THEME
2 min. 15 sec.
6. T. RIGHTO, NOW I ASK YOU.....Capricious Annette.....Borch
3 min. 45 sec. Moderato.
7. T. THE WORKING DAY OF.....Sparkling Eyes.....Puerner
3 min. 30 sec. Allegretto Scherzando.
8. D. WHEN BLACKIE LEAVES CAR..Hunkatin .....Levy
2 min. 15 sec. One-Step.
9. REMEMBER YOU ARE TO SIT.....Heavy Mysterioso.....Levy
1 min.
10. D. AT THE RECEPTION.....Kathleen. .....Berg
1 min. 45 sec. Valse Lento.
11. D BLACKIE AT SAFE.....Dramatic Recitative.....Levy
2 min. 30 sec.
12. T. I TUM DOWN FOR DOGGIE.....Sleeping Rose.....Borch
3 min. 45 sec. Valse Lento.
13. T. WE CAN'T TALK HERE.....THEME
3 min.
14. D. WHEN MARY LEAVES CAR.....Arioso .....Frey
3 min. 45 sec. Andante Mosso.
15. T. BUT I AM BOUND BY TIES.....Nocturne .....Karganoff
2 min. 30 sec. Andante Non Tanto.
16. D. WHEN LAVALLE LEAVES.....Hurry .....Levy
1 min. 30 sec.
17. T. DON'T YOU EVER PHONE?.....Sorrow Theme.....Roberts
2 min.
18. T. OH, I CAN'T, I CAN'T.....May Dreams.....Borch
3 min. 30 sec. Moderato Serenade.
19. T. NICE MANS.....THEME
1 min. 30 sec.

CHARACTER .....Comedy Drama.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Phone Bell, Whistle, Auto Effects and Horn.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS .....Note flashes of guests dancing, with music ff, and pp. to suit action.

"Clutch of Circumstance, The."

Released by Vitagraph—Five Reels.

Prepared by S. M. Berg.

THEME—My Paradise.....Moderato .....Zamecnik
1. AT SCREENING.....THEME
1 min. 15 sec.
2. T. JOHN LAWSON, RUTH'S.....Impish Elves.....Borch
1 min. 15 sec. Intermezzo.
3. D. WHEN JOHN ENTERS HOUSE..THEME
30 sec. Piano only.
4. WHEN RUTH LEAVES PIANO.....THEME
2 min. 30 sec. Continued with Orchestra.
5. D. WHEN JOHN LEAVES.....Rondo .....Berge
1 min. 45 sec.
6. D. WHEN JOHN LIGHTS PIPE.....Furioso .....Kiefert
2 min.
7. T. DID YOU SEE MR. LAWSON?....Vivo Finale.....Berge
2 min. 30 sec.
8. T. AFTER DAYS OF DARKNESS....Sweet Summer Rose...Armand
3 min. 45 sec. Andante Moderato.
9. T. WITH THE PASSING MONTHS..THEME
3 min.
10. T. TO NEW YORK, THE CITY.....The Charming Ballerina,
3 min. Allegretto. Herman
11. T. AT LAST THE BIG CITY.....The Gentle Dove.....Bendix
2 min. 45 sec. Andantino.
12. D. WHEN RUTH FAINTS.....The First Heart Throb,
2 min. 45 sec. Ellenberg
Andante Moderato.
13. T. LORY WILLIAMS IS USED TO...Piano Improvising.
2 min.
14. T. I AM AS DRY AS THE.....Capricious Annette.....Borch
3 min. 45 sec. Moderato Caprice.
15. D. WHEN RUTH SITS AT PIANO...THEME
2 min. 30 sec. Piano only.
16. T. YOU'RE NOT TALL ENOUGH....Musidora. .....Leigh
3 min. Allegretto Moderato.
17. T. RUTH IS SOON DEEP IN.....In the Bungalow.....Langey
2 min. 45 sec. Allegretto Intermezzo.
18. T. AT LAST THE OPENING.....Popular Allegro.
2 min. 15 sec.
19. T. WHEN RUTH APPEARS.....Popular Waltz.
1 min. 30 sec.
20. T. WASN'T I RIGHT?.....Dramatic Tension No. 36.
2 min. 15 sec. Andino
21. T. MEANWHILE AT RUTH'S.....Romance in F...Tschaikowsky
3 min. 45 sec. Andante Cantabile.
22. T. THE NEW DAY.....Salut D'Amour.....Elgar
2 min. 15 sec. Andantino.
23. T. THE PRODUCT OF A RACE.....May Dreams.....Borch
3 min. 15 sec. Moderato Serenade.
24. T. THE BREAKING STORM.....Dramatic Agitato.....Hough
2 min. 45 sec.
25. T. SO IT COMES TO RUTH.....THEME
3 min.

CHARACTER .....Emotional Drama.
ATMOSPHERE .....New York City.
MECHANICAL EFFECTS.....Train, storm, horse's hoofs, tel., auto, dogs.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS .....Carefully note mechanical effects.

Watch your lights in order that they may not shine into the eyes of your audience, thus spoiling their enjoyment of the picture. When the musicians are not playing, see that all lights are turned out.

• • •

The organist is not a machine, but a human being, prone to fleshly weakness. Treat him as YOU would be treated.

• • •

If you feature your music to the feature, it's some feat (ure) doing.

"Old Folks at Home" Typically American

Closely associated in our hearts and minds with "Home, Sweet Home," but distinctively more American in its atmosphere, is the subject of this sketch.

Stephen Collins Foster, composer of a great number of songs which have retained their popularity to the present time, was born on July 4, 1826, in the city of Pittsburgh, during the celebration of fifty years of American Independence.

His musical talent asserted itself at an age when children are usually considered infants. When he was only two years old he would place his sister's guitar on the floor and pick out harmonies. At eight he taught himself the flute and a bit later the piano.

One day in 1851 Foster rushed into his brother's office and said: "I have a new song and need the name of some Southern river of two syllables to use in it." They took down an atlas and ran through the pages until they came to a little river in Florida. The name suited. Thus "Way Down Upon the Suwanee Riber" became a classic.

Cristie, the famous minstrel, bought the right to sing the song before it was published. He also stipulated that one edition at least should bear his name as author and composer.

"Old Folks at Home" has been called the "song of the homesick." Its potency to calm the "Savage Breast" is illustrated in the following anecdote of the Civil War: One of the northern regiments were so discouraged over inactivity and slow pay that they were on the verge of mutiny. Indeed, several of them did break through the lines, and returned again late at night and intoxicated. They refused to obey orders. When even the colonel failed to establish discipline the bandmaster called his men together and told them to play. Soon the strains of "Old Folks at Home" seeped through to the inner consciousness of the half-crazed, despairing soldiers. The melody touched their hearts and the chastened "Boys in Blue" wept themselves to sleep.

Authorities seem agreed that the style of Foster is more distinctive than that of any other American composer. The melody of his songs is simple and the words are always his own. He gave to the world one hundred and seventy-five songs in all. "Old Black Joe," "Massa's in De Cold, Cold Ground" (said to be inspired by his grief over the death of his father), "Old Dog Tray," "My Old Kentucky Home" and "Come Where My Love Lies Dreaming" are his best loved songs. The latter is his most ambitious composition and his own favorite.

So much for the poet and musician! What of the man? Stephen Collins Foster was gentle and kind, adoring his family. But he was also proud and sensitive, resenting the least slight. A woman of his acquaintance once said to a friend: "Tell Stephen to come to my party and to be sure to bring his flute." Foster sent his flute but absented himself. He was an indefatigible worker. Indeed, it was not at all out of the ordinary for him to write a song in the morning, dispose of it in the afternoon and spend the proceeds before bedtime.

When he was only thirty-eight, at the age when most men have not reached the zenith of their careers, his life was snuffed out. He died suddenly at Bellevue Hospital, in New York City. His identity was not known and his body was sent to the morgue. Friends traced it and sent the body back to Pittsburgh to rest where the composer was born. The Shakespearian axiom was reversed in Foster's case, for his strength lives forever and only his weaknesses were interred with his bones.

His passing reminds one in its grim warning of that of one other great American genius, Edgar Allan Poe. Both were aristocrats of Southern antecedents; both spoke in an idiom peculiarly American; each bequeathed to his country poetry that is practically immortal, and neither ever learned to control himself.

We hear so much these days of the idiocyncracies of geniuses. We applaud their achievements and condone their mistakes. But we are overjoyed when we read of the splendid men who have given of their best to the world and have taken nothing beautiful away from it.

"We'll Wallop the Kaiser" Makes Appeal

Another evidence of the *entente cordiale* existing between those of French and American blood is found in the latest song to make its appearance in New York City, entitled "We'll Wallop the Kaiser," the words being by Mrs. Woodallen Chapman, an American, and the music by Madame Elsa Gregori, a French composer, whose work is even better known upon the continent than in our own land.

The author of the words was, through her ordinary occupation, brought into frequent contact with the boys in the training camps. As a consequence she was given many interesting glimpses of their point of view and something of a knowledge of their characteristic expressions.

The phrase "We'll Wallop the Kaiser" came often to her ears and finally became a sort of refrain that sang itself over and over in her mind. Other phrases began to cluster themselves about it, until finally they seemed to call for some sort of formal expression.

The various experiences that came to her and the phraseology that so appealed to her were related to the composer, who finally went to the piano one day saying, "These words of the boys should be put into song—the kind of song that the boys will love to sing. The music should be bright, catchy, stirring—something like this"—and she played the opening strains of the present well-known song.

Inspired by the music the American woman then took up the task of weaving into poetical form the words so often on the lips of the doughboy himself.

Thus with mutual criticism and encouragement the song was evolved, with the thought always in mind of writing something which the soldier boy himself would enjoy singing and which would serve to raise his spirits when on a long, tiresome hike.

That their aim was accomplished has been proven by the reception given the song by the boys. Its sentiment appeals to them:

"Come boys, help wallop the Kaiser,
Beat him till he's sore;
He says that we're lazy;
We're cowards, we're crazy—
Just watch us make him roar."

It has the right sort of ring to it, for it sounds like business, like sticking at it until the job is done:

"Yes, boys, we'll wallop the Kaiser,
We're bound to win the war.
We'll ram him, we'll jam him,
Eternally slam him—
Then damn him and pound him some more."

Camps in many different parts of the country are being provided with orchestra and band parts and also with slides containing the words, so that all the boys may enjoy the pleasure of singing it in unison.

The cover—a color cartoon by John B. Gruelle—showing the Kaiser's countenance badly damaged by the fists of the Allies, has also been reproduced in colors for the screen, and always brings a roar of applause.

The song has proved itself an inspiring addition to the music of the day and the author and composer may congratulate themselves upon having done a very practical "bit" toward winning the war, for their production cannot fail to increase, in every individual who hears it, the sort of patriotic determination essential to ultimate victory.

Thrown on the screen in a picture theater, it never fails to bring enthusiastic applause, and the air is so easy to follow that audiences soon sing it with great gusto.

New Music Offered at Bargain Prices.

Chappell & Co., realizing that the field of picture playing offers a splendid medium for distribution, and fully aware of the vital importance of this comparatively new vocation, have placed before our readers a proposition that should appeal to every exhibitor, his pianist, organist and musical director. In another column you will find advertised twenty orchestral numbers ranging from waltzes to entr'acte numbers, for the ridiculously low price of ten cents each, when ordered together.

Everywhere has been heard the cry for "New Music." Managers continually "kick" about constant repetition. Patrons want up-to-the-minute stuff. This galaxy of musical numbers should certainly be welcomed by every hard pressed, worried musician in the country.

"Evensong," "Sunbeams" and "Mother o' Mine" make splendid themes. They are varied in treatment and adaptable to almost any picture. Then you will note that popular Irish song, "Mavourneen Roamin'," sung with such success by Lambert Murphy. It breathes the scent of the Emerald Isle and is prettily arranged for orchestral combinations. "Waiting" is timely and homey, a true prediction of the reward of mothers after the war. Other patriotic numbers are "Allies March to Freedom" and "Laddie in Khaki." "Amaryllis Waltz" is found suggested on many cue sheets and every leader needs it.

Nothing like this has been offered before and it behooves the picture player to take advantage of it at once.

"For Husbands Only" Draws Many Women.

Will the exhibitor never regard his music seriously? He must know that the public demands a form of entertainment in connection with moving pictures that is educational and musical. He surely has learned from the failure of others that the best pictures in the world, the finest advertising stunts and lobby displays, will not hold his patronage if his music is neglected.

The music at the Broadway for the week commencing September 1 could only be classed under the one heading—careless. A grand opera overture—"Barber of Seville"—was programed, but a comic opera selection was played. The organist seemed in a hurry to finish his selection, and although it was one of his own composing, he gave the impression that he hated it.

The cat-calls during the comedy cheapened the performance, detracted from the picture because of their frequency and became an unmitigated nuisance.

The Trio—"Largo"—from Zerxes by Handel was great. The instruments blended well and the tonal balance was evenly distributed. It was real chamber music of the highest order and sparkled—a gem in the crown of music.

"For Husbands Only" was featured as the cinema attraction, but by the number of ladies present one could see that the injunction had not been followed. The music fitted the picture fairly well, but there was no synchrony nor attention paid to relative keys. This spoilt it for us. Nevertheless the people enjoyed the picture and some praised the music.

James C. Bradford, the musical director at the Broadway, is a lovable chap and a fine musician. His experience in picture playing dates back to the early days of the industry and on occasion he has risen to enviable heights in picture scoring. "Jimmie" is well liked by his "boys" and gets lots of work out of his orchestra. With so much ability and loyalty upon which to depend, it seems a shame that a little carelessness should creep into the work of so popular a conductor.

"Flower of the Dust."

Released by Metro—Five Reels.
Prepared by S. M. Berg.

THEME—Adagietto ..... Andante Moderato.....Berge
1. AT SCREENING..... Dramatic Andante No. 24,
2 min. 45 sec. Borch
2. T. AUNTIE ISN'T IT WONDERFUL. THEME
3 min. 15 sec.
3. T. HAUNTING MEMORIES OF THE. Barcarole .....Buse
3 min. 15 sec.
4. T. WHY SHOULDN'T I BE VAIN?.. Allegro Con Grazia,
Tschaikowsky
2 min. 30 sec. Symphony Pathetique.
5. T. WHAT IS THE DATE?..... Dramatic Recitative.....Levy
2 min.
6. T. SOMETIMES MY DARLING I... Serenade .....Titt'l
3 min. 15 sec. Andante Moderato.
7. T. RIVERDALE BY THE SEA..... Babillage .....Castillo
3 min. 15 sec. Intermezzo Allegretto.
8. T. I AM GLAD YOU ARE..... Naicissus .....Nevin
1 min. 45 sec. Andante Con Moto.
9. T. EVENING PHANTOMS OF..... THEME
3 min. 15 sec. Organ only.
10. D. WHEN NORTH LEAVES ORGAN. Berceuse Jocelyn.....Godard
1 min. 30 sec. Andantino.
11. T. A GHOST OF YESTERDAY..... THEME
2 min. 45 sec.
12. T. IN THE MORNING..... Romance .....Schumann
3 min. 30 sec. Moderato.
13. T. I HAVE BEEN TALKING TO.... Traumerei .....Schumann
3 min. 45 sec. Moderato Andante.
14. T. WHEN I CAME FROM SCHOOL.. Pizzicato .....Berge
3 min. 45 sec. Petite Ballet.
15. T. IN THE NIGHT'S STILLNESS... Dramatic Narrative....Pement
4 min.
16. T. THE DAWN OF TOMORROW.... Orchestra Tacet.
1 min. 30 sec. Clock Ticking only.
17. T. MIRIAM, MIRIAM..... Dramatic Tension.....Levy
2 min. 45 sec.
18. D. WHEN NORTH LOOKS IN..... Andante Pathetique No. 23,
3 min. 30 sec. Borch
19. T. AUTUMN LEAVES..... THEME
1 min.
CHARACTER ..... Emotional Drama.
ATMOSPHERE ..... New England Village.
MECHANICAL EFFECTS..... Clock Ticking, Organ.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... Pay particular attention to organ solo and loud ticking of clock.

"Green God, The"

Released by Vitagraph—Five Reels.
Prepared by S. M. Berg.

THEME A—May Dreams..... Moderato Romance.....Borch
THEME B—Indian Mysterioso..... Characteristic .....Levy
1. AT SCREENING..... THEME A.
2 min. 45 sec.
2. T. WILL ARRIVE TONIGHT..... Dramatic Recitative.....Levy
3 min.
3. T. REALIZING THE PROXIMITY.... THEME A.
1 min.
4. T. WHY, FATHER, THIS IS..... Dramatic Agitato.....Hough
2 min. 45 sec.
5. T. WITH THE PASSING OF THE... THEME B.
2 min. 30 sec.
6. D. WHEN MURIEL DESCENDS..... Dramatic Tension No. 36,
3 min. 30 sec. Andino
7. T. HE COMMISSIONED MR..... THEME A.
45 sec.
8. T. I RISKED MY LIFE TO..... THEME B.
1 min. 30 sec.
9. T. YOU WILL PAY ME $50,000..... Heavy Mysterioso.....Levy
3 min.
10. T. WHEN MURIEL ENTERS..... Mysterioso Agitato.....Smith
2 min. Descriptive.
11. T. WITH THE MORNING..... Ein Marchen.....Bach
3 min. 30 sec. Dramatic Tension.
12. T. IT IS A BUDDIST SYMBOL..... Mysterioso Dramatico...Borch
3 min. 30 sec. Descriptive.
13. D. WHEN McQUADE LEAVES..... Andante Dramatico No. 62,
3 min. Borch
14. D. WHEN MORGAN TALKS TO..... THEME A.
1 min. 45 sec.
15. T. THERE IS NO POSITIVE..... Adieu .....Favarger
2 min. 30 sec. Dramatic.
16. T. I WAS GOING AWAY BUT..... THEME B.
2 min. 30 sec.
17... LI MIN, PUT THE ROOM IN..... Grave Allegro Molto....Berge
2 min. 30 sec.
18. D. WHEN LI MIN SNATCHES BAG.. Agitato No. 69.....Minot
1 min. Allegro Agitato.
19. D. WHEN LI MIN IS CAPTURED... THEME A.
3 min 30 sec.
20. T. WITH TRUE BUDDHIST..... Agitato No. 49.....Shepherd
1 min. 30 sec.
21. T. THAT'S MY BAG, WHAT'S..... THEME B.
1 min. 30 sec.
22. D. WHEN MORGAN UNITES..... Agitato No. 37.....Andino
2 min.
23. D. WHEN DETECTIVE READS..... Lento Allegro.....Berge
3 min. 45 sec. Symphonette Suite.
24. T. AS I WENT DOWN THE PATH... Dramatic Finale No. 63,
Smith
2 min. 30 sec. Moderato Appassionato.
25. T. ME NO KILL BUDDAH..... THEME B.
1 min. 45 sec.
26. D. WHEN MORGAN EMBRACES.... THEME A.
1 min.
CHARACTER ..... Emotional Drama.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... Storm, door bell, telephone.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... Calls for heavy music throughout.

"Heart of the Wilds."

Released by Artcraft—Five Reels.
Prepared by M. Winkler.

THEME ..... Love Theme.....Abbott Lee
1. AT SCREENING..... Valse Caprice.....Kiefert
2 min. 30 sec.
2. T. JEN GALBRAITH, MISS FERGUSON ..... THEME
1 min. 45 sec.
3. T. I THOUGHT I TOLD YOU..... Dramatic Tension..Sol. P. Levy
1 min. 15 sec.
4. T. IT'S GLAD I AM TO BE..... Poppyland .....Kiefert
1 min. Moderato.
5. T. HAND ORGAN STARTS TO PLAY. Popular Waltz.....to action
2 min. 15 sec.
6. T. YOU SAID I COULD HAVE..... Continue to action.
45 sec.
7 T. WE MET FIVE TIMES..... Visions .....Buse
1 min. 15 sec. Characteristic Intermezzo.
8. D. CLOSE-UP OF BIG CLOCK..... Canzonette .....Godard
4 min. Allegretto Moderato.
9. SEE HERE, GALBRAITH..... Pizzicato Bluette.....Lack
5 min. Andantino.
10. T. I JUST PASSED AN INDIAN.... Andante Dramatic.....Herbert
4 min. 45 sec.
11. T. I COULDN'T SEE WHO..... THEME
4 min.
12. T. HE'S AFTER VAL..... Sinster Theme.....Levy
3 min. 30 sec. (For impending danger)
13. T. I DON'T THINK HE WILL WAKE UP ..... Le Retour.....Bizet
4 min. 45 sec. Dramatic Allegro.
14. D. JEN ARRIVES WITH THE MESSAGE. ..... Turbulence .....Borch
2 min. 45 sec. Allegro Agitato Con Pucco.
15. T. MIDNIGHT, THE HOUR OF ESCAPE ..... Dramatic Recitative.....Levy
5 min. 45 sec.
16. D. JEN TRYING TO WAKE SERGEANT ..... Love Song.....Flegier
2 min. 45 sec. Dramatic.
17. T. LAST NIGHT WHILE..... THEME
3 min. 15 sec.
18. T. THERE'S ONE THING BIGGER.. Tragic Theme.....Vely
3 min.
19. T. I'VE WAITED FOR A LONG TIME ..... Dramatic Agitato.....Hough
3 min. 30 sec.
20. D. MOUNTED POLICE ARRIVE.... Dramatic Tension No. 44,
3 min. 15 sec. Borch
21. T. WHAT DOES A WOUND..... THEME
2 min.
CHARACTER ..... Dramatic.
ATMOSPHERE ..... Canadian Northwest, Indian.
MECHANICAL EFFECTS..... Hoof beats, gun shots, glass.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... You will need much big stuff.

"Her Only Way."

Released by Select—Five Reels.
Prepared by M. Winkler.

THEME I—May Dreams..... Moderato Serenade.....Borch
THEME II—The Vampire..... Dramatic.....Sol. P. Levy
1. T. JOSEPH MARSHALL RECENTLY. Impish Elves.....Borch
3 min. (Pleasing Intermezzo)
2. T. PAUL BELMONT, BANKER..... At Sunset.....Brewer
1 min. 15 sec. Moderato Grazioso.
3. T. JUDGE HAMPTON BATES..... Continue to action
2 min. 30 sec.
4. D. BOTH AUTOMOBILES ARRIVE . Dramatic Narrative....Pement
1 min. 30 sec.
5. T. WHEN I CROSSED..... Intermezzo Pittoresque,
2 min. 45 sec. Kocian
6. T. FOR SALE TO THE HIGHEST BIDDER ..... Sorrow Theme.....Roberts
2 min. 30 sec.
7. T. AS DAY WORE INTO EVENING.. THEME I
2 min. 45 sec.
8. T. OH! THAT'S SETTLED..... Pathetic Andante.....Vely
3 min. 15 sec.

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9. T. SO THAT'S THE KIND OF A WOMAN ..... THEME II
2 min. 30 sec.
10. T. THEN HUSHED WAS THE SONG. Dramatic Recitative.....Levy
2 min. 30 sec.
11. D. AFTER WEDDING CEREMONY.. Night of Love.....Holmes
1 min. 45 sec. Moderato.
12. T. ONE OF THE WILD OAT..... Continue ff
1 min.
13. T. WITHIN A GREAT HOUSE..... THEME II
2 min. 45 sec.
14. T. AND THE PASSING OF TIME.... Nocturno Op. 48 No. I..Chopin
5 min. 30 sec. Poco Piu Lento.
15. T. BELMONT'S BUSINESS APPOINTMENT ..... The Broken-Hearted Sparrow,
3 min. 45 sec. Andante Espressivo. Bendix
16. T. AND IN THE MEANTIME..... THEME II
2 min. 30 sec.
17. T. THEN AS TIME PASSED..... THEME I
1 min. 45 sec.
18. T. AND FROM ANOTHER CITY..... Cavatine .....Bohm
4 min. Dramatic Moderato.
19. T. YOUR HONOR I WITHHELD THE NAME ..... Broken Melody.....Van Biene
5 min. 15 sec. Dramatic Adagio.
20. T. WHEN MORNING CAME..... Tragic Theme.....Vely
3 min. 45 sec.
21. T. PAUL, I AM SO GLAD..... Salute D'Amour.....Elgar
1 min. 15 sec. Andantino.
22. T. AND MARSHALL RETURNED.... Romance. .....Rubinstein
2 min. 15 sec. Andante Con Moto.
23. T. AT BELMONT'S HOUSE..... Vanity. .....Jackson
1 min. Allegro Caprice.
24. T. WELL WE PULLED IT OFF..... THEME II
4 min. 45 sec.
25. D. LUCILLE FIRES SHOT..... Tacet.
30 sec.
26. D. DOOR BELL RINGING..... Sinister Theme. .....Levy
2 min.
27. D. LUCILLE LOOKING AT CLOCK.. Tacet.
1 min. 30 sec.
28. T. MORAL—HE WHO..... THEME I ff.
5 min. 30 sec.

CHARACTER ..... Dramatic.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... Clock.
SPECIAL EFFECTS..... None.
DIRECT CUES..... None.
REMARKS ..... None.

"Just for Tonight."

Released by Goldwyn—Five Reels.
Prepared by M. Winkler.

THEME—Jealous Moon..... Moderato Con Moto..Zamecnik
1. AT SCREENING. ..... Serenade. .....Chaminade
1 min. 45 sec. Moderato.
2. T. ON THE WALLS OF A..... Galop No. 7.....Minot
30 sec.
3. T. THE GIRL, THE ONLY GIRL... Continue pp.
1 min.
4. D. INTERIOR OF WHITNEY'S..... THEME
2 min. 30 sec.
5. T. CHASE, THIS IS MY BOY..... Continue to Action
1 min. 15 sec.
6. T. THE BLACKBORN HOME..... Pizzacato Bluette.....Lack
2 min. 15 sec. Characteristic.
7. T. YOU GO UP AND GET..... Scherzetto. .....Berg
4 min.
8. T. I'VE GOT YOU AT LAST..... THEME
4 min.
9. T. THANK YOU VERY MUCH..... Comedy Allegro.....Berg
2 min. 30 sec.
10. T. ALTHOUGH MAJ. BLACKBORN.. Intermezzo. .....Huerter
3 min. Moderato.
11. T. LORD ROXENHAM, FRIEND.... Frills and Furbelows...Crespi
3 min. 45 sec. Rondo Rocco.
12. T. CHASE, I'LL GIVE YOU A..... Golden Youth.....Rosey
3 min. 45 sec. Waltz.
13. T. AND THE EXPECTANT GUEST.. THEME
1 min.
14. T. I STEPPED OUT OF THE CAR.. Continue to Action
2 min.
15. T. THAT NIGHT. ..... Little General.....Tobani
3 min. 15 sec. Caprice Heroique.
16. T. YOUR FRIEND LOOKS LIKE.... Valse Moderne.....Posey
2 min. 15 sec. Valse Lento.
17. T. WHAT DO YOU MEAN..... Sinister Theme.....Levy
3 min. 45 sec. (Comic Imitation Bird.)
18. T. THE FOLLOWING MORNING... Continue pp.
45 sec.
19. T. WELL, YOU SEE I AM NOT..... Impish Elves.....Borch
3 min. 30 sec. Intermezzo Moderato.
20. T. THAT NIGHT. ..... Barcarole. .....Buss
3 min. 15 sec.
21. T. YOU'LL EXCUSE US..... THEME
2 min. 30 sec.
22. T. HELLO, WHITNEY, OLD TOP... Ein Maerchen.....Bach
3 min. 45 sec. Dramatic Fantasie.
23. D. LORD ON VERANDA..... THEME
1 min 30 sec.
24. T. WHY, IF IT ISN'T MY LITTLE.. Heavy Mysterioso.....Levy
3 min. 15 sec.
25. T. AND YOU SEE MY FATHER.... Half Reel Hurry.....Levy
3 min.
26. D. TO THE END..... THEME
2 min. 15 sec.

CHARACTER. ..... Comedy-drama.
ATMOSPHERE. ..... Neutral.
MECHANICAL EFFECTS..... Bird imitations.
SPECIAL EFFECTS..... None.
DIRECT CUES..... The Only Girl—Herbert.
REMARKS. ..... None.

"Law of the North, The."

Released by Paramount—Five Reels.
Prepared by Harley Hamilton.

THEME—None.
1. AT SCREENING..... Romance and Gavotte,
2 min. 15 sec. Andantino. Mericanti
2. T. VIRGINIA DE MONTCALM..... Springtime. .....Drumm
3 min. 15 sec. Valse Lente.
3. T. THE LAW IN THE NORTHLAND. Men of Sparta.....Zamecnik
4 min. Marziale.
4. T. IF THAT COMES TO PASS..... Souvenir. .....Drdla
1 min. 15 sec. Tranquillo.
5. T. SIXTY KILOMETERS TO THE SOUTH. ..... Legend of a Rose.....Reynard
2 min. 45 sec. Allegretto.
6. T. AND TONIGHT WE SHALL GO... Hurry No. 2.....Langey
4 min. 45 sec. Allegro Vivace.
7. T. DUSK AT FELICIAN..... When I Hear That Jazz Band
2 min. 15 sec. Play. .....Stamper
Fox Trot.
8. T. THE WAY OF THE WOLF..... Misterioso No. 2.....Minot
2 min. 30 sec. Moderato.
9. T. MY MISSAL AND MY ROSARY... The Rosary.....Nevin
2 min. 45 sec. Moderato.
10. T. ADIEU FRIENDS, SUNRISE..... Petersburg Sleigh Ride,
2 min. 45 sec. Galop. Eilenberg
11. T. FATHER MUST BE OUTSIDE... Andante Pathetique No. 1,
1 min. 45 sec. Slow. Schumann
12. T. LE NOIR HAS STOLEN MY SISTER. ..... Dramatic Allegro No. 1.Langey
2 min. 30 sec. Allegro.
13. D. FLASH OF SNOW SCENE..... Ruy Blas.....Mendelssohn
3 min. 45 sec. Allegro Molto.
14. T. HOOK UP THE DOGS..... Hurry No. 3.....Langey
15 min. 15 sec. Galop.
15. T. RETURN TO THE POST..... Indian Love Song.....Lake
2 min. Moderato.
16. T. ON THROUGH THE NIGHT..... Petersburg Sleigh Ride,
2 min. Galop. Eilenberg
17. D. ALANI FINDS A GIRL IN THE SNOW. ..... Tears. .....Zamecnik
2 min. Moderato.
18. T. THE GRAY SHADOWS OF DEATH. Furioso No. 2.....Langey
3 min. 15 sec. Allegro.
19. T. PREPARE MY SISTER'S ROOM.. Melody in F.....Rubenstein
2 min. 15 sec. Moderato.
20. T. THE TWILIGHT OF THE WORLD. Reve d'Amour.....Zamecnik
3 min. Allegretto.

CHARACTER. ..... Dramatic.
ATMOSPHERE. ..... Canadian Northwest.
MECHANICAL EFFECTS..... Follow picture.
SPECIAL EFFECTS..... None.
DIRECT CUES..... The Rosary—Nevin.
REMARKS. ..... None.

"Modern Love."

Released by Universal—Five Reels.
Prepared by James C. Bradford.

THEME—Dreaming. ..... Tempo di Valse.....Lehar
1. AT SCREENING..... Simbad. .....Romberg
1 min. 45 sec. Allegro.
2. T. REHEARSAL. ..... You're in Style...Van Alstyne
2 min. 30 sec. Allegro.
3. T. I'M VERY SORRY..... Marche Militaire.....Granados
3 min. Tempo di Marchia.
4. T. THE FOURTEENTH CHAIR..... Smiles and Kisses.....Vecsey
1 min. 30 sec. Tempo di Valse.
5. T. JULIAN LAWRENCE..... Love in Arcady.....Wood
2 min. 15 sec. Allegretto.
6. T. AT STUDIO. ..... There's a Lump of Sugar in
1 min. 45 sec. Dixie. .....Gumble
Moderato.
7. T. SAY, KID, YOU MADE A HIT.... THEME
2 min. 30 sec. Tempo di Valse.
8. T. ADDISON. ..... Valley of Poppies.....Ancliffe
2 min. Allegretto.
9. T. THAT AFTERNOON AT THREE.. My Dough Boy.....Frey
2 min. 30 sec. Allegro (One Step).
10. T. THE FIRST DAY..... Naila. .....Delibes
3 min. Tempo di Valse.
11. T. AFTER MANY LONG..... THEME
4 min.
12. T. THEN CAME HAPPY PREP.... Love's Wilfullness.Barthelemy
1 min. 30 sec. Andante Appassionate.

MUSICAL AMERICA

Edited by John C. Freund

The Leading Illustrated Musical Weekly

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13. T. EVENING BEFORE WEDDING.. Princess Pat Waltz....Herbert
2 min. Valse Lente (1 part, 2d strain).
14. T. LAWRENCE JUST TOLD ME... Dramatic Tension No. 36,
2 min. 45 sec. Andino
15. T. THE DINNER PARTY..... Eve. .....Crawford
3 min. Allegro (One Step).
16. T. LET'S DRINK.....Major and Minor.....McKee
2 min. 30 sec. Tempo di Valse.
17. D. ADDISON CLOSES DOOR..... THEME
2 min. 30 sec.
18. T. ABOUT A YEAR AGO.....Andante Appassionate..Castillo
4 min. 30 sec. Moderato.
19. D. ASCEND STAIRS. .....Dodola. .....Frey
2 min. 30 sec. Tempo di Valse.
20. D. MAN LOCKS DOOR.....Furioso No. 11.....Keifert
2 min. 30 sec. Allegro.
21. T. THAT'S ABOUT ALL..... ...THEME
1 min. 15 sec.
22. T. LET THOSE LOVE.....Serenade. .....Moszkowsky
1 min. 15 sec. Andante.

CHARACTER. .....Dramatic.
ATMOSPHERE. .....Theatrical.
MECHANICAL EFFECTS.....Follow picture.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....None.

"Savage Woman, The."

Released by Select—Five Reels.
Prepared by M. Winkler.

THEME—My Paradise.....Moderato Espressivo, Zamecnik
1. AT SCREENING.....In the Jungle.....Losey
1 min. 15 sec. Intermezzo.
2. T. CAFE L'ABBAIE IN PARIS.....The Vampire.....Levy
2 min. Dramatic.
3. T. WHAT HAD BEEN.....Dramatic Narrative....Pement
1 min. 15 sec.
4. T. HIS REFUGE, WANDERING...Oriental Song.....Kiefert
1 min. 45 sec.
5. T. IN HIS LAIR.....Dramatic Agitato.....Hough
1 min. 45 sec.
6. T. DEATH .....Continue pp.
15 sec.
7. T. RUNNING BY NIGHT.....Evening Breeze.....Langey
1 min. 30 sec. Characteristic Intermezzo.
8. T. NOT ETHIOPIAN BUT.....Queen of Sheba.....Goldmark
3 min. Professional March.
9. D. SAVAGE WOMAN SEES THE...Continue to Action
1 min. 30 sec.
10. T. DESERTED BY GUIDES.....THEME
2 min. 15 sec.
11. T. THE STORY.....Dramatic Andante No. 15,
5 min. 15 sec. Herbert
12. T. AND AFTER THIS.....Blissful Dreams,
2 min. 45 sec. Intermezzo. Meyer-Helmund
13. T. MADEMOISELLE RENEE.....Flirtation. ....Meyer-Helmund
1 min. 30 sec. Intermezzo.
14. T. THEN LATER THE READING..THEME
2 min. 15 sec.
15. T. BUT WHEN HE WOULD.....Vampire. .....Levy
3 min. 15 sec.
16. T. THE WEAPON BOOMERANGS..Continue ff.
45 sec.
17. T. WITH THE DEVIL IN.....Grazielle. .....Laurendeau
1 min. 30 sec. Valse Italien.
18. T. THEN ONE DAY A FLOWER....Italian Peasant Dance...Clappe
1 min. 45 sec. Characteristic.
19. D. INTERIOR OF CHURCH.....Organ to action
45 sec.
20. T. MADAME DUCHARMEE'S.....THEME
3 min. 15 sec.
21. T. HE HAD BEGUN TO LOVE.....Impish Elves.....Borch
2 min. 45 sec. Allegretto Intermezzo.
22. T. PERHAPS IF SHE HURRIES.....Agitato Appassionato....Borch
2 min. 30 sec.
23. T. HE HAD SEARCHED EVERY....Continue pp.
1 min.
24. T. JUST A SAVAGE WOMAN.....Adieu. ....Favargar
30 sec. Dramatic.
25. T. WHERE TWO HAD LIVED.....Continue to Action
2 min. 15 sec.
26. T. THIS TIME HIS GUIDES.....Battle Agitato.....Minot
30 sec.
27. T. PRINCE MENELIK HAS.....Dramatic Maestoso....Loraine
1 min. 30 sec.
28. T. TO MAKE HUMAN SACRIFICE..Tragic Theme.....Veley
2 min. 45 sec.
29. T. IT IS I, RENEE.....THEME
1 min. 30 sec.

CHARACTER. .....Dramatic.
ATMOSPHERE. .....African and Oriental.
MECHANICAL EFFECTS.....Follow picture.
SPECIAL EFFECTS.....Organ for church scene.
DIRECT CUES.....None.
REMARKS. .....None.

"Three Mounted Men."

Released by the Universal—Five Reels.
Prepared by James C. Bradford.

THEME—Some Day.....Valse Lente.....Burnett
1. AT SCREENING. .....Marche Joyeuse.....Chabrie
1 min. 30 sec. Moderato.
2. T. BLACK MARTIN.....Andante Dramatic No. 15,
1 min. 45 sec. Andante. Herbert
3. T. YOU'D BETTER TAKE JOB.....Agitato No. 49.....Shepherd
2 min. 30 sec. Allegro Confucco.
4. T. THE REWARD OF GOOD BEHAVIOR. .....Adagietto .....Bizet
2 min. 30 sec. Adagietto (L'Arlessienne).
5. T. THERE WAS A SMALL TOWN..Sarah from Sabara.....Frey
1 min 15 sec. Allegro Moderato (Fox Trot)
6. T. THE MOTHER'S STRENGTH HAD FAILED. .....Erotik. .....Grieg
3 min. Andantino.
7. T. MEANWHILE. .....Andante Dramatic No. 62,Borch
2 min. 15 sec. Andante.
8. T. I'LL TELL YOU HOW HE WAS CAUGHT. .....Pickins. .....Kaplan
2 min. 30 sec. Allegro (One Step).
9. T. I'D BE MIGHTY PROUD.....Pop Goes the Weasel.....Reel
1 min. 15 sec. Allegro.
10. D. DOG ON PORCH.....Whistler and His Dog...Pryor
2 min. Allegretto (Characteristic).
11. D. FIDDLER STARTS TO PLAY....Blue Danube.....Strauss
1 min. 30 sec. Tempo di Valse.
12. D. POSSE ENTER DOOR.....Hurray No. 33.....Minot
3 min. Vivace.
13. D. HE UPSET. .....Romance. .....Grunfield
2 min. 30 sec. Moderato.
14. T. OUT TO GET A MAN.....Serenade. .....Rubenstein
1 min. 30 sec. Andantino.
15. T. LIKE PHANTOMS. .....Passepied. .....Delibes
1 min. 15 sec. Allegro.
16. D. LULA AND MOTHER.....In Love. .....Friml
1 min. 15 sec. Moderato.
17. T. LULA'S COMING BACK.....Sinbad. .....Romberg
3 min. 30 sec. Allegro (One Step).
18. T. I WANT TO.....THEME
3 min.
19. T. ARE YOU GOING TO.....Canzonetta. .....D'Ambrosio
2 min. 30 sec. Allegretto Moderato.
20. D. CHEYENNE LEAVES GIRL.....Oh You Sweetie.....Romberg
2 min. Allegretto (One Step).
21. D. CHEYENNE AND MASTERS MEET. .....Charming. .....Joyce
4 min. 30 sec. Valse Lente.
22. T. TRAPS ARE MADE.....Amerinda. .....Smith
1 min. 15 sec. Allegretto (Intermezzo).
23. T. NINE O'CLOCK. .....Hurry No. 23.....Minot
2 min. 15 sec. Vivace.
24. D. BLACK HAS BEEN ARRESTED..THEME
3 min.
25. T. WE'LL TAKE SHORT TRAIL....Allegro Agitato No. 8..Andino
2 min. 15 sec. Allegro Vivace.
26. T. BY APPOINTMENT.....THEME
1 min. 30 sec.

CHARACTER. .....Dramatic.
ATMOSPHERE. .....Western.
MECHANICAL EFFECTS.....Hoof beats, dog barks.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.
REMARKS. .....None.

Klaw & Erlanger Road Shows Successful.

"Some Night," Joseph Klaw's new production of Harry Delf's comedy with music, moved last week from the Jersey coast to Boston, where it was splendidly received and scored a quick triumph. Several of the lively song numbers were encored five or six times; notably, "With The Boy I Love," "Alone in a Great Big World," "Something That Money Can't Buy," and "Send Me a Real Girl." The same day, "The Rainbow Girl" opened at the Illinois Theatre in Chicago. This was the company which presented this successful musical piece by Rennold Wolf & Louis A. Hirsch at the New Amsterdam and Gaiety theatres in New York this spring and summer. The music for both "The Rainbow Girl" and "Some Night" is published by Witmark & Sons.

Two Popular Irish Songs Featured.

Two of the biggest favorites among the popular Irish songs published by M. Witmark & Sons, are being featured by Joe Morris & Winn Shaw, who are just starting a tour of the Pantages houses out west. These numbers are "My Irish Song of Songs," already made famous by Chauncey Olcott in "Once Upon a Time," and "'Twas Only an Irishman's Dream," which is as popular as ever.

Leaders' Service Bureau.

Questions Asked—Suggestions Offered.

OWING to the draft we are minus a piano player and cannot get one. We have been using a combination consisting of organ, violin, cello and piano. Our organist has been handling the piano and the orchestra has seemed weak without the organ. In your judgment, would you consider it effective or proper to leave out the piano entirely?

A. You have not said whether your organ was a Wurlitzer, Seeburg, Photoplayer or Austin. In any case we believe that you could obtain excellent results in the Feature and probably the scenic, but if you have a church organ we would advise the use of the piano in the Comedy and Pictorial Review. If you are fortunate in possessing one of the others, your entire show could be handled by it and the orchestra.

* * *

Q. Why do I continue to have difficulty in obtaining cue sheets? If this service is for us, as you have intimated in your articles, why are the exchanges always out of them?

A. The fault very probably lies with the exchange in their unwillingness to be inconvenienced in the matter of cue sheets. We would advise you to write direct to the producer, and address your letter to their Publicity Department. It will receive instant consideration.

* * *

Q. Who is the greatest conductor in the picture industry today?

A. Unfortunately we haven't heard all of them, and our opinion would hardly prove the fact. We are writing you under separate cover, giving you the names of those conductors who are generally regarded as leaders in their profession.

* * *

Q. How can I learn of positions open for a musician?

A. Under the heading of classified advertisements in the various trade journals, you will probably find what you want. Look in the MOVING PICTURE WORLD first.

* * *

Q. Would it be possible to get results from a ladies' orchestra composed entirely of strings, woodwind and piano?

A. We believe that excellent results can always be obtained from such a combination whether of male or female composition. The larger number the greater the results.

* * *

Q. I shall be greatly obliged if you will give me the following information, as I see in your Service Bureau that you answer many questions in regard to music. When was the opera "Salome" first performed in New York City? Who took the role of Salome? How long did the opera run? Thanking you in advance.

A. "Salome" was first produced at the Metropolitan Opera House in 1907, the title role being sung by Fremstad. Some of the women of New York were so shocked that a petition for its withdrawal was circulated, headed, it is said, by Anne Morgan, and sent to the proper authorities, with the result that the danger to New York morals was "scotched but not killed." In the following autumn, Oscar Hammerstein produced the work at his opera house, with Mary Garden as the prima donna, and New York seems to have called for other performances since that time, without any further clamor from society.

* * *

Q. Have there been any announcements yet of the operas to be produced next season by the Chicago and Metropolitan opera companies? If so, can you give me a list of them? Will "Le Coq d'Or" be repeated this season?

A. Neither the Chicago nor the Metropolitan companies have as yet announced in full their repertoire plans for the next year. However, Cleofonte Campanini, general director of the Chicago Opera Association, named the revivals which he will undertake next season. They are Donizetti's "Linda di Chamounix," Ricci's "Crispino e la Comare," Rossini's "William Tell," Puccini's "Tosca" with Mary Garden, Verdi's "Otello" and "Falstaff," Bellini's "Norma," Sant-Saens' "Samson et Dalila," and Mozart's "Don Giovanni" with an all-star cast. "Le Coq d'Or," the principal success of the last Metropolitan season, will undoubtedly be given the coming season.

* * *

Q. I would like to know the name or names of teachers of the piano who give rather advanced lessons and who hold recitals now and then for the benefit of their pupils. Like most musical people, I think I have the ability and would like to prepare for concert playing. What is the average cost per lesson for such instruction? I am a young girl nineteen years old, working, and will have to pay for it out of my allowance each week.

A. Many of the leading pianists, who appear before the public, receive pupils in advanced work during their days of leisure between engagements. As you say you are working, do you think it will be possible for you to take lessons during the day? Naturally in placing yourself under an artist you would be obliged to make the hours of lessons suit the leisure of the teacher. Have you considered studying at one of the large music schools?

The prices vary. The lowest charge any big teacher makes is $10 per lesson, and the really famous pianists who occasionally teach charge much more. At a music school you could undoubtedly find competent instruction for less.

Is there not some large music school in your own city where you could study in the evening, which would seem to be the best possible time for a worker?

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Index to Cue Sheets.

Picture.	Producer.	Page.
"Better Half, The"	Select	1754
"Boston Blackie's Little Pal"	Metro	1754
"Clutch of Circumstance, The"	Vitagraph	1754
"Flower of the Dust, The"	Metro	1756
"Green God, The"	Vitagraph	1756
"Heart of the Wilds"	Artcraft	1756
"Her Only Way"	Select	1756
"Just For To-Night"	Goldwyn	1756
"Law of the North, The"	Paramount	1756
"Modern Love"	Universal	1758
"Savage Woman, The"	Select	1760
"Three Mounted Men"	Universal	1760

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By F. Paoli Tosti, the Great Italian Composer.

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The Famous Moon Duet.

13 SUNBEAMS
An Ideal Entr'acte Number.

14 LADDIE IN KHAKI
A Song by the Composer of "Keep the Home Fires Burning."

15 Any Place Is Heaven
IF YOU ARE NEAR ME
Sung by John McCormack. Great Success.

16 PERFECT MELODY
Nothing Finer Has Been Written. The Melody Is Pure.

17 BOWL OF ROSES
The Well-Known Song by Robert Coningsby Clarke.

18 WAITING
The Great Popular Song Hit Which Will Be Bigger Than "Keep the Home Fires Burning."

19 Mavourneen Roamin'
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Trade News Brevities

EXHIBITORS OBSERVE LIGHTLESS ORDER

Majority of Managers in Affected Area of California Heed Ruling to Conserve Power

By T. A. Church, 1507 North Street, Berkeley, Cal.

SAN FRANCISCO.—While most exhibitors in Northern and Central California are strictly obeying the orders of the Power Administrator in regard to the conservation of electrical energy, and are keeping their signs dark, except on Saturdays, Sundays and holidays, there have been a few who have sought to evade the provisions of the ruling. The authorities have not been disposed to listen to excuses on the part of those who have been arrested after due warning for violations of these orders, and one exhibitor, who conducts a house on Filmore street, has languished for ten days in jail as a result of his unwillingness to co-operate in the saving of power.

Farnum Opens Liberty Loan Campaign.

The opening gun in the campaign for the Fourth Liberty Loan in this city was fired at the Rialto Theatre this week when William Farnum appeared on the stage and made a short talk. A short propaganda film made by this screen star at the special request of Secretary of the Treasury McAdoo was also shown and was impressively received. The feature offering on the program was also a Farnum film, "Riders of the Purple Sage."

Film Women to Tender Dance.

An entertainment and dance is to be tendered to enlisted soldiers and sailors at Photoplayer Hall on the evening of September 21 by the Moving Picture Auxiliary of the Stage Women's War Relief. This is the beginning of a series of entertainments to be given throughout the duration of the war.

Triangle Official Inspects Exchanges.

R. W. Lynch, vice-president of the Triangle Distributing Corporation, was a recent visitor here and made a careful inspection of the new exchange at 86 Golden Gate avenue, which he pronounced to be one of the best arranged he had ever seen. He has resumed his trip of inspection along the Coast, but is expected here again at an early date.

Supplies in Big Demand.

Exhibitors are apparently realizing that supplies are becoming scarce, with higher prices in prospect, since many are anticipating their needs much more fully than formerly. G. A. Metcalfe comments on the demand for carbons and states that he is bringing two full cars of Speer carbons to the Coast this year, instead of one, as last year. He is also doing a big lobby display business and recently furnished a complete outfit to W. R. Spalding, of Visalia, Cal.

Theatres Change Hands.

In spite of unsettled conditions many moving picture theatres are changing hands, among the recent sales made through the United Theater Exchange being the following: A one-half interest in the Empire and Unique Theatres at Napa, Cal., from E. Rosenthal to L. Kaliski; the Haussler Theatre on Fillmore street, near Sutter, San Francisco, from H. Haussler to G. H. Blowers; the New Sixteenth Street Theatre, San Francisco, from L. Levin to C. W. Smith; the People's Theatre, Twenty-first and Mission streets, San Francisco, from J. A. Bradley to C. R. Guttie, and the Colonial Theatre, 554 Haight street, San Francisco, from Grover George and Howard Green to Otto Liedielt.

New Manager for Select.

H. H. Hicks, who has been in charge of the local branch of the Select Pictures Corporation, is to be transferred shortly to the Seattle office, and his place here will be filled by H. L. Knappen, for some time manager of the Denver branch of this concern. Mr. Knappen is no stranger here, having been in charge of the local office of the International Film Service until its business was taken over by Pathe.

New Projection Room Proves Popular.

Walter Preddy, 187 Golden Gate avenue, has installed a projection room for the trade in connection with his machine and supply establishment and wide use of this is being made by film exchange managers on Film Row. A Preddy non-carbon outfit is used with Power's machines.

Chamberlain Back from Texas.

George Chamberlain, who conducted the Independent Film Exchange in this city for several years, has returned from a trip to San Antonio, Tex., where an exchange has been opened under this name, with Vivian Preston in charge.

Theaters Improve Orchestras.

Many changes are being made in the orchestras of the large moving picture theatres in preparation for the fall and winter season, and several houses that have never before used orchestras have added this class of music. Herman Heller, formerly of the Palace Hotel orchestra, will take charge of the orchestra at the California Theatre, and Ralph Wetmore, now of the Alhambra Theatre, will direct the Strand musicians, succeeding Pietro Marino, who is going on the Orpheum Circuit with a musical act. J. Lawrence, formerly of the States Restaurant, will direct the Rialto Theatre orchestra, which has been augmented of late by several new men. An orchestra has been added at the New Filmore Theatre, and this will be in charge of Leon Strachan. A change in organists has been made here and the big instrument is being presided over by Lyle C. True.

Serving the Flag.

Charles Perryman, formerly cameraman for the Duhem Motion Picture Manufacturing Company, has graduated from a special class at Columbia University and is now an aerial cinematographer in service at a large aviation camp. Harry Davis, son of Sam Davis, of Davis Brothers, and well known on Film Row, has arrived on French soil.

W. W. Vaughan, formerly publicity man for the Famous Players-Lasky Company, and later salesman for this concern, has enlisted in the army and will train at Camp Pike, Ark. Fellow employees presented him with a handsome watch on his departure.

All Exhibitors Want War Films.

The U. S. Government official war films being distributed by the Film Division of the State Council of Defense continue to be in great demand and are being booked by even the smallest houses. The Rialto Theatre has booked the second big feature, "America's Answer," for two weeks, with an option to extend the engagement. The California, Imperial and Orpheum Theatres are showing the official war reviews simultaneously, and many inquiries are being made for the first United States industrial film, a "Bridge of Ships."

House Records Broken.

All records for attendance at the California Theatre were broken recently by the week's engagement of "The Great Love," Griffith's second picture of the great war. So wonderful was the showing that was made that this production has been booked for the Portola Theatre for the week of September 8, the first time that an attraction has been used by both houses.

Ackerman & Harris Activities.

Irving C. Ackerman, of Ackerman & Harris, owners of the Hippodrome Circuit, has returned from a tour of the houses in the Northwest, where he found business to be excellent.

The Macdonough Theatre at Oakland will be opened with Hippodrome vaudeville and moving pictures on September 8. Bids for the remodeling of this house show figures far in excess of the sum set aside for the work and new plans are being prepared.

The house at Fresno, Cal., will reopen on September 15, having been closed for the summer.

San Francisco Briefs.

Sam Edwards, formerly in charge of the Berkeley T. & D., is now filling a road position with the Turner & Dahnken Circuit.

Claude Jensen, of Jensen & Von Herberg, Seattle, Wash., was a recent visitor.

Miss Gertrude Edwards, a charming member of the office force of the Western Triangle Distributing Corporation, was married recently to Sergeant Ernest Kuckein, of the aviation corps.

Breezy News from Michigan.

Ann Arbor.—A. J. Moeller, formerly an exhibitor in Howell, and former manager of the Franklin Theatre in Saginaw, has taken charge of the Majestic Theatre for the Butterfield circuit.

Detroit.—Manager A. J. Reed of the George Kleine Exchange reports that he has three prints on "Triple Trouble" booked solid for the next two months.

Detroit.—W. F. Schuttenhelm has taken over the house management and booking of the Stratford Theatre, Dix and Ferdinand.

Detroit.—O. R. Becker, who owns the property, has taken over the active management of the Hippodrome Theatre.

Detroit.—Joe Horwitz, of the Foursquare Exchange, has disposed of his interest in the Cleveland branch to Joe Deiner and B. M. Sturn.

Detroit.—R. H. Ramsey, formerly salesman for the General and recently manager of the Blackstone Theatre, has been appointed traveling representative for the Detroit office of Paramount-Artcraft. He will cover Northern Ohio and Northern Indiana.

Louisville Trade Letter

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

Steurle Held Up By a "Drunk."

JOSEPH STEURLE, manager of the East Broadway Theatre, and an officer of the Broadway Amusement Enterprises, had an interesting experience on the first gasolineless Sunday in Louisville, while using a motorcar to make the rounds of the houses operated by the company. When passing Seventh and Shipp streets he was held up by a heavily armed "drunk," who contested his right to operate an auto on Sunday, and who held him under drawn revolver under a death penalty for moving. Finally Steurle convinced the man that he had a right to operate his machine on Sunday, and was allowed to proceed.

The cause of the disturbance was Michael Blidariu, a Pole, 35 years of age, who, being unable to operate his machine, decided to investigate the stock at the bar of his saloon, which was closed for the day. After absorbing enough liquid joy to drown his sorrows, he secured a 45 calibre revolver, and went out to preserve law and order according to his own interpretation. For more than an hour he stood guard at the corner, taking license numbers, names and addresses. Finally a riot call was sent in, and Blidariu was arrested on a charge of drunkenness and disorderly conduct.

Levy Purchases More State Rights Films.

Col. Fred Levy, president of the Big Features Rights Corporation, who is also a large retail clothier of Louisville, recently went to New York, where he attended a meeting of the National Clothiers' Association, of which he became first vice-president, having formerly been second vice-president. Mr. Levy is still in the East, where he is devoting a considerable amount of time to purchasing feature pictures for the local company. Among recent purchases which he has reported were four Arrow Film Corporation pictures featuring Harold Lockwood and May Allison; Lawrence Reid in "The Woman's Law," Frank Miles, on "My Friend's Husband," state rights having been secured on the six pictures for Kentucky and Tennessee. The company has also secured the First National's new production, "Italy's Flaming Front."

Wurlitzer Company Files Suit.

The Rudolph Wurlitzer Company has filed suit against the Sturdo Amusement Company, of Louisville, for $2,760 and the enforcement of a lien on a musical instrument to satisfy a claim.

Lexington Sunday Battle Eases Up.

The fight between the churchmen and the moving picture exhibitors' relative to Sunday closing in Lexington has eased up somewhat for the present. However, it is expected that the churchmen will make a new move within a few days, but so far the courts have been decidedly with the picture houses, as has also been public opinion.

Film Burns in the Liberty Theatre.

A burning film at the Liberty Theatre, Mt. Sterling, Ky., communicated to the building and caused some alarm. However, the fire was headed with small loss, and the people were gotten out without a panic.

Camp Taylor to Get Another Theatre.

R. R. Smith, director general of all Liberty Theatres at Federal cantonments, has announced that an additional Liberty Theatre will be erected at Camp Taylor, Louisville, at a cost of about $30,000, this decision following a recent visit to the camp. The new theatre will have a seating capacity of about 1,300, and will face the street car line at the opposite side of the camp from the present one. Plans are also being made for similar theatres at Camp Knox, the new camp now building at Stithton, Ky., and extending over to West Point, Ky.

CINCINNATI THEATRES RAISE PRICES

Family and Strand, First-Run Downtown Houses, Increase Admissions to Fifteen Cents, Plus War Tax

By Kenneth C. Crain, 307 First National Bank, Cincinnati, Ohio.

BEGINNING with the week of September 1 several leading downtown houses in Cincinnati eliminated the ten-cent charge and revised prices upward, as it has been predicted they would do. The change was most prominently in the public eye at the Family and the Strand, two of Manager I. Libson's houses, which are in the heart of the downtown district and have for several years been giving the public first-run pictures of the highest type for ten cents. These houses now charge fifteen cents, plus the war tax, and the Strand, in addition to making this change, inaugurated its new policy of running attractions a full week instead of changing programs twice weekly. The management gave its patrons ample notice of the change by announcements on the screens of the two houses for a week or so preceding the first of the month. The Walnut, which has for some time been somewhat unsettled as to admission charges, will remain on the fifteen cent basis, with the other two houses, with a rise very probable in the near future. As the Gifts has from the start charged fifteen cents, including the war tax, this leaves only the Fifth street theatres sticking to the ten cent charge.

Picture Season Closes in Blaze of Glory.

The Grand, Cincinnati, closed its moving picture season in a blaze of glory with a patriotic feature which fittingly terminated the series of strongly American films which have been seen at the theatre during the summer. The second official army film, "America's Answer," was the picture shown, and the magnificent performances of "Pershing's Crusaders" during the past two months inevitably lent special interest to "America's Answer."

Lyric Closes with Howe's Marine Picture.

The second week of the Lyman H. Howe pictures at the Lyric Theatre, Cincinnati, closing the moving picture season and opening the regular season, featured the work of the Marine Corps' aviators, in a thrilling series entitled "Up in the Air with the Marines." Many people did not know before seeing this record of hair-raising air performances by this branch of the Marine organization that the "Devil Dogs" had aviators.

Kleine Exchange Moves to Bigger Offices.

Manager J. F. Brett, of the George Kleine Exchange, Cincinnati, had an unpleasant job thrust upon him, largely through his own fault. His energy in letting exhibitors know the pulling power of Perfection releases resulted in such active business that his exchange outgrew its quarters, and consequently had to move; and moving is no joke. The new address of the Kleine exchange is at 112-114 E. Sixth street, where it has the entire second floor, giving ample room for all activities, including a big reception room for exhibtors and other visitors. Manager Brett also announces that F. H. Schotenburg, formerly shipping clerk at the local Paramount office, has joined the organization, succeeding C. J. Callahan, promoted to Cincinnati city salesman.

Cleveland News Letter

By M. A. Malaney, 607 Belmont Building, Cleveland, Ohio.

Operators Strike Averted.

THE threatened strike of moving picture machine operators in Cleveland has been averted for the present by the action of both sides to submit the matter to Government arbitration.

The exhibitors and operators each have chosen a representative for the arbitration board, but could not agree on the third man, so the matter was put up to the United States judge, who will select the third man.

Strangely enough this crisis has resulted in all of the downtown and first-run theatres joining the Exhibitors' League.

The operators now receive 62½ cents per hour, and are asking for 80 cents per hour.

Ohio First National to Hold Meeting.

The Ohio First National Exhibitors' Circuit will hold a convention in Cleveland, September 17 and 18. Plans for the event are now being worked out by a committee of local members of the circuit who will arrange a program of social and amusement events. The new Chaplin picture, "Shoulder Arms," will be either screened or released that week.

Wolcott Sells Theatre Interests.

J. V. Wolcott, owner of the Princess Theatre, Cleveland, and part owner of other theatres, has sold out his interests in the Milo Theatre, Cleveland, and the Geneva Theatre, Geneva, Ohio, to his partner, S. W. Manheim.

Rosenthal Goes to the Argus Company.

Syd Rosenthal, well known film salesman, has resigned from the Standard Film Service Company, Cleveland, and joined the Argus Company, which concern makes the Plain Dealer Screen Magazine and the products of the Educational Films Corporation, including scenics, cartoons, and nature studies.

Stork Theatre Opened.

The new Stork Theatre, at Lorain avenue and West 85th street, Cleveland, was opened August 31, to an unusually good business.

The house has been leased by Howard Reif, who also owns the Ridge Theatre, nearby.

The Stork has 1,000 seats and has been constructed most substantially, and from an artistic standpoint it is beautiful. A $6,000 pipe organ furnishes the music.

Griffith Picture Closes Four Weeks' Run.

"Hearts of the World" has just closed a very successful four weeks' engagement at the Colonial Theatre, Cleveland, and if the house had available time, it could have stayed four more weeks. The house was sold out completely for every evening performance and had very good attendance at the matinees. Manager Fred Meek announced that the show would play several other Ohio cities at once, including Columbus and Sandusky.

Tessier Leaves for Camp.

Paul Tessier, roadman with the First National Circuit, Cleveland, received a notice last week from his home town, New Orleans, to report for induction into the national army.

Cleveland Theatre Notes.

The Savoy Theatre has reopened after several weeks of darkness. A new pipe organ has been installed and the house was redecorated.

The Sun Theatre with its new addition is certainly doing a fine business for a Cleveland neighborhood house. There are almost 1,000 seats now.

The National Theatre on Clark avenue has just been redecorated.

After being closed two weeks, the Manhattan Theatre has been reopened. A new lighting system has been installed and a marquis added to the entrance. Manager Davis is now arranging his season bookings.

H. C. Padfield has bought the Lincoln Theatre, Mr. Padfield is the owner of the Glen Theatre, too.

A. Kleinsmith has taken over the management of the Parkview Theatre.

The Madison Theatre has just undergone many improvements, including complete redecorating.

MORE RELEASES FOR PAREX EXCHANGES

Branch at Minneapolis Announces New Productions Acquired by Sherry—Exhibitors Pleased by News

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

THE announcement of Manager Nelson of the Minneapolis Parex exchange that William L. Sherry has acquired several new productions for distribution through Parex exchanges was received with great interest in Northwest film circles because of the recent successes of the Sherry Service. According to the announcement, the Sherry Service will distribute eight G. M. Anderson (Broncho Billy) pictures and one two-reel special. The first release on the new series will be "Red Blood and Yellow," available at Parex exchanges September 22. The second release, "The Son of a Gun," will be issued October 20. Mr. Sherry has also contracted with Frederick Burlingham, noted Alps climber and traveler, for distribution of the Burlingham single-reel travel and scenic pictures. These pictures have been successfully screened for a number of years abroad, and Manager Nelson is confident that they will take in the northwest. Manager Charles Branham of the Minneapolis Strand liked the Sherry series so well that he booked them all for first-run showings in Minneapolis. Ed Hinz, manager of the Coxy Theatre of Minneapolis, says that "The Street of Seven Stars" pleased his audience more than any other picture he has shown at his house for many weeks.

Supreme Pictures Making Good.

"Raffles, the Amateur Cracksman," featuring John Barrymore, and "Redemption" are having a wonderful success in the Northwest, according to Manager Frank W. Thayer of the Minneapolis exchange of Supreme Feature Film Company. Both of these pictures are comparatively new in this territory, although they have been playing the East for about a year. "Nine-Tenths of the Law," starring Mitchell Lewis, will be here during the first week of September. The Minneapolis Supreme Feature exchange has done well in handling the U. S. Exhibitors' program in this territory.

Vitagraph Makes Deal.

E. S. Holmes, manager of the Minneapolis Vitagraph exchange, recently closed a contract with the Ruben & Finkelstein interests of Minneapolis and St. Paul providing for the showing of the New Star series of Blue Ribbon features in St. Paul one every week. The R. & F. concern also arranged with Mr. Holmes to secure the new two-reel Big V Comedies for first, second and third runs in Minneapolis and first run in St. Paul.

Omaha Theatre Opens.

The Strand Theatre at Omaha, closed for several weeks, has been opened, following the completion of alterations costing more than $15,000. Manager Thomas opened his theatre with a fifteen-piece orchestra and "My Four Years in Germany."

Changes at the U. T. E.

George Rogers has resigned as Minneapolis branch manager of the United Theater Equipment Corporation to enter the United States army. He has been replaced by O. H. Dutton, prominent in the supply business in the northwest and for years a leading projection operator. It is also announced that the Minneapolis branch will move into new quarters at 508-510 Produce Exchange Building. Mr. Rogers was for several years associated with Van Husen at the Universal exchange and Western Supply Company of Omaha.

Lectures with War Film.

Manager L. H. Cohen, of the Minneapolis Universal Exchange, has engaged the services of Mme. Marie Artois, former French actress, who escaped to America from Belgium, where she was held a prisoner for virtually two years in her home, to lecture in connection with the film showing of "The Spirit of France," featuring Rupert Julian. Mme. Artois addressed the Minneapolis Civic and Commerce Association, and will open her lecture tour during the State Fair Week.

New Tarzan Film.

"Romance of Tarzan," sequel to "Tarzan of the Apes," featuring the same cast as the former Tarzan success, including the giant, Elmo Lincoln, will be released by the First National in Minneapolis territory, September 16, Manager E. R. Pearson announces. Despite the fact that it was shown during the hottest days of the summer, "Tarzan of the Apes," established a box office record at the Minneapolis Strand.

Watson Named as Assistant to Koch.

Billy B. Watson will become assistant to William Koch as manager of the Ruben & Finkelstein Minneapolis theatres, New Garden, Unique, Aster and Grand, September 16. Mr. Watson has been a prominent worker in the Moving Picture Exchange Corporation of the Northwest, and his promotion comes as a recognition

Billy B. Watson.

of meritorious service. He is at present manager of the New Garden, and his feat of turning that theatre from a lemon to a success in a year's time has been the cause of much comment in moving picture circles. He was previously manager of the New Lyndale in Minneapolis, and was also with the Nemic Theatre circuit at St. Cloud and Little Falls for some time. Mr. Watson is a veteran of 24 years in the show business.

Exhibitor Watson Is 84 Years Old.

"Daddy" Watson, proprietor of the Happy Hour Theatre at Excelsior, Minn., recently celebrated his eighty-fourth birthday. Despite his years, Mr. Watson carries his own film and is in direct charge of the operation of his house at all times.

Personal Items.

Floyd Junkin, manager of the Isis Theatre, of Fargo, N. D., has discontinued his activities in the moving picture business for the duration of the war to enter an army training camp.

E. L. Conlan, booker for the Minneapolis Vitagraph Exchange for the past six months, left last week for Camp Grant, Rockford, Ill., in response to a call from Uncle Sam.

F. B. Thorne has been added to the selling force of Paramount-Artcraft in this territory. He will cover North Dakota. Last week he went out with J. F. Cubberly, assistant manager of the exchange, and closed Wahpeton, Jamestown, Bismarck, Dickinson, Minot, Devil's Lake and Grand Forks for next year's contracts.

Jack O'Toole, manager of the Minneapolis Foursquare Exchange, has closed a deal with Ruben & Finkelstein for first, second and third runs in Minneapolis and second showing in St. Paul of the Christie Comedies.

J. E. Chandler has purchased the Orpheum Theatre at Ironton, Minn.

W. H. Gilfillan has opened the Jewel Theatre for moving pictures at Red Lake Falls, Minn.

Matt Haugen has purchased the moving picture theatre at Hannaford, N. D., from H. H. Hagen and opened the house for business.

Tony Tabrocki has begun the erection of the Liberty Theatre at Wico, Minn.

Portland News Letter

By I. Leeser Cohen, Evening Telegram, Portland, Ore.

Kohfelt Enlists in Merchant Marine.

W. W. KOHFELT, at one time manager for Pathe in this territory and now manager of the Majestic Theatre of this city, has enlisted in the merchant marine and secured the berth of steward on the Dumara, sailing Wednesday. The Dumara is a product of one of our local shipyards. L. A. Samuelson, former booker for Pathe, has joined his chief and enlisted for service on the same boat.

Change in Globe Theatre Management.

There has been a change of management in the Globe Theatre, the prettiest little house in town. The new manager announces as his policy a showing of Paramount and Artcraft productions exclusively.

Brownwell Manager of Mutual Exchange.

H. H. Brownell, known on the Coast as "Brownie," has been appointed manager of the local exchange of the Mutual Company. Brownie is a free lance cameraman of long standing, having made many feet of film for the news reels. He was also cameraman for Vitagraph in Los Angeles, and worked with Willis and Ingalls.

Hamberger Now with the Circle Theatre.

Mr. Hamberger, late of the Mutual, is now publicity and assistant manager of the Circle Theatre. The Circle has been a five-cent one-day house, but has changed to higher prices, and now shows only the big features of all makes, running them as many days as Mr. Holtzclaw, the manager and owner of the Circle, believes they will stand.

Theatre Manager Becomes Publicity Man.

Paul C. Noble has been brought to this city by Jensen & Von Herberg to become publicity man for the Columbia and Liberty theatres. He is not new to this field, having been manager of the National. Noble was manager of the American in Butte before taking his present position.

Will Open Park Theatre.

Goldstein Bros.' Amusement Company will open the Park Theatre, Utica, N. Y., with a program of vaudeville and pictures. The proprietors recently visited the Triangle exchange, Buffalo.

Babcock May Open Another Theatre.

Wellsville, N. Y., may have a new theatre. C. L. Babcock, proprietor of the Lyric theatre of that place, states that he expects to soon remodel the large block in Main street, Wellsville, recently purchased by him for use as a moving picture and vaudeville theatre.

Opens Four Offices in the Dominion.

The Exhibitors' Distributing Corporation, Limited, the new Canadian exchange, has opened four offices in the Dominion as follows: Montreal, 204 St. Catherine street West; Winnipeg, 115 Phoenix Block; St. John, N. B., 19 Market square, and Toronto, Rialto Theatre Building, 221 Yonge street, the head office being the last named.

Announcement has been made that the company has secured the Canadian rights for "Eyes of the World," "The Still Alarm," "Nine-Tenths of the Law" and three new Ivan releases, "The Faded Flower," "His Wives" and "The City of Illusion." These are in addition to many other features previously announced and already issued.

The company has also arranged to distribute Mack Sennett-Keystone, Chaplin-Keystone and Arbuckle-Keystone Comedies as well as Paralta Plays. The new company has taken over the business of Superfeatures, Limited, and Globe Films, Limited.

Censor to Designate Films for Children.

The Provincial Secretary of Alberta, Hon. George P. Smith, has announced that the moving picture censor for that province will shortly arrange to recommend various film releases as suitable for children. It will be possible, under this arrangement, for exhibitors to advertise that such pictures have been recommended or indorsed by the Provincial Censor for children. A suggestion that the censor accept various releases for exhibition before adults only has not been acted upon to date. The co-operation of parents has been asked for. Official announcement regarding the plan will be made shortly.

Canadian Brief Items.

Eugene Maynard has been engaged by Manager George Rotsky as musical director for the New Grand Theatre, Montreal.

General Manager Phil Kauffman of the Monarch Film Company, Limited, Toronto and other cities, has announced that his company will handle the Capitol Comedies throughout Canada.

F. J. Walsh, owner of the Home Theatre, Walkerville, Ontario, has bought the Star Theatre, another Walkerville house, and will operate both.

Manager Hyde of the Crescent Theatre, Winnipeg, has taken over the Wonderland Theatre and will manage the second house himself. Mr. Kershak the former lessee, promises to erect another theatre in Winnipeg.

Ralph Miller has been appointed manager of the Starland Theatre and has shown considerable progressiveness.

Professor Metcalfe, organist at the Province Theatre, Winnipeg, for a number of months, has secured a position in New York City.

The National Theatre, Winnipeg, has been redecorated inside and out and Manager Williamson has also adopted some new ideas for the house.

The Grand Theatre, Main street, North, Winnipeg, which was partially destroyed by fire last winter, is being made into an office building.

B. J. Kellert, formerly with the J. H. Aloz Booking Agency, Montreal, has become secretary to I. Soskin of Montreal, who is prominently associated with the Famous Players' Film Service in Eastern Canada.

"Hearts of the World" opened at the Dominion Theatre, Winnipeg, on Labor Day, September 2, with an immense attendance at $1.50 prices.

Announcement has been made that F. E. Stonge is through as manager of the Coliseum Theatre, Toronto, on September 30.

Ben Cronk, of Toronto, supervisor of Allen Theatres, is spending three weeks in Montreal to arrange various details in connection with the new Allen Theatre in Westmount. Mr. Lemars, of Montreal, has been named the manager of the new Allen Theatre at Lachine, Quebec.

REGAL, Ltd., ENLARGES THEATRE HOLDINGS

Big Toronto Operating Company Conducting Thirteen Houses in the Dominion Adds Three More to List

By W. M. Gladish, 33 Wineva Avenue, Toronto.

N. L. NATHANSON, managing director of Regal Films, Limited, Toronto, is the latest to put over a big "coup" in the matter of theatre purchases in Canada. In behalf of interests which he represents, Mr. Nathanson has secured control of several more theatres in Ontario and, in so doing, has given the film folk a big surprise, namely the acquisition of the Temple Theatre of Galt. This was formerly owned and managed by John C. Green, who is known as the pioneer exhibitor of Canada. Furthermore, Mr. Green has always been classed as a real showman. He is now associated with Regal interests in a rather wide capacity.

Another theatre secured is the Stand Theatre, of Kingston, Ontario, and Mr. Green was sent to Kingston to supervise the opening of this house under Regal auspices.

The Teck Theatre, Queen street East and Broadview avenue, Toronto, has also passed into the control of the Nathanson interests. It is understood that a number of changes are to be made in this theatre before a definite policy is adopted, and probably before a new manager is appointed.

The companies represented by Mr. Nathanson now control some fifteen or sixteen moving picture theatres in Canada.

Twenty-One Now in Regent Orchestra.

The Regent Theatre has increased its fine orchestra by the addition of two more wood instruments, making twenty-one players in the organization under the direction of John Arthur. The augmented orchestra started in by making a distinct hit with the musical accompaniment for "To Hell with the Kaiser," which was presented during the week of September 2. The orchestra also made more or less of a sensation by its rendering of a selection from "Eileen" as a number of the same program.

Theatres Use Combination Advertisement.

"Race Suicide" and "Damaged Goods" was the heading of a combination advertisement appearing in Winnipeg newspapers for the Rex and Monarch theatres when these two houses presented the features indicated. "Race Suicide" was shown at the Rex Theatre as an "extra special" picture and as a sequel to "Damaged Goods." Children under eighteen years of age were not permitted to enter either house while these features were being shown. Each was shown for three days simultaneously.

"Bun" Hazza Moves to Edmonton.

"Bun" Hazza, of Toronto, has moved to Edmonton, Alberta, to become associated with John Hazza, manager of the Empress and Hippodrome theatres, in the operation of these theatres. They are brothers. John Hazza recently returned from New York City.

Exhibitor Refuses Censor-Cut Picture.

Manager Williamson of the National Theatre, Winnipeg, Man., refused to accept "The Combat," a Bushman-Bayne feature, for a booked date, because the film had been "badly cut up" by censor boards of other provinces before it reached Manitoba, it is declared. The picture was slashed so extensively, it is said, that even the Manitoba censors found nothing to eliminate.

Spends $6,000 in Improving the Cum-Bac.

Manager W. A. Bailie of the Cum-Bac Theatre, Dovercourt road, Toronto, has made improvements in his theatre which have cost $6,000. The new features include a pipe organ and new equipment in the projection room. The latter includes two new Power's machines. The theatre also has a new gold fibre screen. The walls have been festooned with draperies and flowers, giving the house a very cozy appearance.

An interesting detail is that Manager Bailie has arranged with the Toronto Railway Company for the display of one-sheet advertising boards on the front of all street cars on the Dovercourt route. These cars pass the Cum-Bac Theatre and pass through the section served by the theatre. Mr. Bailie believes that he is the only exhibitor in Canada to make such an arrangement for advertising.

Allens Plan Big Theatre in Winnipeg.

Messrs. Jule and J. J. Allen have laid plans for the erection of a theatre in Winnipeg, Manitoba, where they already have the Dominion Theatre, one of the largest of local houses, under lease. The new Allen Theatre will be located on Portage avenue, next to the Sterling Bank Building, the site having a 100-foot frontage The new house, with the site, will cost in the neighborhood of $275,000.

Wilson to Book on Open Market.

Manager Wilson of the Lyceum Theatre, Winnipeg, has announced that he will book pictures on the open market during the coming year. This is a distinct change in policy for the Lyceum. Mr. Wilson recently spent $3,000 for new equipment in the projection room of the Lyceum, which has the largest seating capacity of any picture theatre in Winnipeg.

Rushing Changes in Province Theatre.

Workmen are rushing through the costly improvements in the Province Theatre, another of Winnepeg's large theatres. The house will be reopened on September 25 and the first attraction will be Charlie Chaplin's "Shoulder Arms." The changes are costing about $40,000, and include a handsome new front.

Palace Theatre Reopened Labor Day.

The Palace Theatre, Queen street East and Greenwood avenue, Toronto, was reopened on Labor Day, September 2, with a fine crowd. The first attraction was H. B. Warner's "God's Man." Prices at this theatre will be five and ten cents. This house has been closed several times and was formerly known as the Woodbine.

Had an Eighteen-Reel Program.

The Moulin Rouge Theatre, Montreal, recently broke all records for quantity presentation. And the pictures were of good quality, too. The program consisted of "To-Day," seven reels; "Rough and Ready," eight reels; an episode of a serial, two reels, and a comedy, one reel, making eighteen reels in all.

Canadians Change Title of Fox Feature.

Announcement is made that Fox's "Why America Will Win," the life story of General Pershing, will be known in Canada as "Pershing with the Allies." Announcement has also been made that Fox's "Queen of the Sea" will shortly be released on a rental basis. The release date of "Put the Flag on the Firing Line" will also be announced shortly, it is declared.

Allens Open Their Nineteenth House.

The Royal Alexandra Theatre, at Lachine, Quebec, the nineteenth theatre in the chain of Jule and J. J. Allen, has been opened under the management of H. C. Lamarre, of Montreal. The opening attraction was Mary Pickford in "M'liss." Two days before the opening Manager Lamarre gave a dinner at the Corona Hotel which was attended by sixteen exchange men and exhibitors of Montreal and Lachine.

CIRCLE CELEBRATES ITS SECOND YEAR

Indianapolis' Most Beautiful Theatre Observes Anniversary with Impressive Series of Tableaus

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

THE Circle Theatre in Indianapolis, Indiana's most beautiful motion picture house, celebrated its second anniversary this week with the presentation of D. W. Griffith's second drama of the world war, "The Great Love," and a unique stage spectacle arranged by S. Barret McCormick, managing director. Capacity crowds of friends and admiring patrons were in attendance throughout the week.

When this beautiful photoplay house was opened two years ago there were many skeptical ones who predicted that it would not be a success. So it remained for the unflagging zeal and keen business acumen of A. L. Block, the president, and Robert Lieber, vice-president, combined with the genius of Mr. McCormick, the managing director, to make it a huge financial success, as well as a theatre of more than national interest.

The spectacle arranged by Mr. McCormick for the anniversary program consisted of a series of tableaux typifying the different sorts of theatrical entertainment found in Indianapolis. The opening tableaux showed English's Theatre, typified as the home of the drama. Then came the Majestic, with burlesque; Keith's, with all the acts of vaudeville, including the acrobats and stale Ford jokes; the Murat, with the Winter Garden productions, and last, and by no means least, the Circle, "The Shrine of the Silent Art."

The tableaux typifying the Circle showed a cameraman on the top of the world filming all the figures which participated in the other scenes—in other words, everything, from the drama to burlesque, being shown on the screen at the Circle. The tableaux were all effectively arranged with the aid of varie-colored lights. All in all, it was one of the most lavish spectacles produced by Mr. McCormick in many months, and drew round after round of tremendous applause.

Carlton to Manager the Sipe Theatre.

Kokomo.—Samuel Carlton, of Frankfort, Ind., has been selected as manager of the Sipe Theatre here. Mr. Carlton has been serving in a similar capacity at the Blinn Theatre in Frankfort.

Griffith's Spectacle Shown in South Bend.

South Bend.—D. W. Griffith's gigantic war spectacle, "Hearts of the World," was exhibited for the first time in this city Sunday at the Oliver Theatre, and drew capacity audiences. The picture was continued throughout the week, and it was said that it may be brought back later, as many were unable to get inside the theatre.

Bijou Opens Under New Management.

Hammond.—The Bijou Theatre, this city, which has been extensively remodeled and redecorated, has been reopened under new management, and is running the best and latest motion pictures. A new ventilating system was installed and many other improvements made.

Makes Terre Haute His Headquarters.

Terre Haute.—A. J. Brentlinger, general manager of the Terre Haute Theatres Company, which owns the new Terre Haute Theatre which is just about completed at Eighth and Wabash streets, has announced that he will make Terre Haute his headquarters, taking active charge of the new theatre, which will be opened soon, and directing the policy of the other three theatres controlled by his company from this city.

Mr. Brentlinger's son, Byron, had been slated for the position of manager of the new Terre Haute Theatre, but he has enlisted in the navy for the duration of the war, and is now in training at the naval training station at Great Lakes, Ill.

Mr. Brentlinger arrived in the city this week from Fort Wayne, and expects to be busy during the next few days signing up musicians and other attaches of the new house and superintending the preparations for the formal opening which will be held early in September. The new theatre has been erected at an approximate cost of $115,000, and is one of the most up-to-date in the state.

Bucklen to Show "Hearts of the World."

Elkhart.—Manager Lerner, of the Bucklen Theatre, has announced that he has booked the big war cinema feature, "Hearts of the World," for exhibition at the Bucklen on November 11, 12 and 13. He is preparing for an extensive advertising campaign to be conducted prior to the showing of the film.

Starette Theatre Redecorated.

Newcastle.—The interior and exterior of the Starette Theatre in this city has been redecorated, and now presents a very attractive appearance. Manager Sipe is making an effort to procure the photo of every Henry County boy who is in the service of his country, and is using the photographs on slides at intervals. The feature is proving quite a popular one, he says.

Coliseum Shows "Pershings Crusaders."

Evansville.—A full house greeted each showing of the Government war film, "Pershing's Crusaders," which was shown at the Coliseum for four days this week under the auspices of the registered men of the second division. An admission fee of twenty-five cents was charged, and an additional twenty-five cents was charged for reserved seats. The proceeds will be used for patriotic purposes.

Crystal Theatre Again Changes Hands.

Anderson.—The Crystal Theatre, recently transferred on a contract of sale to Welch & Walbourn, managers of a stock company, again changed hands last week, being taken over by J. Miller, of North Carolina. The theatre will be remodeled and redecorated and made thoroughly up-to-date, according to Mr. Miller, who intends to run a combined motion picture and vaudeville program.

Baltimore Trade Letter

By J. M. Shellman, 1902 Mt. Royal Terrace, Baltimore, Maryland.

Bushman Club Convention.

THE Bushman Club, of which Francis X. Bushman, the Metro star, is the honorary president, held its convention at the home of the film star, Riderwood, Green Spring Valley, on Saturday, August 31, and about 200 delegates, representing nearly 30 states in the union, came to Baltimore to attend the affair.

Boy Scouts were stationed at the entrance of the estate of Mr. Bushman, and as the first of the delegates began to arrive, they fired a salute on a small cannon. Mr. and Mrs. Bushman greeted the guests as they arrived. One of the feature of the day was the rasing of a Bushman service flag, containing 36 stars and one gold star, representing the number of the club in France.

Miss Virginia Bushman, daughter of the screen actor, sang the Marseillaise as a number on the program. Luncheon was served on the lawn. Badges as souvenirs were given all the guests and Japanese parasols presented the ladies.

A business meeting was held. An election of officers was held and a discussion took place as to the best means of keeping up the work for cleaner and better pictures. All the members of the club are Bushmanites.

Pictures Aid W. S. S. Rally.

Moving pictures showing the "Sammies" in their various activities and a Douglas Fairbank film helped greatly to arouse interest at the meeting in the interest of the War Savings Stamp drive which was held at Glenelg, Ellicott City, Md., the estate of Gen. W. Bladen Lowndes, a patriotic worker, on Saturday, August 31. The affair was held under the auspices of the Woman's Section of the War Savings Committee of Howard County, of which Mrs. Lowndes is the chairman.

"The Whip" at the Parkway for a Week.

B. Lust, of Washington, D. C., booked "The Whip," for the entire week, beginning September 2, at the Parkway Theatre, 3-9 West North avenue, by Manager Bernard Depkin, Jr., who says it is the first independent picture he has ever booked for this playhouse. It has played to big crowds. Mr. Lust says he has signed up 30 Baltimore houses for Gaumont's new serial coming out in 10 episodes.

Faulkner's Brother Missing in Action.

The brother of Kenneth G. Faulkner, organist at the Parkway Theatre, 3-9 West North avenue, Gordon L. Faulkner, of Chester, Pa., has been mentioned in the casualty lists as missing in action. He was 26 years old, a member of the machine gun company of the One Hundred and Tenth Infantry and has been in France since last May. When the United States had trouble with Mexico several years ago, Mr. Faulkner enlisted in the army at that time.

Has Schooner Named in his Honor.

The schooner, Jacob W. Hook, named in honor of Col. Jacob W. Hook, vice president of the Parkway Theater Company, will be launched at the shipyard of the Crosby Navigation Company, Richmond, Me., for the Maryland Navigation Company on Thursday, September 5. Mayor J. H. Preston of Baltimore and several other city officials have received invitations to the launching.

Baltimore Personals.

Blanke & Zink, the prominent Baltimore architects, who have designed many beautiful moving picture theatres, have now closed their offices in the Equitable Building and turned back several big commissions until after the war, because they believe they can be of more value to the Government by serving in its branches.

John J. Zink, who has had under his supervision the building of the Rialto Theatre in Washington, for Tom Moore, is now awaiting a commission in the army. E. G. Blanke has become associated with the Interstate Commerce Commission as expert valuation engineer.

Through the courtesy of George A. McDermitt, manager of Loew's Hippodrome Theatre, the Red Cross workers of Baltimore sold tickets at each performance during the week of September 2, for a big athletic meet which was held on Saturday, September 7, at Homewood, for the benefit of the Camp Purnell hospital fund and held under the auspices of Army and Navy Association of Maryland. Over 500 tickets were sold at the performances on Monday, September 2.

Ben Abrams, who is well known in the film circles of Baltimore, having represented the Foursquare and First National pictures in this territory, and has recently represented the Fox Film Corporation through the South, has now become associated with the Sherry Service, as their Maryland and District of Columbia representative. Mr. Abrams, otherwise known as "Big Ben," always has a genial greeting for his friends.

Oliver B. Wight, the architect who planned the beautiful designs from which the Parkway and McHenry theatres in the Parkway Theatre Company Circuit were built, has enlisted in the Engineer Corps. He left for Washington last week.

HONOR TRIANGLE'S SEATTLE MANAGER

Hurn Tendered Farewell Luncheon by Northwest Film Board of Trade Upon His Leaving for Army Training

By S. J. Anderson, East Seattle, Wash.

As a farewell to H. H. Hurn, Triangle manager, who left on August 28 to report for training at Camp Lewis, the Northwest Film Board of Trade gave a luncheon at the Hotel Washington on August 27. After "eats" and speeches Mr. Hurn was presented with a wrist watch and compass. The Board of Trade also took this opportunity to entertain several special representatives of various film companies who happened to be in Seattle at this time. They were S. A. Lynch, vice president of Triangle; J. R. Grainger, Fox; P. N. Brinch, W. W. Hodkinson's personal representative; Meyer J. Cohen, Kleine; Joe Merrick, Mutual; Harry Lustig, Metro; J. S. Woody, Select.

Mr. Lynch announced the appointment of R. R. Nave to take Mr. Hurn's place. Mr. Nave is already known by film men and exhibitors throughout the territory, having been booker at the Triangle office almost as long as there has been a branch in this city. For the past ten months he has also been assistant manager. This office is also losing its shipper, George Justi, in the draft.

"Finger of Justice" Breaking Records.

"The Finger of Justice," which made a record first-run of four weeks at the Rex, is completing the first week of its second run at the Little, where it is also breaking attendance records. John Hamrick, managing owner of the Rex, went down to Portland last week and leased the Star Theatre to show the picture there. He has booked it for two weeks with an option on the third.

123,000 Seattleites See Griffith Film.

In checking over attendance records this week for the five weeks' engagement of Griffith's "Hearts of the World" at Levy's Orpheum it was discovered that 123,000 people attended the show. The population of Seattle is 400,000; so this shows that more than a quarter of the city's population saw the picture.

Signs $35,000 Advertising Contract.

Jensen & Von Herberg, who operate the Coliseum, the Liberty, the Mission, and the Strand in Seattle, signed a contract this week for $35,000 worth of advertising in the Seattle Times for the coming year.

Post Now Has Exclusive Picture Section.

The Post-Intelligencer, Seattle's morning paper, has started a regular department for motion pictures exclusively. In the Sunday edition this department occupies several pages, and the leading theatres have responded by taking quarter-page and half-page space. Before this the P-I's motion picture news was more or less general and much abbreviated, being sandwiched in with other amusement notes. Eugene Banks, for several years dramatic critic on the P-I, has charge of the department, with Lloyd Spencer as advertising assistant.

Takes Views of Government Work.

Frank Montgomery finished some pictures this week of government work in the spruce forests of Washington, showing how the spruce is felled and prepared for the making of airplanes. A number of soldiers of the Spruce Division with their colonel were actors in the picture.

Describes Picture Conditions in Montana.

J. F. Busch, general salesman, who returned this week from a tour of Montana, gave the most accurate description of conditions in that territory of any that we have heard lately. Montana has, previous to this last season, been the best part of the Pacific Northwest for the film man, owing to the prosperity of the miners and the grain farmers. According to Mr. Busch the big towns and cities are still quite prosperous and the exhibitor's business is fairly good there; but the small towns, where the exhibitor could not afford to lose any of his regular patrons, have felt the strain when so many of their young men were drafted and whole families have left for the ship yards of the coast cities. Employment offices have been established in a great many of these interior towns for sending men to the ship yards, and they are going in droves. Exhibitors in very small towns of under a thousand are the ones who are suffering from this emigration westward.

Changes Among the Theatres.

Seattle, Wash.—John Hamrick, managing owner of the Rex and the Little and the Gem, sold the Little Theatre this week to Joseph Danz, who operates the Imperial, the Dream, the Isis, and the new Rialto, all on lower First avenue. The Little is up-town at 415 Pike.

Everett, Wash.—C. A. Swanson, manager of the Princess Theatre, has taken over the Everett Theatre, the legitimate house of the town, and will show special motion picture productions in it. He has remodeled and redecorated the house, spending $10,000 on the lobby alone.

Missoula, Mont.—J. H. Lux, formerly of Thompson Falls, has reopened the Alcazar Theatre, which has remained idle for the last six months.

Exhibitors Who Have Been Drafted.

George Ring, manager of the Society Theatre, the most successful neighborhood theatre in Seattle, has been called in the Draft and Mrs. Ring will run the theatre.

W. G. Ripley, manager of the Western Amusement Company, Aberdeen, operating several motion picture theatres in that vicinity, has been called in the Draft, and Mrs. Ripley will take charge of the houses. Both of these women have helped their husbands in the management of their theatres before, so they are thoroughly familiar with the work.

Among the Exchangemen.

Harry Lustig, Metro special representative for the West Coast, is moving his headquarters from Seattle, where he has been for the last seven months, to Los Angeles.

Tom North, Western division manager for Pathe, who came directly to Seattle from New York, was called back to New York last week on urgent business.

George Ekre, manager of the Portland General office, has been transferred to the management of the Los Angeles office. R. H. Allan, manager of the Seattle office, will look after the Portland branch.

G. G. Maxey, who completed a most successful trip through the Pacific Northwest with "My Four Years in Germany" for the Exhibitors Exchange, is now assistant manager of the exchange. H. C. Arthur, Jr., formerly with the De Lux Feature Film Company, is now out in the Montana territory for the Exhibitors Exchange. C. H. Feldman is covering Washington.

G. R. Sirwell, former Seattle exchange man, passed through this city this week on his way to take over the management of the Hodkinson service office in Los Angeles. Mr. Sirwell was more recently manager of the General branch in Kansas City.

Exhibitors Visiting Seattle.

Among the prominent out-of-town exhibitors visiting film row this week were: Fred Mercy, Yakima; C. E. McKee, Orpheum, Everett; W. G. Ripley, Aberdeen; W. P. Cline, Starland, Aberdeen; R. J. Charles, of Vader, Castle Rock, and Napavine, and Walter Armstrong, Strand, Portland.

MAY ESTABLISH SCHOOL FOR WOUNDED

Washington Exchangemen Consider Teaching Crippled Soldiers Operating and Film Inspection

By C. L. Linz, 622 Riggs Building, Washington, D. C.

SUPPLEMENTING their work in getting flowers, cigarettes, games and luxuries to the wounded and sick soldiers at the Walter Reed General Hospital, the Washington exchangemen have under consideration the establishment of a school to teach operating and inspecting with a view to securing employment at the theatres and exchanges for crippled soldiers. The idea is to fit out a room with the necessary materials, including projection machines and rewinders and the different managers take turns as instructors. The Walter Reed Hospital Committee, of which Oscar Morgan is chairman, is to consider the problem further and then confer with the army people to see whether or not the plan is feasible and how best it can be carried to conclusion.

Abandon Carbon Filament Lamps.

Certain types of the inefficient carbon filament lamp are no longer to be manufactured, under an agreement between the manufacturers and dealers in incandescent electric lamps and the United States Fuel Administration. The lamp manufacturers, at a meeting held last week in this city, voluntarily agreed to abandon the manufacture of these lamps in accordance with a program which practically calls for the discontinuance of their manufacture and sale. It is declared that the change will give much better lighting and result in the saving of more than a million tons of coal.

Hotel Fire Damages Theatre Slightly.

A fire in the Stag Hotel, Washington, in which is located the Virginia Theatre, on Ninth street, caused slight damage to the latter, but emphasized the care with which Washington managers safeguard their patrons. Despite the fact that the fire apparatus was making considerable noise outside the building, the 300 patrons of the theatre made their exit with only curiosity as to how the fire was progressing.

Sherwood Joins the Colors.

E. A. Sherwood, traveling representative of the Mutual Film Corporation's Washington office, and assistant manager under H. R. Mason, is wearing Uncle Sammy's clothes, having answered the call to present himself in person at Camp Lee, Va., to undergo a course of sprouts in military training.

Among the Theatres.

Towanda, Kan.—S. R. McCorkil and Charles Johnston are making preparations to erect a moving picture theatre on the corner west of the Towanda State Bank.

Lincoln, Neb.—F. D. Egan will remodel his theatre at 137 North Thirteenth street at a cost of $5,000.

Austin, Tex.—The Majestic Theatre has been taken over by C. W. A. McCormack, also manager of the Crescent. The Majestic will be temporarily closed for about two weeks while undergoing repairs.

Waco, Tex.—W. F. Soneman has leased the building at 419 Austin street, and will install a moving picture theatre. A rear addition of brick will be added, and a modern ventilating and cooling system put in.

TAKES VIEWS OF KANSAS CITY EVENTS

Manager Curtis of the Doric Theatre Makes Up a Local News Reel—Idea Appeals to Patrons

By Kansas City News Service, 115 Railway Exchange Building, Kansas City, Mo.

A CROWD, estimated at between one hundred and one hundred fifty thousand people, assembled at Swope Park, Wednesday, August 28, to watch the air manoeuvres of the visiting British and French aviators. The Doric Theatre is running a picture of the Flying Circus taken by Mr. Curtis, owner, in the "Doric News," a current reel of interesting events occurring in Kansas City. Mr. Curtis has rebuilt a roadster for this particular purpose, with a platform extending from the back of the seat to carry the tripod and moving picture machine. The local news is run at the close of the regular news weekly and is a feature of the Doric programs. At the close of the year the films will be condensed into a review of out-standing events which have taken place in Kansas City during 1918.

The Doric Theatre opened its fall season September 1 with "His Birthright," featuring Sessue Hayakawa. Something novel in the way of posters and interior decorations was worked out to accompany the picture. Cuts from the film were glued to a background of Japanese matting, which was painted with Japanese scenes, Mount Fuji-yama, and lettering to produce a very artistic effect. The flower box just above the foot lights was banked with cherry blossoms and from two large translucent urns came a red glow and delicate incense.

Edwards of General Film Resigns.

Mr. Orear, division manager of the General Film Company, is in Kansas City for the purpose of appointing a successor to C. S. Edwards. Mr. Edwards is resigning as manager of the Kansas City branch to again associate himself with the Motion Picture Theatres of America, Inc., 1003 Commerce Building, as division manager of Kansas City, Omaha, and Des Moines.

Murray Theatre Changes Hands.

The Murray Theatre, 3204 East Twenty-seventh street, has changed hands. C. Cunningham took charge of the house, September 1. H. H. Barrnett, former manager, has not yet announced his future plans.

Kansas City Briefs.

The Mozart Theatre opened Sunday, September 1, with Dr. Wyman as manager.

W. B. Towne, president of the Hodupp-Towne Photoplay Company, St. Louis, will be in Kansas City shortly.

Richard Robertson, manager of the Kansas City office of Goldwyn Pictures, Inc., has left on a short business trip to Des Moines. Mr. Robertson will probably go to Sioux City before he returns.

J. A. Stevenson, division manager of the W. H. Hodkinson Enterprises, is in Kansas City for a period of two weeks.

The Equitable Film Corporation has purchased the rights for Kansas and Missouri from the Monopol Pictures Company, New York, for "Cleopatra," featuring Helen Gardner.

H. C. Holah, representing the A. H. Blank Enterprises, handling the First National Exhibitors' Circuit for Kansas, is in the city visiting Mr. Goldflam, local representative. Mr. Holah reports that all of his First National releases are meeting with phenomenal success in Iowa, Nebraska and Kansas.

The Standard Film Corporation has closed a deal with the Columbia Theatre, St. Louis, for the first run of Ditmar's Living Book of Nature. Mr. Dean of the Educational Films Corporation of New York, has closed with the Standard for the distribution of its productions in Missouri, Kansas, Iowa, Nebraska, and Northern Oklahoma. The Standard has also acquired the distribution rights throughout Kansas for "Berlin via America."

Pathe Changes.

John J. Miley, formerly assistant booker, has been promoted to shipping clerk.

Merle C. Carr, formerly assistant shipping clerk, has taken charge of the poster department.

Roman A. Meighan, who has been with the Mutual Film Corporation for some time past, has taken the position of assistant shipping clerk.

Miss Blanche Lacy has been appointed booker.

Among the Exhibitors.

Parsons, Kans.—The New Elks Theatre opened September 2.

Topeka, Kans.—The Iris Theatre, which has been closed for some time undergoing remodeling, opened August 26 with G. L. Hooper as manager.

Crockett, Tex.—J. P. Polly and E. D. Foster have sold the Queen Theatre to Miss Sarah Conwell of Houston.

Seguin, Tex.—The Palace Theatre has been redecorated and remodeled.

Richmond, Mo.—The Farris Theatre is being redecorated and improved.

Webb City, Mo.—I. L. Davis has sold the Blake Theatre to A. L. Caulkins, owner of a moving picture theatre at Carthage. The Blake is undergoing several interior changes.

Hockerville, Okla.—The Hockerville Theatre has been chartered with a capital stock of $10,000 by Ethel F. Dowell and Mary E. Shibley, of Hockerville.

Duncan, Okla.—The New Pastime theatre has been opened.

Mr. Curtis and Son, of the Doric Theatre, Kansas City, and Photographic Outfit Used in Connection with Filming "Doric News."

Lufkin, Tex.—The Lufkin Amusement Company has been incorporated with a capital stock of $4,500 by E. L. Kurth, J. K. Kurth, Jr., and W. C. Binion.

Corsicana, Tex.—H. W. Taylor and G. J. Arden have opened the Liberty Airdome on West Sixth Avenue.

Orange, Tex.—The Liberty and Strand theatres will open very shortly, with a seating capacity of between 1,100 and 1,200 each. The Princess theatre of this city will be located in the New Holland building with double its former seating capacity.

Port Arthur, Tex.—The Liberty theatre, owned by J. P. Pittman, is nearing completion and will be ready for opening in two or three weeks. The seating capacity will be between 500 and 600.

Marshalltown, Ia.—H. E. Cook and Logan Storey, of Minneapolis, Minn., have purchased a moving picture theatre in Marshalltown, and will manage the business.

Caruthersville, Mo.—The Dixie Theatre has been sold to Cecil Mears, owner of the Liberty at Caruthersville and a theatre at Blytheville. T. Kenneth Bademan is the former owner.

Norman, Okla.—Ray C. Berry, proprietor of the University Theatre, has been called to the colors, and during his absence Mrs. Berry will manage the theatre.

Orange, Tex.—The Strand Theatre has been completed, and was opened Monday, August 26. The theatre, which was constructed by Herschel Thomas at a cost of $45,000, has a seating capacity of 1,200.

Rochester News Letter

By L. B. Skeffington, 61 Main St., East, Rochester, N. Y.

Shannon to Manage the Piccadilly.

H. W. SHANNON, for the past four years manager of the Temple Theatre in Geneva, has resigned that position to accept the management of the Piccadilly, Rochester, probably the largest as well as the newest picture palace in this city. During Mr. Shannon's residence in Geneva he has proved not only a successful theatre manager but also an aggressive and public spirited citizen. Through all the drives for the Liberty Loans and War Savings Stamps he has shown energy in furthering those good causes. He has provided pictures for the Temple, the popularity of which has been attested by the large clientele of that house.

Griffith Films Go Strong in Rochester.

"Hearts of the World" played to capacity business at top prices at the Lyceum Theatre, Rochester, all week. Without a doubt the picture is good for a long run. It was well handled here, not the least of the effectiveness of the presentation being due to the large symphony orchestra, which did full justice to the ambitious musical score of the production. From the first local showing the public took to the picture, and enhanced by the great charm of the musical accompaniment, it went over the top with a bang. "The Great Love," another Griffith production, played the week at the Regent and also did a big business. It looked as if most people who saw the latter film at the Regent, and at moderate prices, were willing to take a chance with the picture which was going at the higher prices. Also, many who saw "Hearts of the World" could not resist the chance to see the other and compare them.

Use Kleine Film in Education Campaign.

The United States Marine Corps conducted a campaign of public education in connection with the showing of "The Unbeliever," a Kleine production at the Rialto last week. Sergeant Robert C. Graham, former news editor of the Niagara Falls Gazette, gave frequent lectures, and the audiences liked him as well as the picture. He had been in this city with the picture on its previous showing.

BUDGET OF FILM NEWS FROM DALLAS

Late Arrival of New York Express Packages Annoys Picture Men—Vitagraph Feature Campaign Planned

By Philip Fox, Times-Herald, Dallas, Texas.

Late Parcels Inconvenience Film Men.

EXPRESS packages out of New York have been days late in arriving in Dallas recently. As a consequence the film men have been much inconvenienced. They have had to call upon Dallas printers and stereotypers to turn out their cuts and matrices and to print their one sheets. The printers and boiler plate men have reaped a good harvest here recently from this source.

Consolidated Closes its Houston Branch.

Manager Ned Depinet of the Consolidated Film and Supply Company announces the closing of the Consolidated offices at Houston, Texas. Business from the Houston office will in future be handled through the Dallas office, which has been found to be the more central and convenient. L. B. Rust, Houston manager, has come to Dallas and will have charge of all bookings.

Urges Change in Jewel Film Title.

Ned Depinet, Consolidated manager, has written his home office urging that the name of "Husbands Only" be changed without delay. This charming Jewel film showed disappointingly at the Hippodrome Theatre recently through no other reason that people thought the title suggestive and did not care to see it. Many people on seeing the title advertised extensively thought that the women of the family would be barred. Local critics were enthusiastic in their praise of the picture, but with one accord, advised a rechristening.

Preparing for Big Winter Business.

While the great sections of Texas and Southern Oklahoma are arid, Arkansas is smiling a-green after plentiful rains. L. B. Remy of Goldwyn, who has just returned from a business trip through the Razor Back state, says that Hot Springs, Ark., motion picture houses are preparing for the biggest winter season on record. At Little Rock the picture show business is reported exceptionally good. Soldiers from Camp Pike, six miles away, continue to crowd the theatres.

Exhibitors Fight to Get Gerard's Film.

Down at Orange, Texas, exhibitors are "lawing" over rights to Gerard's "Four Years in Germany." W. G. Minder started to show the Gerard feature when H. Thomas of the Airdome slapped down an injunction against the exhibition, claiming prior rights from the First National. The case remains to be fought out in court. Douglas Hawley of First National says that it takes a rattling good film to start a law suit.

Drought Causes Traveling Picture Shows.

Tank town touring with feature films is becoming increasingly popular in North and West Texas since the drought closed some of the smaller shows. Several Dallas motion picture men are now on the road with films which they are showing at one night stands in small towns and villages using school houses and churches as exhibition places.

Davenport Opens the Dixie Theatre.

Joe Davenport of the Waxahachie Company opened his new Dixie Theatre at Waxahachie during the last week in August. Dallas film men from several exchanges went to Waxahachie in their automobiles and were entertained by the exhibitor. The lobby of the Dixie was filled with cut-flowers sent by Dallas film men to Mr. Davenport, who is very popular here.

Like Soldier Boxing Matches.

Leaders of the motion picture distribution business of the Southwest can be found in a group at Camp Dick, the local aviaton officers concentration camp, almost any Friday night. The soldiers put on weekly boxing matches and fights which draw crowds from miles around. The film men, with hardly an exception, are red hot fight fans and usually attend the sessions en masse.

Vitagraph Feature Campaign Planned.

Division manager H. D. Norville of Vitagraph was in Dallas early in September, coming here from New York. With J. B. Dugger he made plans for a great Vitagraph campaign on their special features during the coming season. J. B. Dugger will spend the early part of September in the border country and in West Texas.

Patriotic Pictures Still Drawing Big.

Patriotic pictures of all kinds still continue to draw the crowds in Texas towns. Contrary to prediction, the theatregoers have not become tired of war films. The war being their one absorbing interest they continue to turn out in force to see any feature dealing with the world crisis.

Strand and Liberty Theatres Open.

Moving picture theatre congestion at Orange, Texas, has been relieved by the opening of the Strand and the Liberty theatres on Front near Sixth street in that city. Before these new play houses opened crowds would stand in line for an hour waiting to get a chance to see a show. The influx of population owing to ship building activity caused these conditions.

Work or Fight Dragnet Get Two Film Men.

Galveston friends of Ned E. Depinent, Dallas manager for Consolidated, and L. B. Rust, Houston manager, had a close up of them under arrest at the Galveston police station late in August. The couple, after completing some business in Houston, took the interurban car for Galveston for the purpose of enjoying a dip in the Gulf. On arriving in town they alighted in the midst of a big "work or fight" round up. Stalwart policemen asked them for their registration certificates. Both of them, who are in deferred classes, had left their blue slips at their homes which were miles away. They were taken to the city hall and cross questioned. Their friends, however, quickly identified them as being well known Texas business men and they were able to smile again.

Dallas Brevities.

C. E. Tandy, district manager for Paramount, is spending part of September in Dallas visiting Manager Harry Owens of the local branch. He came here from Atlanta, Ga.

Paramount Week, as observed here late in August, was a distinct success according to Manager Harry W. Owens. He reports that 40 per cent. of the exhibitors on his books ran Paramount features only for the seven days.

Charles Hartman of the Garrick Theatre, Dallas, has signed a year's contract to use Paramount features exclusively. So has W. A. C. McCormick of the Crescent Theatre, Austin.

Mrs. B. Revenaugh, the pioneer stenographer on Dallas film row, who is with the First National, is on her vacation. Mrs. Revenaugh knows the business from one end to the other having been connected with local film exchange for ten years.

Exhibitors Who Visited Dallas.

Among motion picture exhibitors who visited Dallas film row early in September were the following: G. H. Judia, Folly Theatre, Ciseo; J. C. Caver, Gem, Stephenville; J. B. Wilson, Gem, Sherman; Frank Barr, Peoples Theatre, Beaumont; George Walker, Hancock Opera House, Austin; C. W. Neece, Crystal, Hubbard City; J. L. Olive, Sugg Theatre, Chickasha, Okla., and W. J. Lytle, San Antonio.

Utica News

By Clifford A. Carroll, Utica Observer, Utica, N. Y.

Donlon Appointed Manager of Avon.

WILLIAM P. DONLON, one of the best known showmen in New York State, has been appointed as manager of the Avon Theatre, Utica. Mr. Donlon succeeds William Fait, Jr., who leaves to take charge of a Liberty Theatre for the Government. Mr. Donlon, the new director of the Avon, needs no introduction to the business or those connected with it in this state. He was in the employ of Wilmer & Vincent when that company controlled the Majestic and Orpheum theatres in this city. When the firm gave up the old Orpheum, Mr. Donlon became lessee and manager of the house and from the time he took possession until the disastrous fire in the spring of 1917, the Orpheum was one of the most successful houses in the city. Soon after Mr. Donlon became manager of the New Orpheum, formerly the South Street Theatre, and continued at this house until last January when he left the theatre business to return to the insurance business, in which he was interested before becoming connected with a theatre. Mr. Donlon will make an efficient manager for the Avon and he will be congratulated by his numerous friends on his return to the motion picture exhibiting business. Mr. Donlon is a member of the Utica Kiwanis Club.

Philadelphia Trade Letter

By F. V. Armato, 144 North Salford St., Philadelphia, Pa.

Dismiss Case Against Stanley Concern.

THE Federal Trade Commission which started proceedings Monday, August 19, against the Stanley Booking Corporation of Philadelphia for alleged charges have dismissed this case from the records, owing to the fact that the majority of the testimony revealed during the proceedings showed that this new corporation, of which Jules Mastbaum is the president and Frank W. Buhler the general manager, has conducted its business only in a fair and legitimate manner. Since the first of the year there has been a healthy and steady growth of the Stanley Booking Corporation's circuit of theatres, having already added a score of houses from the city and state.

Franklin Theatre Building Changes Hands.

The Franklin Theatre building at 747 to 753 South Third street, has been conveyed to S. Morris by B. F. Miller for a nominal sum and mortgage amounting to $18,000. The property is built on a lot 21 feet by irregular.

Suspect Hun Incendiaries in Film Fires.

Two fires within two weeks in a Norristown theatre are being investigated. Both fires occurred while anti-German films formed the program. Last week an anti-German film was destroyed by fire originating in the operator's booth, and another fire broke out under the stage while another picture of the same character was being subjected. Hun incendiaries are suspected.

Hunt Enlarge His Theatre Chain.

W. S. Hunt, recognized as the pioneer moving picture man of Wildwood, N. J., has supplied that popular seashore resort with its movie entertainment during the past ten years through his six first class theatres. Mr. Hunt has recently taken possession of the Palm and Auditorium Theatres in Collingswood, N. J., and is negotiating for several others to add to his chain.

Critical Reviews and Comments

Concerning Current Productions

"'GETAWAY' KATE."

Astra-Pathe Releases Second Two-Reel Subject Featuring Helene Chadwick.

Reviewed by Robert C. McElravy.

TWO weeks ago Astra-Pathe released a two-reel subject entitled "The Honest Thief," with Helene Chadwick appearing as an ingenuous country girl who turned a neat trick on a couple of crooks and restored some stolen bank funds. The story was written by Frank Leon Smith and directed by George B. Seitz. It was unusual for its swift action and clear, compact presentation. It told in two swift reels as much as is frequently found in a long feature.

A new two-reel subject with the same collaborators is entitled "'Getaway' Kate," and once more Helene Chadwick assumes the lead. This time she first appears as a girl on a train in the hands of a detective. While the latter is playing with some children across the aisle, Kate leaps from the moving train and dashes to a nearby suburban place. The owner, James Marlow, once escaped from the clutches of the law himself, and protects her. Kate lives at the Marlow place for two years, at the end of which time Marlow is killed under exciting circumstances. The son, David, loves her, and Kate's past is brought up against her. But in the end her own name and that of the elder Marlow are cleared. This number also shows a step in advance for two-reel subjects.

"SLEUTHS."

Paramount-Mack Sennett Comedy Features Ben Turpin and Charles Lynn.

Reviewed by Edward Weitzel.

A GENTLEMAN CROOK, who walks into a private detective office and gets away with all of the money belonging to the proprietors and also with their pretty stenographer, is one of the characters in "Sleuths," a two-part Paramount-Mack Sennett comedy featuring Ben Turpin and Charles Lynn as the two gumshoe men. Tom Kennedy plays the part of the crook, and Mary Prevost is the good looking typewritist. The ability of Messrs. Turpin and Lynn to do funny falls, pull comic faces and keep the nonsense moving and the spectator on the broad grin is given continous proof during the action of this comedy. R. Richard Jones, the director, has been apt at inventing new bits of business, and the production is worthy its well known trade mark.

"MODERN LOVE."

Six-Part Special Universal Offering Features Mae Murray as Girl Actress.

Reviewed by Robert C. McElravy.

IN her part as Della Arnold in this six-reel Universal subject, Mae Murray plays with greater vivacity than she has shown in recent numbers. The story, written by F. McGrew Willis and directed by Robert Leonard, gives her ample opportunity for contrast of moods, and she makes the most of them. She at first appears as a young actress temporarily out of an engagement, but facing the world cheerfully. Later she becomes an artist's model, and it is then that her entangled love affairs bring on suffering of the emotional sort. But the close once more brings her happiness.

The story is one of love affairs that refuse to run smoothly. Shortly after she becomes a model Della meets Julian Lawrence, whom she refuses recognition in the studio scenes, which are well staged. Lawrence is the man who has clouded her life. The artist, Wilbur Henderson, falls in love with her, and almost on the eve of their wedding Lawrence sees fit to tell Henderson things which decide him to call the match off. Then follows an unexpected turn of the plot, when George Addison, a wealthy young man whose intentions had previously seemed doubtful, comes to her rescue with proffers of real love and an offer of marriage.

The story of Della's affair with Lawrence is depicted as she tells it to Addison. Lawrence and she had been forced to stop at the same hotel in a country town while playing one-night stands, and he had made unsuccessful advances toward her after registering as man and wife. The scenes in which he attacks her and is afterward thrown out of the hotel by the indignant landlord are presented carefully, and should give no offense. The plot is not notable for any great novelty, but the cast is well chosen. Besides Mae Murray in the lead it includes P. McCullough, Arthur Shirley, Claire DuBrey and George Chesebro.

IN THIS ISSUE.

"Getaway" Kate (Pathe).
Sleuths (Paramount-Sennett).
Modern Love (Universal).
By Hook or Crook (World).
A Nymph of the Foothills (Greater Vitagraph).
Angel Child (Plaza-Hodkinson).
The Marriage Ring (Paramount).
The Burden of Proof (Select).
Riders of the Purple Sage (Fox).
Mystic Faces (Triangle).
The Secret Code (Triangle).
For Husbands Only (Universal).
He Comes Up Smiling (Artcraft).
The Source (Paramount).
The Law of the North (Paramount).
Transients in Arcadia (General Film).
To Him That Hath (World).

"BY HOOK OR CROOK."

Carlyle Blackwell and Evelyn Greeley in World Comedy-Drama That Will Amuse.

Reviewed by Edward Weitzel.

SILLY ASS heroes who develop almost unbelievable strength of mind when put to the test have long been favorite characters in fiction. The leading part in "By Hook or Crook," a five-reel World picture, comes under this head. Harry O. Hoyt wrote the story, and Clara S. Beranger made the scenario, which was directed by Dell Henderson. Carlyle Blackwell plays the hero, whose father has too much money and whose mother has too little sense. Between the liberality of the one and the molly-coddling of the other Freddie Pritchard is rapidly reverting into a type of worthless humanity that is considerably below a tailor's dummy, although the principal occupation of these dainty gentlemen is changing from one suit of clothes to another.

Freddy is quite as silly an ass as any of the breed. When first introduced he is still indulging in a beauty sleep, and his valet is afraid to waken him. After being permitted to gaze upon him in his perfumed bath the spectator is given other evidence that Freddie isn't worth his keep and would be utterly useless in a front line trench. Then comes the moment that tries his true metal, and Freddie delivers the goods.

Gloria Nevins and her mother are being robbed by the girl's uncle, who holds one hundred thousand dollars worth of gems belonging to them. Gloria and Freddie are in love, and the young lady tells Freddie about the gems. A bright idea strikes her beau. With the help of his valet and a book on the gentle art of safe-cracking, Freddie prepares to pry open uncle's strong box. A pair of professional cracksmen get the start of him, but he arrives in time to help capture the regular burglars and secure the jewels. He also secures evidence that puts a stop to uncle's robbing his relatives, and makes his father proud of him and happy to receive Gloria as a daughter-in-law.

Carlyle Blackwell does a number of Fairbanks stunts near the finish of the picture and meets all the demands of the character. Evelyn Greeley as Gloria is pleasing, and Jack Drumier is a thoroughly good Frederic Pritchard, Sr. Jennie Ellison, Nora Cecil, Frank Doane, Alice Chapin and Henry Warwick are useful members of the cast. Louis Ostland was the cameraman.

"A NYMPH OF THE FOOTHILLS."

Gladys Leslie in Conventional Blue Ridge Mountain Story Produced by Vitagraph.

Reviewed by Edward Weitzel.

THE title of the five-part Vitagraph picture, "A Nymph of the Foothills," indicates clearly the nature of the story written by Rex Taylor and directed by Frederic Thomson. A rustic heroine, whose want of accomplishments is more than counter balanced, in the eyes of the city bred hero, by her bright smile and golden curls, is again made the central figure of a screen romance.

Much of the success of such a theme depends upon the personality of the actress who impersonates the girl. Gladys Leslie has the youthful charm and good looks that are half the battle, and the author has been liberal with her allowance of telling situations. The story is conventional but permits Emmy Chaney, the mountain girl, to experience an assortment of emotions, from light-hearted gayety to tragic despair, and Gladys Leslie meets all requirements of the part.

A pleasing feature of the production is the scenic embellishment. The mountain views are frequently of exceptional beauty.

Narrow-minded prejudice against city folk caused Lon Chaney, a bewhiskered southern mountaineer, to refuse his consent when Ben Kirkland, a wealthy young chap, who is camping in the neighborhood, asks for his daughter's hand. Lon drives Ben off at the point of his shotgun. The pair then go to the camp and are married by one of Ben's companions, who is a minister.

Ben then takes his wife home to his parents, and Emmy's table manners cause him considerable embarrassment. In the meantime, another of Ben's camp companions has hurried back to the city under the belief that he has killed Emmy's father, while shooting at a squirrel. Events are shaped so that Ben is accused of the murder, and Emmy is made to believe that her marriage is not legal. All the tangles are straightened out happily at the end.

The supporting cast is satisfactory and contains the names of Alfred Kappeper, Walter Hiers, Charles Hope, Arnold Lucy, John Pierson, Bradley Barker, Charles A. Stevenson, Jane Jennings, and Greta Ardin.

"ANGEL CHILD."

Plaza-Hodkinson Production Features Kathleen Clifford as Mischievous Girl.

Reviewed by Robert C. McElravy.

STORIES with the scenes located at girls' schools have been quite frequent and have considerable similarity. This five-reel offering, written by Hal McInroy and directed by Henry Otto, has a good many points in common with previous comedies of the kind. The scenes at the seminary are well done, and the bevy of girls in the large cast give a certain air of reality to that part of the production.

Kathleen Clifford appears as Glory Moore, youngest daughter of a financier. She is a romping creature, just verging on the tomboy type, without carrying her tricks to a disagreeable extreme. She makes things hum around her home and is finally sent to the girls' school, in charge of a severe principal named Miss Purcell. Glory proceeds to stir up excitement at the school and is soon a leader among the girls. As is usual in a comedy depending upon a series of humorous incidents, some of them stand out more strongly than others. That is the case in this offering, but some of them will prove amusing.

There is still another side to the story, which has to do with a letter taken by Glory when she went to school. This letter contains some business secrets of her father, with reference to cornering the supar market. The girl, in taking the letter, in which she wrapped up some candy, started some serious financial troubles, which are rather vague in character. This part of the production would have had more suspense if it had been a little clearer. But through these financial troubles she meets her future husband, a young lawyer.

Others in the cast are Leslie T. Peacock, Rita Harlan and Fred Church.

"THE MARRIAGE RING."

Ince-Paramount Picture Starring Enid Bennett Has Novel German Spy Story.

Reviewed by Edward Weitzel.

BY selecting the Sandwich Islands as the scene of the most of the action in "The Marriage Ring," a five-part Ince-Paramount picture, written by John Lynch and starring Enid Bennett, the author has thrown considerable novelty about a German spy story. Fred Niblo has directed the production skillfully, and the acting of the entire cast is excellent.

There is no want of exciting episodes througout the plot. Anne Mertons, the young wife of a gambler who is in the pay of German spies, learns her husband's true character while in San Francisco, when he tries to force her to help fleece a wealthy man, who lives in Hawaii. Anne warns the man, and Mertons attempts to shoot her. In the struggle the gambler is shot and his wife leaves him for dead. She boards a steamer for the Sandwich Islands, and meets Rodney Heathe and his mother.

Heathe is a sugar planter and a fine young chap. Mrs. Heathe asks Anne to the plantation. In a short time the young people fall in love. The man whom Anne saved from being robbed in San Francisco is a friend of Heathe's, and his arrival at the plantation almost puts an end to her new found happiness. She denies she has ever met him, however, and Heathe believes her. A greater danger threatens, when Anne discovers that Mertons is still alive and is living in the neighborhood.

The gambler is sharing the hut with a native girl, and is rapidly drinking himself in a state of frenzy. He discovers Anne and forces her to go with him. While at the hut, she learns that the German spy has arranged with Mertons to set fire to the cane fields. The plot is carried out, but Anne escapes from the hut in time to warn Heathe, and prompt measures prevent any serious damage. Mertons perishes miserably.

The Hawaiian scenes are realistic, one of the famous volcanoes of the Island being used in the picture. Enid Bennett, as beautiful as ever and as faithful to the demand of her part, makes an admirable Anne Mertons. Jack Holt is a manly Rodney Heathe, and Robert McKim does not leave Mertons one redeeming quality. Maude George as Aho, Charles K. French as the spy and Lydia Knott as Mrs. Heathe complete the cast.

"THE BURDEN OF PROOF."

Marion Davies in Select Screen Version of Americanized Sardou Drama.

Reviewed by Edward Weitzel.

MARION DAVIES has been supplied with a screen version of Sardou's fine stage play, "Diplomacy," as her second picture release. Produced under the Select trademark by Julius Steger, the scenario was prepared by S. M. Waller. In many ways it is an excellent piece of work. The story has been Americanized and brought down to date. The atmosphere of diplomatic intrigue, which is the groundwork of the original readily adapts itself to conditions in Washington which the present war might bring about. As in all of his plays, Sardou uses the gloved hand, and the efforts of secret agents to convey stolen information out of this country are made with the quiet adroitness that distinguished the French author's method.

A simple love story is told in the opening. Then, a jealous woman starts to weave a mesh of apparent proof about the young wife of a government official intrusted with important dispatches. The means by which the husband is made to believe his wife has stolen the dispatches and sent them to a German agent, and the way the real culprit is caught form an absorbing story.

Elaine Brooks and her mother are people of good social position, but of little wealth, when the daughter marries Robert Ames. Just before they start on their honeymoon, Elaine sits down to write a letter to the editor of a Washington paper. The man is a German agent. Before she seals the envelope she is called away, and a Mrs. Durand, who is in the editor's employ, and who has already stolen one of the dispatches from Elaine's husband, offers to seal it for her. This is done after Mrs. Durand has slipped the dispatch into the envelope. The securing of the dispatch and the establishing of Elaine's innocence take up the rest of the action.

Marion Davies is a beautiful Elaine. The part by no means dominates the story, however. The lighter scenes she acts fairly well, but the emotional portions of her work leave a great deal to be desired. The members of the well selected supporting cast consist of Mary Richards, Eloise Clement, John Merkyl, L. Rogers Lytton, Willard Cooley, Fred Lenox, and Maude Love. Photography by Andre Barlatier.

"RIDERS OF THE PURPLE SAGE."

William Farnum Manly Hero of Immensly Satisfying Screen Version of Zane Grey's Novel.

Reviewed by Walter K. Hill.

WITH a corking good novel to begin with, manly William Farnum to play its star part, and an evenly balanced and talented supporting company to manipulate, Director Frank Lloyd could do no less than turn out the entirely satisfactory entertainment "Riders of the Purple Sage" affords. There is the dash and fire of the open plains and strength of the rugged mountains to inspire the imagination; horsemen ride with skill and daring that quicken the pulse of the spectator, and William Farnum acts the hero's part with wholesome naturalness that merits unstinted praise.

Zane Grey's story of life among the Mormons many years ago lends itself admirably to screen representation. Mr. Farnum and his associates went to ideal locations to reflect the "atmosphere" of the piece and then and there collaborated to a delightful moving picture conclusion. Best of all there is promise of more of these Zane Grey stories, although this number is complete in itself.

Lassiter having avenged himself upon the Mormons by drenching them in an avalanche of rocks, is left in a beautiful valley with the woman he has learned to love. Free from intrusion they remain to lead a life of promised happiness until "The Rainbow Trail," a sequal picture, shall open to them a new road.

There should be an extra purpose in beguiling the public into a visit to "Riders of the Purple Sage." The splendid entertainment they will derive from this William Farnum treat will be an incentive to a "come back" when the companion picture is shown. If the screen ever served an entertaining purpose it will be acclaimed as useful and engaging while this Zane Grey passes in satisfying review.

"MYSTIC FACES."

Jap Star Very Pleasing in Triangle Picture of Chinatown.

Reviewed by Edward Weitzel.

A CHINESE HERO, played by the Japanese actor Jack Abbe, lends novelty to "Mystic Faces," a five-part Triangle picture written by Magnus Ingleton, and directed by E. Mason Hopper. There have been any number of stage plays and screen stories with Chinatown for the principal scene of action, but the author of "Mystic Faces" has handled his theme along new lines, and the local color of San Francisco's Oriental district is so truthfully reproduced that the picture has a welcome freshness. The story is melodramatic, with German spies and a kidnapped maiden and a general mix-up at the finish between the police and the toughs that frequent Chinatown. The character of Yano is so likable, however, and his scenes with his almond-eyed sweetheart and "Gow", his dog, so human, the entire picture seems new and worth while.

Letty Stanford, a wealthy American girl, and Lieutenant Maxwell, her fiance, visit an antique store in Chinatown and make a number of purchases. Yano, the nephew of the proprietor, is sent to deliver the goods. The young chap is extremely fond of his dog, and Letty saves it from the dog-catcher.

The American girl's devotion to the Red Cross excites the hatred of two German secret agents, and they have her kidnapped. Yano gets track of the hiding place, and risks his life in rescuing Letty. Stunned by a fall from a window, the Chinese is picked up for dead and carried

into his uncle's house. The tear stained face of Tama is the first thing he sees when revived. The reward he receives for saving Letty enables him to make the girl his wife.

Jack Abbe is the Charlie Ray of the screen. His smile and good nature and real acting ability make it easy for him to win friends. Martha Taka is a rolly-polly little Jap woman, with unexpected talent for the screen. Larry Steers, Clara Morris, W. H. Bainbridge, M. Seke and Liu Chung are the other members of the capable cast. Clyde R. Cook was the cameraman.

"THE SECRET CODE."

Gloria Swanson Has Few Opportunities in Five-Part Triangle Picture.

Reviewed by Edward Weitzel.

MOST of the situations in "The Secret Code," a five part Triangle picture featuring Gloria Swanson, lack the conviction necessary to make them effective. Adela Rogers St. John wrote the story, and Albert Parker directed it. The production is creditable all through, social and political life in Washington being excellently reproduced.

The star plays a submissive young wife, who sheds many tears because her senator husband is forced to devote so much of his time to secret business for the United States. The part does not permit Gloria Swanson to do any really impressive acting. She takes advantage of her few opportunities and carries out the author's conception of the character with her accustomed skill. The best acting part in the story falls to Barney Sherry, as Senator John Calhoun Rand. The senator is a man of action and handles his public and also his private affairs with firmness and intelligence. Actor and part are well suited to each other.

Senator Rand is fifteen years the senior of Sally Carter when he makes her his wife. Mrs. Lola Walling, a German agent, finds that a young Russian Baron is devoting a good deal of time to the senator's wife, and does all she can to arouse the husband's suspicions. The Baron's mother is an exile and is hiding in Washington. Her son prevails upon Sally to visit her, and events are so juggled that the young woman is compromised.

Later on Sally is the innocent victim of another plot of the Walling woman. Her husband is tricked into believing that his wife is conveying secret information to the enemy by the use of crocheted mufflers. Husband and wife are about to separate forever when a Government detective clears up the plot.

Rha Alexander, Leslie Stewart, Joe King, Dorothy Wallace and Lee Phelps have congenial roles. Photographed by Pliny Horne.

"FOR HUSBANDS ONLY."

Lois Weber-Universal Production Presents Story of Moderate Strength.

Reviewed by Robert C. McElravy.

THIS six-part Jewel offering was adapted by Lois Weber from a story by G. B. Stern and directed by the adapter and Phillips Smalley. Its special points of strength are found in the general presentation, rather than in the story itself. The settings, lighting and cast are all pleasing, in fact in the matter of externals the subject is much above the ordinary. The plot is one of the risque type and has not enough suspense to give it a strong holding interest. Shortening to five-reels would perhaps help the production.

Mildred Harris plays the part of a convent-bred girl, Toni Wylde, who falls in love, on her first introduction to society, with a predatory bachelor named Rolin Van D'Arcy. The latter part is very capably assumed by Lewis J. Cody, who gets his effects as a male heartbreaker without visible effort. Samuel Dodge, the third character of importance, is played by Fred Goodwins.

The story begins with Toni's society debut, at which she speedily falls a victim to the lure held out by Van D'Arcy. She mistakes his first kiss as a pledge of love, in her simple way, and when she discovers that he is playing with her, she plans revenge upon him. She marries Samuel Dodge, a true-hearted, but slow-witted fellow, and then proceeds to toy with Van D'Arcy's affections. She succeeds in getting him violently in love with her, but the situations lack suspense because the observer feels that there is really nothing at stake. The closing scenes have a pleasing touch of humor.

The artistic effects achieved in the private theatricals are noteworthy, particularly in the pantomime toward the close. The atmosphere of the social smart set is also finely depicted.

"HE COMES UP SMILING."

Attractive Farce-Comedy Released by Artcraft Featuring Douglas Fairbanks.

By Louis Reeves Harrison.

FAR above the "vehicle," this story is admirably suited to the talented Fairbanks so far as its congenial spirit is concerned, and it affords him opportunity in chasing an escaped canary for his acrobatics, which is entirely rational. He leaves his position behind the cage-like bars of a bank teller's window to chase the escaped canary of the vice-president, and this chase becomes one of the wildest ever shown on the screen. It leads up to a philosophical tramp, who suggests that both man and bird be allowed to enjoy freedom. The suggestion is adopted, and the bank teller becomes a hobo. He is returning from a swim in his wild life, when he becomes pursued by some angry bees. To escape from them he hurries into the clothes of another swimmer, adopts the new identity and falls into an interesting series of adventures, ending with a pretty little love episode.

It might be said by those unaware of the yet unexploited ability of Fairbanks that he is at his best in this picture. He is very human, in spite of tendency to knock his support about rather inhumanly, and there is less of the braggadocio in his attitude toward the weak. It is an endearing characterization, frank and unaffected, when the hobo bank teller finds himself injected into a phase of life enjoyed only by the leisure class for a week because of his assumed personality. It is such a clever piece of work that it serves to indicate still greater possibilities in this versatile comedian. He will eventually subordinate his acrobatic performances to the deeper and more amusing revelations of human weakness in comedy without the farce element, using his remarkable physical strength only when the role and the occasion requires it. Restless, always on edge with excess of nervous energy, it is difficult for him to impose upon himself the restraint of fine comedy, but he is getting there, and with both feet. A large Rivoli audience warmly approved the play.

"THE SOURCE."

Wallace Reid, Hero of Vigorous Lumber Camp Story on Paramount Program.

Reviewed by Edward Weitzel.

A YOUNG chap's rise from the downfall brought about by dissipation is traced entertainingly in "The Source," a five-part Paramount picture starring Wallace Reid. The author of the story is Clarence Buddington Kelland, and Monte M. Katterjohn made the scenario. George H. Melford directed the production. The vigorous life of a lumber camp is shown, and the picture is full of energizing outdoor scenes—stretches of unbroken forest, the rush of thousands of logs down a swollen river.

There is a suggestion of the effect of the German secret agent system on our industrial aims, and the story has several points of good Americanism; but it is the regeneration of the hero and the satisfactory outcome of his love affair with the pretty heroine that has first claim on the spectator's attention. Comedy relief is supplied by a "pust"-master, a quaint old character named Pop Sprowl, who turns out to be a silent partner in the rich lumber company that owns the camp.

The title refers to the forests that furnish the logs used in making certain chemicals that have an important bearing on the war. When Van Twiller Yard wakes up from a drunken sleep, he finds that he has been shanghied up to a lumber camp. Yard is a man of education and brains. He recognizes that here is the place to fight and conquer his weakness. Svea Nord, the daughter of the superintendent, also has a great deal to do with his resolution.

Yard is obliged to thrash the bully of the camp and lead a body of men against the guards of a water company that is controlled by German money. The company wants to prevent the spring drive of logs, and have refused to open one of their gates and let the water into the stream. After a general mix-up Yard's side wins.

Wallace Reid has lost none of his well known ability to visualize the hero of such a story. His Van Twiller Yard is quite as likable and as much of an artistic success as any of his previous impersonations. Ann Little fits the character of Svea snugly, and Raymond Hatton centers a great deal of amused attention on the part of Pop Sprowl. Theodore Roberts, James Cruze, Noah Berry, Charles West, Charles Ogle, Nina Byron and G. Butler Clomborough are other capable members of the cast.

"THE LAW OF THE NORTH"

Paramount Presents Charles Ray in a Sanguinary Drama of Life Among Canadian Trappers.

Reviewed by Louis Reeves Harrison.

HIGHEST value of this production is that of some exceptionally fine camera work, some very effective presentation of the subtitles and the acting of Charles Ray and Robert McKim. The latter represents an accomplished villain of extreme cruelty, who stabs to death the Post Commendante while eloping with his daughter, who holds the girl up to be shot when attacked in an old trading post by her revengeful brother, impersonated by Charles Ray, who stabs one of his dogs to death in order to throw the body to pursuing wolves when attempting his final escape from vengeance, a villain dyed deep red straight through. In addition the murder of the post Commander is discovered through the dripping of blood through the ceiling down upon a table, as in "The Girl of the Golden West." Emphasis is placed upon the sanguinary.

The female characters in the story are colorless, without definite characterization, and just that far removed from active interest. The same may be said of subordinates, who are moved about automatically as if incapable of individual initiative, a fault purely of direction. This causes a story which might have otherwise been given power to awaken emotion to revert to the early examples of cowboy drama. Ray as a vengeful hero is not accorded nobility of character—he throws an innocent young girl into the hands of a lecherous Indian who wants a white squaw, and the motives ascribed to him are only primitive ones, very destructive to the heroic idea of noble compassion and capability of self-sacrifice. Ray does his best with the role and lifts it out of mediocrity by whatever is attractive in his own personality, but all the drama there is falls to the heavy, admirably impersonated by McKim, but heavy with reminiscence of ancient melodrama. Mr. Ray is at his best where there is character portrayal.

"TRANSIENTS IN ARCADIA."

One of the Best O. Henry Stories Yet Produced By Broadway Star Features.

Reviewed by Louis Reeves Harrison.

EVERY moment of this pictured presentation demonstrates the value of story value, and this is not without full recognition of fine direction and capable acting. Edward Earle and Agnes Ayres belong in the artist class for their work in this one playlet. It is a gem. Shown on a Rivoli program with a larger and more elaborate comedy, having the added value of one of the most prominent stars, it held its own in public approval, all of which goes to establish what is gradually coming to be recognized, the necessity of story merit in addition to that of direction and interpretation. There is a tender little romance involved, one made entirely plausible by realistic settings and its appeal to human sympathy, yet it excites roars of laughter from its delicate humor besides.

It begins with tranquility. A well-dressed young man registers at the Astor Hotel. An interesting young lady follows with a signature having a delicious foreign flavor. The two are assigned opposite rooms on the same floor. A flirtation on the roof garden follows, and they fall in love. This movement is watched by a mysterious individual, who looks like the ambassador of some foreign court watching an escaped princess. High suspense follows, and it is all so cleverly done that the Rivoli audience, which accorded the play a veritable ovation at the end, was on edge until that time as to the outcome. The young man and the young lady are a couple of make-believes after all, and are brought to a confession of their timely comedy when the mysterious man turns out to be merely a house detective. The story is clean, effective and pure comedy. It will win with any audience.

"TO HIM THAT HATH."

World Picture Features Montagu Love in Story of Slum Sections.

Reviewed by Robert C. McElravy.

THIS six-part World Picture is adapted from a novel by Leroy Scott and produced under direction of Oscar Apfel. Montagu Love plays the leading role, that of a young man of the slums named David Aldrich. Gertrude McCoy has the role of the heroine, Helen Chambers. Other parts are taken by Reginald Carrington, Clio Ayres, Marion Barney and Charley Jackson.

The story as a whole is one of only average strength. Though there is abundant plot interest it is not of the most convincing sort, the development tending toward melodrama in many scenes. At the same time there are occasional touches of human sympathy that do much to carry along the interest. A production of this type may find quite a strong welcome in the slum sections themselves, for it has considerable heart appeal and the atmosphere is faithfully depicted, without undue sordidness.

David Aldrich, the hero, shows up in St. Christopher's Mission, under the tutelage of Philip Morton. The latter is the guiding spirit of the mission, and at his death David comes upon information to the effect that Morton had had an affair with a woman at one time and had taken some mission funds to pay her blackmail. David, rather than expose the secret life of his dead friend, pleads guilty to the theft and serves a five-year prison term. This basic situation may have been convincing in the original story, but the adaptation does not carry with any degree of strength. Later events concern David's release from prison, his future struggles to earn a living and keep straight. His friendship for the boy thief is a good touch and also the love of Kate for himself. In the end he wins the affection of his first sweetheart at the mission, and then the novel he had written years before is published.

COMMENTS

General Film Company

A BIRD OF BAGDAD (Broadway Star Feature Company).—An O. Henry story shown at the Rivoli, where its amusing suspense held the audience well. Of light material, but entertining. Reviewed in last week's issue.

Famous Players-Lasky Corporation

JOHANNA ENLISTS (Artcraft), Sept. 29.—A bright, domestic comedy of war-time with Mary Pickford in one of her most amusing characterizations, an entire Artillery regiment in support. Reviewed in last week's issue.

ROMANCE AND BRASS TACKS (Paramount-Flagg), Sept. 29.—A comedy of outworn materials, whose subtitles are efforts to be funny. The entire production below present standards.

Goldwyn Pictures Corporation

THE TURN OF THE WHEEL (Star Series Productions), Sept. 2.—Geraldine Farrar plays her first strictly modern role in this five-part picture. It is a mystery story and is full of interest. It was written by Tex Chatwate and directed by Reginald Barker. A lengthy review appeared in the issue of September 14, page 1609.

W. W. Hodkinson Corporation

ANGEL CHILD (Plaza), Sept. 9.—A five-reel comedy written by Hal McInroy and directed by Henry Otto. Kathleen Clifford is featured as a romping girl, up to all sorts of tricks. She is sent to a girls' seminary, where she leads in the fun. The story also has a financial end and the usual love story. The production is one of average strength. Reviewed at length elsewhere.

PRISONERS OF THE PINES (Hampton) Sept. 16.—J. Warren Kerrigan plays a French-Canadian trapper in this six-part story, written by Kenneth B. Clarke and released by the W. W. Hodkinson Corporation. The picture has good local color, but is poorly supplied with action. It is reviewed at length on page 1610, issue of Sept. 14.

Jewel Productions, Inc.

FOR HUSBANDS ONLY (Lois Weber).—A six-part Jewel production, adapted by Lois Weber from a story by G. B. Stern. It features Mildred Harris as a convent-bred girl who falls in love with a predatory bachelor. When she learns his intentions she determines upon revenge. The story is not uninteresting, but is too long and contains but little suspense. The general presentation is excellent. Reviewed at length elsewhere.

Metro Pictures Corporation

THE SILENT WOMAN, Sept. 2.—Taken from a story by Lois Zellner, this five-part picture presents Edith Storey in a congenial role and contains a well defined plot. It was given a longer review on page 1609, Sept. 14 issue.

Mutual Film Corporation

SCREEN TELEGRAM NO. 52 (Mutual), August 27.—This issue includes scenes of wreckage in the wake of a western tornado, the funeral of aviator Morris, captured German guns to be used in Liberty Loan drive, and interesting scenes at the New York policemen's benefit.

SCREEN TELEGRAM NO. 53 (Mutual), August 31.—Interesting items of this issue show some of Uncle Sam's boys ready for action at the front, American airmen being honored for bravery, the funeral of our fighting ace Lufberry, and Pelham Bay jackies winning regatta on the Hudson.

PIN FEATHER PICKANINNIES (Outing-Chester), Sept. 1.—The 10th number of the Outing-Chester series is one of the best. It presents feathered songsters and water fowl with their young. A full review will be found in the Motion Picture Educator of this issue.

Pathe Exchange, Inc.

THE PHANTOM'S TRAIL (Pathe), Sept. 8.—Episode No. 4 of "Hands Up." This contains a number of thrilling situations, the best of which is the scene where Hands Up tries to pull Echo up to the suspension bridge with a rope. This situation is staged very successfully. During the course of the instalment, Echo is captured first by a band of renegade Indians and then by border bandits. A good instalment.

OFFICIAL WAR REVIEW NO. 11 (Pathe), Sept. 8.—Further scenes from the Western front, where great guns roar in actual battle and men are shown caring for the dead and wounded. Streams of captured Huns are seen; close-ups of Haig, Balfour, Foch and Pershing are included. There is real war in this issue.

"GETAWAY" KATE (Astra-Pathe), Sept. 29.—A two-reel number, written by Frank Leon Smith and directed by George Seitz. This features Helene Chadwick as a supposed young lady forger, who escapes from a moving train and enters upon a series of adventures which hold the interest firmly. There is a murder mystery in the case. This is full of good, consistent action and makes a strong two-reel subject.

BEES IN HIS BONNET (Rolin-Pathe).—A typical comic number featuring Harold Lloyd, Harry Pollard and Bebe Daniels. The scenes occur in a millinery shop, where Harold is employed. Some laughable moments occur. The subject is a worthy successor of previous numbers.

WHEN NATURE SMILES (Post-Pathe Scenic).—A beautifully composed series of views portraying Nature in some of her bright moods through well-chosen glimpses of mountain, stream and forest. Poetic subtitles. Rivoli audience pleased. Reviewed in last week's issue.

Select Pictures Corporation

THE BURDEN OF PROOF (Select).—Based on a play by Sardou, this five-part picture is Marion Davies' second Select release. The story is an absorbing one. Julius Steger directed the production. The star is as beautiful as ever. A longer review is printed on another page of this issue.

Triangle Film Corporation

MYSTIC FACES, Sept. 8.—Chinatown atmosphere prevades most of the scenes in this five-part picture, the clever Jap actor, Jack Abbe, having the principal character. E. M. Ingleton wrote the scenario and E. Mason Hopper was the director. The picture is interesting all through. It is reviewed at length on another page of this issue.

Universal Film Company

MODERN LOVE (Universal Special), Sept. 1.—A six-part number, written by F. McGrew Willis and directed by Robert Leonard, with Mae Murray in the leading role. This is a story of entangled love affairs with dramatic moments of the emotional sort. It is an entertaining number of its kind. Reviewed at length elsewhere.

PLEASE HIT ME (Star Comedy), Sept. 28.—Eddie Lyons and Lee Moran appear in this as two young men who make it a practice to get into automobile accidents and collect damages from the owners. This is only fairly strong as there is scarcely enough plot to bring it up to the usual standard of these performers. It makes an average number.

Advertising Aids for Busy Managers

"SWAT THE SPY."

William Fox Presents the Lee Kiddies in a Rousing War-Time Travesty Production Which Gives Full Rein to Their Impishness.

Cast.

Jane Sheldon.....Jane Lee
Katherine Sheldon.....Katherine Lee
Andrew Sheldon.....Charles Slattery
Karl Schmidt.....P. C. Hartigan
Lena Muller.....Florence Ashbrooke

Directed by Arvid E. Gillstrom.

The Story: Andrew Sheldon, a retired manufacturer, has been working on a new type of explosive. His butler and cook are both in the employ of the Prussian Intelligence Department. Sheldon tells his two little daughters that he has written for a baby brother for them. They do not want an addition to the family, so steal his order, which turns out to be the plans for the new explosive. Meanwhile the spies have taken advantage of the excitement to raid Sheldon's laboratory, but all they get is arrested.

Feature Katherine and Jane Lee, the Fox "Baby Grands."

Program and Advertising Phrases: Explosions of Laughter Will Follow Avalanche of Mirth Bombs.
Cupid Offers First Aid to Bashful Lovers in Riotous Comedy.
To Hell Mit Kultur While Lee Kiddies Can Swat the Spy.
Tantalizing Tale of the "Baby Grands" and a Grand New Baby.
Lee Kiddies Mirthful Imps of Laughter Frustrate "Kultur."
Two Tiny Patriots Hand a Knock-out Punch to Prussianism.

Advertising Angles: Offer this as a comedy and not as a war play, letting the title take care of that angle. Tell that the Lee children have more than ample opportunities for fun and that they are seen at their best.

Advertising Aids: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released in September.

"QUEEN OF THE SEA."

William Fox Presents Annette Kellerman in the Wonderful Sub-Sea Spectacle Produced Amid the Glorious Grandeur of the Maine and California Coasts.

Cast.

Merilla, "Queen of the Sea," Annette Kellerman
Prince Hero.....Hugh Thompson
Leandra.....Mildred Keats
Ariela.....Beth Irvins
Prime Minister.....Philip Van Loan
King Boreas.....Walter Law
Clovis.....Fred Parker
The King.....Louis Dean
The Queen.....Carrie Lee
The Duenna.....Minnie Methol

The Story: Merilla, queen of the sea, learns that if she saves four human lives she will become endowed with a mortal body and an immortal soul. She goes to where Boreas, master of storms, is wrecking ships that his daughters, the sirens, may drown the sailors. Merilla saves three, but is captured and locked up by Boreas. She is rescued by Prince Hero and in revenge Boreas overturns his bark. Merilla saves him and in revenge Boreas imprisons the Princess Leandra, whom Hero is to wed. Merilla saves her, but she resigns the prince to the woman whom he really loves, and Merilla is at last happy.

Feature Annette Kellerman as Merilla, the Queen of the Sea, and Hugh Thompson as Prince Hero.

Program and Advertising Phrases: Annette Kellerman, the World's Most Daring and Expert Swimmer, in a Series of Aquatic Thrills.
As Cool and Delightful as Moonlight on an Early Autumn Night.
Beautiful Mermaids, Wonderful Photography, Entrancing Scenes.
The Absorbing Story of a Prince's Love for a Beautiful Mermaid.
Swift Moving Drama of Earth, Clouds and Ocean Wilds.
Spectacle of Beauty in Drama of Love, War and Intrigue.

Advertising Angles: Get as many photographs as you can and display them as widely as possible well in advance of the showing. Two weeks will not be too long. Plaster your town or locality, for they will sell the picture better than anything else. Use plenty of paper, and in your advertising hammer away on the beauty of the coast scenes. Use the talking points to be found in the press book, and use the health and swimming lessons. Most papers will be glad to use these. If the weather is seasonable you can have a swimming contest a day or two before the showing, preferably the preceding Saturday. Or you might offer a prize for the woman who most nearly approximates the Kellerman measurments, the measurements being verified by a committee of women. In most sections your clean up will be limited only by the capacity of your house in proportion to your pictorial advertising.

Advertising Aids: Two each, one, three and twenty-four sheets. One six-sheet. Lobby displays 8x10 (black and white), 11x12 (gelatins), 22x28 (colored), stills of star 8x10, 22x28 sepia gelatins of star. Seven one-column and six two-column cuts. Two 1-column, two 2-column, one 3-column, three 2-column display advertisements. Eight 1-column type advertisements. Slides. Music cues.

Released in September.

IN THIS ISSUE.

The Atom (Triangle).
Desert Law (Triangle).
The Eyes of Julia Deep (Pathe).
The Girl of Today (Greater Vitagraph).
He Comes Up Smiling (Arteraft).
Her Only Way (Select).
Her Country First (Paramount).
A Japanese Nightingale (Pathe).
Kildare of Storm (Metro).
The Kingdom of Youth (Goldwyn).
Queen of the Sea (Fox).
Swat the Spy (Fox).
T'Other Dear Charmer (World).
When a Woman Sins (Fox).

"THE GIRL OF TODAY."

Greater Vitagraph Presents Corinne Griffith and Marc McDermott in the Absorbing Romance of a Woman Spy Fighter, by Robert W. Chambers.

Cast.

Leslie Selden.....Corinne Griffith
Dr. Wolff.....Marc McDermott
Norris Wynn.....C. A. Stevenson
Jack Wynn.....Webster Campbell
Mrs. Wynn.....Ida Darling

Directed by John Robertson.

The Story: Leslie Selden is intensely patriotic and is offended because her sweetheart, Jack Wynn, is not in uniform. Jack has a fancied rival in Dr. Wolff, a Prussian spy, but posing as a Danish scientist. Jack trails a bomb thrower to the Wolff residence and instead of alarming the authorities he denounces Wolff, who imprisons him and forges a note to Leslie in which Jack is supposed to confess he has run away in fear of being drafted. The note rouses Leslie's suspicions and with greater finesse than Jack she not only unmasks Wolff and saves the city from a series of bomb outrages, but rescues her sweetheart just as the spy is about to murder him.

Feature Corinne Griffith as Leslie Selden and Webster Campbell as Jack Wynn.

Program and Advertising Phrases: Vitagraph's Blue Ribbon Series Presents Corinne Griffith as Fascinating Star.
Patriotic Appeal of Stirring Military Drama Starring Corinne Griffith.
How a Daring Girl Foiled Intrigue and Saved a Great City From Disaster.
What Happened When an American Girl Dedicated Herself to Democracy.
Woman's Place in the War Is Pictured in Heroic Side Lights.
Baffling German Intrigue Brave Girl Wins Honor—and a Husband.

Advertising Angles: Announce this as a spy story in which war is not dragged in by the heels. Tell that it pictures the source of New York's water supply, the locks of the Barge Canal and the New York waterfront. Make it plain that the scenic aspect is unusually elaborate. Play up the featured characters, and in your newspaper work hammer upon the timeliness of the subject and the lesson it offers those who think the spy menace overdrawn.

Advertising Aids: One design each one, three and six sheets. Window cards. Lobby displays, 11x14 and 22x28. Heralds. Slides. Plan book. Press sheet.

Released September 23.

"THE ATOM."

Triangle Presents Pauline Starke in the Quaint Story of a Theatrical Boarding House and the Great West.

Cast.

Jennie.....Pauline Starke
Montague Booth.....Harry Mestayer
Belle Hathaway.....Belle Bennett
Miss Miggs.....Ruth Handforth
Oldson.....Walter Perkins
Ethelbert.....Lincoln Stedman
Benson .....Gene Burr
Jerry .....Tom Buckingham

Directed by William Dowlan.

The Story: Jennie is a slavey in a theatrical boarding house. To her the actors are all wonderful, but Montague Booth is

the chief. In an accident Booth is disfigured for life and is saved from suicide by Jennie. They join a medicine show in which Booth is lecturer, but Jennie cannot stand the road. Booth leaves the show and takes up a homestead claim. The manager of the show sends one of Booth's old loves to get him back, for his services are valuable, but Belle fails after very nearly wrecking everyone's happiness.

Feature Pauline Starke as Jennie and Harry Mestayer as Montague Booth.

Program and Advertising Phrases: Intensely Dramatic Disclosures of High Life in a Theatrical Boarding House.
Sidelights on Theatrical Life Enlivened by Thrills and Sensations.
Solving a Stage Mystery Is More Difficult in Real Life.
Photodrama Filled With Thrills for Lovers of Sensation.
Heroes in the Making Are Sometime Villains When Unmasked.
Photodrama of Impelling Interest Furnishes "Surprise Finish."

Advertising Angles: The public always likes behind the scenes stuff. Tell them that this gives back stage glimpses of the theatre and the medicine shows. From another angle tell that it is the story of a leading man who had the nerve to live beyond his stage career and prove himself a man. If you can get a glib talker, put him in a frock coat and let him sell Oldson's Death Defying Pellets in the lobby with a ticket to the show thrown in. The pellets can be jelly beans or similar candies in "pay" envelopes.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released September 15.

"T'OTHER DEAR CHARMER."

World-Pictures Presents Louise Huff in a Dashing Story of a Society Girl Who Had a Jekyl-Hyde Sweetheart Who Proved Himself a Jekyl.

Cast.

Betty Hallowell.....Louise Huff
Tom Wentworth.....John Bowers
Captain Samuel Hallowell..Charles Dungan
Aunt Abby.....Eugenie Woodward
Anne Vanderhook.....Valda Valkyrien
Mrs. Vanderhook.....Grace Stevens
Harry Porter.....Jack Raymond
Doctor Bullock.....Ezra Walck
Treasurer.....Hubert Barrington
Butler.....Patrick Foy
Mildred Morton.....Florence Billings
Mrs. Wentworth.....Ida Darling

Directed by William P. S. Earle.

The Story: To make money for the Red Cross, Betty leases her handsome home for the summer. When a French maid is demanded by the new tenants and none is forthcoming, she masquerades as the maid to save the day. Tom Wentworth, son of the new tenant, falls in love with Betty as Bettina and later with Betty as her own self, and Betty, in each guise, accuses him of being false to the other, explaining that "Bettina" is a cousin. Finally Tom decides that he likes the maid better than the mistress and elopes with her, though it means being cut out of his father's estate, but explanations save the day and the money, and complete the humiliation of Betty's rival.

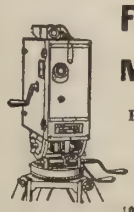
Feature Louise Huff as Betty Hallowell and John Bowers as Tom Wentworth.

UNIVERSAL
Motion Picture Camera
more speed
better results,
at half the price.
Write for 6 new features.
Burke & James, Inc.
240 E. Ontario St., Chicago

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States.$3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers.... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c.
Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA


FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11, Chicago

Program and Advertising Phrases: Proving Whether or Not a Man May Love Two Girls at the Same Time—and Get Away With It.
Delightful Story of Blind Youth Plus a Thrilling Eye-Opener.
Louise Huff Presented for the First Time as Star of World Pictures.
Beautiful Scenery Blends Pleasingly With Sweet Love Story.
Romance of Youth, Love and the Delirium of Summer Moonbeams.
How a Love-Blind Swain Proposed Twice to the Same Girl—by Mistake.

Advertising Angles: If you have not had Miss Huff before explain that this is a new World star and refer to her previous connections with Paramount and Lubin. Tell that it is she who played with Jack Pickford in some of his greatest successes. Present the high lights of the story interestingly in your newspaper work, and play up portraits of the star. If you can get one of the Red Cross posters, The Greatest Mother in the World, you can hook up your advertising with this very profitably, also you can work in with the local Red Cross, possibly letting them sell tickets on a percentage.

Advertising Aids: Two one-sheets, two three-sheets, two six-sheets, two eight-sheets, and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets, and music cues.

Released September 16.

"HER ONLY WAY."

Joseph M. Schenck Presents Norma Talmadge in the Fascinating Story of a Girl Who Fortunately Found Her True Happiness in Time. Released Through Select Pictures Corporation.

Cast.

Lucille Westbrook.....Norma Talmadge
Joseph Marshall.....Eugene O'Brien
Paul Belmont.....Ramsey Wallace
Judge Hampton Bates.....E. A. Warren
Mrs. Randolph.....Jobyna Howland

Directed by Sidney Franklin.

The Story: Lucille Westbrook in vain tries to solve her problem, but when Jo Marshall bitterly tells her that the love of luxury stands between them, she tells him that she will marry Paul Belmont, the wealthy man. After the wedding Lucille is the neglected wife and finally her husband declares his intention of divorcing her for the sake of a society vampire, Mrs. Randolph, whose name has long been connected with his. Disgusted with life, Lucille decides to end it all, and after killing Belmont, shoots herself. When Belmont arrives for his answer, his ring awakens the girl, who has fallen asleep in her chair and has dreamed the story. Awake at last, Lucille tells Jo that he has always been the one.

Feature Norma Talmadge as Lucille West- and Eugene O'Brien as Joseph Marshall.

Program and Advertising Phrases: Norma Talmadge Star of the Best Picture She Has Ever Presented.
Accepting the Only Way Between Love and Duty and Poverty and Riches.
An Absorbing Love Story With a Climax That Will Surprise You.
Be Prepared for "Something Different" in Motion Picture Plots.
Story of a World-Old Problem Given a Brand New Twist.
The Struggles of a Girl Brought Face to Face With Life's Problems.

PORTER EQUIPS THEATRE FOR GRIFFITH'S
SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.
B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

Advertising Angles: Play more to the personality of the star than to the story. Play up her personality and her screen appeal. Do not attempt to capitalize the closeness of the title to a sensational story. Make it clear that this is the story of a young girl's choice and that she makes the right choice in time.

Advertising Aids: Two one-sheets, two three-sheet, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

Released in August.

"A JAPANESE NIGHTINGALE."

Pathe Presents Fannie Ward in a Dainty Story of a Persecuted Japanese Maiden Who Finds a Refuge in the Arms of a Brave American.

Cast.

Yuki.....Fannie Ward
John Bigelow.....W. E. Lawrence

Directed by George Fitzmaurice.

The Story: Yuki, to escape the detested marriage to a roue Baron planned by her stepmother, runs away and takes refuge in a tea house, where she encounters John Bigelow, a chum of her brother, who is a student in an American college. The marriage broker, seeing his chances of a commission grow slim, follows her to the tea house and Bigelow determines upon an immediate marriage at the American consulate. The broker steals the marriage record, killing the consul during his theft. The brother returns and is told that Yuki is living with Bigelow. He demands the marriage certificate, which cannot be produced. The situation becomes acute when the broker, badly treated by the Baron, confesses and returns the certificate.

Feature Fannie Ward as Yuki and W. E. Lawrence as John Bigelow.

Program and Advertising Phrases: What Happened When a Japanese Girl of High Caste Ran Away to Avoid a Distasteful Marriage.
Fannie Ward Presented as Heroine of Gripping Oriental Photodrama.
Love at First Sight Brings Dan Cupid Into Japanese Tea Garden.
The Love Affairs of a Japanese Belle Tinged With American Grit.
How a Japanese Butterfly Found Happiness in the Land of the Free.
Beauties of the Orient Reflected in Sumptuous Photoplay Production.

Advertising Angles: Boom Miss Ward and contrast her work as the Japanese girl with her powerful performance in "The Yellow Ticket." Dwell upon the beautiful setting of this play. If you can borrow some Japanese miniature gardens you can use these as the basis for window displays. Concentrate on newspaper work and the use of stills. Perhaps your printing office has some stick material that can be used for atmosphere.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released September 22.

We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

"Don't Buy Yet, There's Plenty On Hand"

This expression is a serious mistake at the present time; prices on all goods you HAVE TO USE are advancing every day; take advantage of present low prices.

We have a large stock of all goods you need and will give you the advantage of prevailing prices.

ORDER TODAY

Amusement Supply Company

Largest Exclusive Dealers to the MOTION PICTURE TRADE
300-302 Mallers Bldg.
5 South Wabash Avenue
CHICAGO, ILLINOIS

Dealers in Motiograph, Standard and Simplex Moving Picture Machines, National Carbons, Minusa Screens and Everything for the Theatre

WE SELL ON THE INSTALLMENT PLAN

THE CINEMA

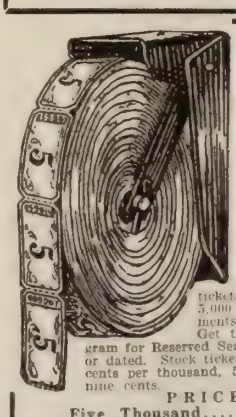
NEWS AND PROPERTY GAZETTE
30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.



SPECIAL ROLL TICKETS

Your own Special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES:

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

"HE COMES UP SMILING."

Artcraft Presents Douglas Fairbanks in a Richly Farcical Story Based Upon the New York Stage Success of the Same Title.

Cast.

The Watermelon, Jerry Martin, Douglas Fairbanks
Mike.....Herbert Standing
Baron Bean.....Bull Montana
Batchelor.....Albert McQuarrie
Billy.....Marjorie Daw
John Bartlett.....Frank Campeau
The General.....Jay Dwiggins
Louise.....Kathleen Kirkham

Directed by Allan Dwan.

The Story: Jerry Martin, a bank clerk in a country town, has for his chief duty the care of the vice-president's canary. One day the bird escapes and Jerry gives chase. The pursuit takes him into the country, where he becomes fascinated by the care-free life of the hobo, and becomes a knight of the road. But the open road merely leads to the millionaire's palace and domesticity again, though not until a great deal has happened.

Feature Douglas Fairbanks as Jerry Martin and Marjorie Daw as Billy.

Program and Advertising Phrases: Douglas Fairbanks Brings to the Screen His Own Greatest Stage Success.
Gripping Drama Plus Thrills and Fairbanks Acrobatics.
If You Saw Fairbanks on the Stage Don't Miss His Screen Story.
What Happened When a Canary Bird Took One Good, Long Drink.
The Adventures of an Acrobatic Youth Who Became a Counterfeit Hobo.
How a Tramp Became a Hero and Saved a Girl for the Man She Loved.

Advertising Angles: The chief thing is to tell your patrons you are going to have a Fairbanks picture. Don't trust that they will find out. Go tell them. And add that he has a real story this time, taken from a successful stage play. Give stress to this fact to offset some of his recent efforts. Advertise in the local paper for a bank clerk who can care for a canary, giving your theatre name. You can use a tramp to work the streets with a card, "I don't look it, but I'm Douglas Fairbanks. If you don't believe it, see me at (house) tonight."

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 15.

"DESERT LAW."

Triangle Presents Jack Richardson in the Action Story of a Lawless Land and a Man Who Brought the Law Into Respect.

Cast.

Rufe Dorsey.....Jack Richardson
The Stranger.....George Pearce
Donald McLand.....Al Whitman
Julia Wharton.....Leotta Lorraine
Sheriff.....Ray Hanford
Deputies.....{ Bert Appling, James Farley
Logan.....Phil Gastrock
Jim.....Joe Singleton
Dick.....Leo Pierson
Buck.....Curley Baldwin

Directed by Jack Conway.

The Story: Don McLane and Julia Wharton are engaged. Rufe Dorsey, the local boss, who is above the law, covets Julia and "frames" Don for murder. He

(*Continued on Page* 1778)

A POINTER

The final step toward success in production is skilled DEVELOPING and PRINTING.

EVANS' SERVICE, backed by a reputation alone in its field for perfection, responsibility and promptness, insures the best possible results.

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

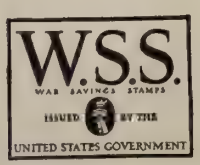
The big guns at the front are mounted on money. Don't forget that! And they will hold the enemy back only so long as their foundations last. Don't forget that!

This war cannot be carried on on loyal sentiment and armchair strategy. It has got to be carried on with big armies, powerful guns and everything guns and armies need for continued action.

War Savings Stamps will furnish the money provided you retailers enlist your salesforce at full power to sell the stamps.

Some of you have more salespeople at your command than a regimental commander has fighting men. Just think a moment of the selling power of a store as big as that. Just think of the stamps it could sell if it worked only 15 minutes a day. And the smaller stores can do as well in proportion.

Put in a Thrift Stamp Department today if you haven't already done so. And then push the stamps!



PIONEER DIVISION

National War Savings Committee

51 Chambers Street, New York

Space donated by

Chalmers Publishing Company

(Continued from Page 1776)

is given a prison sentence. Don is liberated at a junction point by Julia's brothers and they beat a retreat to the Wharton homestead, whether Dorsey goes to get the prisoner again. A stranger who recently appeared in the town joins the defending forces and when the fight goes against them he reveals himself to Dorsey as the Governor of the state. Dorsey has gone too far and determines to kill the Governor too, but the Governor has sent for the militia and they arrive in time to rescue the besieged, while a friend of Don's rides in with the "murdered" man, who was "very much alive this morning, but plenty dead now," for he had been shot in self defense.

Feature Jack Richardson as Rufe Dorsey and Leotta Lorraine as Julia Wharton.

Program and Advertising Phrases: When the Law of the West Takes Matters Into Its Own Hands, Swift Justice Ensues.
Foiling the Arrogant Leader of a Western "Tammany Hall."
Proving That a Murder Is Not a Murder Unless Someone Dies.
Strange Outcome of a Mountain Mystery Solved by Fickle Fate.
Twice "Murdered" Victim Admits It at the Second Attempt.

Advertising Angles: Play up Richardson and tell that it is a vivid story of the West. Don't try to overboom the story, but make it plain that you offer a good, strong melodrama.

Advertising Aids: One design each one, three and six sheets. Special process art heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangles Magazines. Press sheet.

Released September 15.

"THE KINGDOM OF YOUTH."

Goldwyn Presents Madge Kennedy in the Story of a Jealous Wife Who Took the Cold Water Cure and Got Over the Pangs of Suspicion.

Cast.

Ruth Betts.....Madge Kennedy
Jimmy Betts.....Tom Moore
Mrs. Ella Rice.....Marie de Wolfe
Count Duval.....Lee Baker
Aunt Sophronia.....Jennie Dickerson

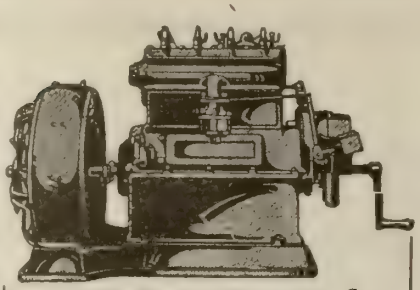
Directed by Charles G. Badger.

The Story: Jimmy Betts and his wife, Ruth, are both jealous, he of Count Henri Duval and she of Mrs. Ella Rice, an elderly, but potent, charmer. Finally things come to a crisis and Ruth decides to go to the Count. He is in the harbor on his yacht and on the way out Ruth falls overboard. She is rescued by Jimmy and he and the Count agree that the man she turns to when she revives is the man of her choice—but what happens after that is too good to be told.

Feature Madge Kennedy as Ruth Betts and Tom Moore as Jimmy Betts.

Program and Advertising Phrases: What Happened When Love's Young Dream Really Came True.
Where Two Is Company and Dan Cupid Makes a Happy Crowd.
Thrills of a Secret Marriage and What Came of It.
The Story of a Never-Ending Honeymoon Shown in Beautiful Photography.
Great Victory for True Love in Triumph Over False Desires.
Madge Kennedy Entrancing Star of Immensely Appealing Photoplay.

Advertising Angles: Play up the personal draught of Miss Kennedy, using her pictures plentifully, describing her as the queen of the Kingdom of Youth. For your newspaper stuff work the jealousy angle and also try: "The beautiful young wife lay unconscious on the shore. Before her stand her husband and the French Count of whom he is jealous. It is agreed that when she revives she shall have her choice. Which do you suppose she picked, a jealous husband, in love with a middle-aged charmer, or a polished man of the world who loved but her? For the answer, see "The Kingdom of Youth."



4 K. W. Electric Generating Se.
60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.
$1.00 a Month Keeps a Soldier Supplied—Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?
Every dollar sends four 45c. packages of tobacco. **Mail the money and coupon right now.**

"OUR BOYS IN FRANCE TOBACCO FUND
19 West 44th Street, New York City
Depository: Irving National Bank, New York
"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.
Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
	Gertrude Atherton
The American Red Cross	Theodore Roosevelt
	Alton B. Parker
Cardinal Gibbons	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York
GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. **(Check below how you desire to contribute.)**
I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.
I send you herewith ....., my contributios towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.
NAME. .....
ADDRESS.....

THE M·P HARVEY EXPOSURE METER
M·P METER #125 / M·2 METER #137
A new principle for Motion Picture Cameras. Shows Shutter Openings and all stops for all lenses Exterior work only. The №2 Harvey Exposure Meter is for other cameras.
Your Dealer or G. L. Harvey 105 So. Dearborn St. Chicago

The PALMER PLAN
Endorsed by the foremost figures in all branches of the motion picture industry.
SCENARIO WRITERS: Send for Frederick Palmer's Free Booklet, "The Secret of Successful Scenario Writing," and learn how we can serve your interests.
PALMER PHOTOPLAY CORPORATION
596 L. W. Hellman Bldg., .. Los Angeles, Cal.

Advertising Aids: One one-sheet, two three sheets, one six and one 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Coming and current slides. Advertising and scene cuts. Photographic line-cut copy for ads. Press book. Music one-sheet.

Released September 23.

"KILDARE OF STORM."

Metro Presents Emily Stevens Supported by King Baggot in a Screening of Eleanor Mercein Kelly's Graphic and Powerful Novel of the Same Title.

Cast.

Kate Kildare.....Emily Stevens
Basil Kildare.....King Baggot
Dr. Jacques Benoix.....Crauford Kent
Mahaly.....Florence Short
Gov. Claiborne.....Edwards Davis
Mrs. Leigh.....Helen Lindroth
Mrs. Benoix.....Maggie Breyer

Directed by Harry L. Franklin.

The Story: Basil Kildare, owner of the estate which gives him his title, marries Kate Leigh. Mahaly, a servant, believes herself married to him and to silence her he takes her child from her, promising to return it when he is assured of her discretion. Kate finds Basil a drunken, bestial brute, who at a stag dinner brags of how beautiful his wife is in her night robes and leads his guests to her room to feast their eyes. She turns to Jacques Benoix, the local physician, and Basil's actions literally drives her into his arms, but Benoix decides to leave, that they may not be tempted. Basil meets him and, goaded to madness, strikes him down. He is arrested for murder and sentenced, but the sentence is commuted. To him Mahaly confesses that she finished off Basil when she saw that he was reviving and, cleared of the stigma, Kate and Benoix find happiness.

Feature Emily Stevens as Kate Kildare and King Baggot as Basil Kildare.

Program and Advertising Phrases: Eleanor Mercein Kelly's Famous Novel Brought Delightfully to the Screen.
Here Is Still Another "Best Seller" Reflected in Photoplay.
Popular Novel Brought to the Screen in Vivid Presentation.
King Baggot, Famous Screen Hero, Presented Now as Metro Star.
Beautiful Scenes and Ideal Nature Settings for Great Story.
Love and Romance Combine in Interest-Impelling Photodrama.

Advertising Angles: Play up the star and her lead. Both are popular and should be well advertised. Arrange with your bookseller to show at least one copy of the book, even if you have to promise to purchase it if there is no sale. Hammer on the story, playing up the incident of the nightgown as told in the synopsis, but playing it up without sensationalism, using it merely to show the character of the man a decent woman married.

Advertising Aids: Two each one, three and six-sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 speia, 22x28 colored. Cuts.

Released September 16.

"WHEN A WOMAN SINS."

William Fox Presents Theda Bara in a Masterful Psychological Study of the Heart of a Painted Woman.

Cast.

Lillian Marchard, later Poppea.Theda Bara
Mortimer West.....Joseph Swickard
Michael West.....Albert Roscoe
Dr. Stone.....Ogden Crane
Augustus Van Brooks.....Alfred Fremont
Reggie West.....Jack Rollens

Directed by J. Gordon Edwards.

The Story: Lily Marchard is a nurse who is engaged to care for Mortimer West, an elderly roue, who is dangerously ill. Michael, his son, is interested in Lily, whom he has seen in his settlement work.

(Continued on Page 1780)

Sure Fire Helps to Success

The CHALMERS PUBLISHING CO., publishers of the MOVING PICTURE WORLD and CINE MUNDIAL, the leading trade papers devoted to the Motion Picture Industry, are also publishers of the only library of practical text books dealing with the cinema art adapted to the every-day needs of those already engaged in the business or about to engage in it.

These text books, six in number, have been written by men carefully selected for their proven knowledge of the subjects to be covered, being almost without exception veteran members of the MOVING PICTURE WORLD'S editorial staff; entirely without exception these men are at present actively engaged in the motion picture business—they are not dreamers or theorists.

Each text book has been written to provide real help to the individual who reads it—consistent with the unswerving policy of the MOVING PICTURE WORLD—a genuine "Dedication to Service."

Motion Picture Handbook

for Managers and Operators

By F. H. RICHARDSON

Third Edition

The most complete, exhaustive and instructive work ever published on the projection of moving pictures. Contains complete instruction with detail illustrations on all leading makes of American projection machines and practical information on wiring, lenses, carbon settings, screens, theatre equipment, etc., etc. 700 pages and over 300 illustrations, $4.00, postage paid.

Picture Theatre Advertising

By EPES WINTHROP SARGENT

A real help and business builder for exhibitors, theatre managers and owners. It tells all about theatre advertising, type, printing and paper, house programs, lobby displays, newspaper advertising, posters, heralds, etc., etc. 300 pages. $2.00, postage paid. P. S.—Mr. Sargent conducts a weekly department in this same style in the Moving Picture World, which contains many up-to-date business-getting ideas.

Motion Picture Electricity

By J. H. HALLBERG

An up-to-date work on the electrical equipment of picture theatres by a practical electrical expert. Contains chapters on electricity, D.C. and A.C. current, resistance and resistance devices, electric service, wiring, lighting, etc. Also contains practical suggestions and all necessary reference tables on wire sizes and capacity, weights and measures, heat units, etc., etc. 260 pages, illustrated. $2.50, postage paid.

Modern Theatre Construction

By EDWARD BERNARD KINSILA

Our newest book is one that will fill a long-felt want to those contemplating the building of a theatre. This is a very complete and exhaustive work by an architect with many years of practical experience in theatre and studio construction. Fully illustrated, with considerable data as to requirements, construction cost, building laws, etc. $3.00, postage paid.

Technique of the Photoplay

By EPES WINTHROP SARGENT

Third Edition

Complete instruction in photoplay writing, including study of plots, how to obtain and how to develop; writing the synopsis; studio requirements; script preparation and marketing; technical terms; examples of actual scripts in facsimile typewriting, etc. 400 pages. $3.00, postage paid.

Screencraft

or the Making of a Photoplay

By LOUIS REEVES HARRISON

A comprehensive and thought-provoking treatment of the subject in a series of chapters, similar to a university course of lectures, by a successful writer of photoplays. Also contains a complete working scenario and several sample pages of manuscript. 150 pages; illustrated. $2.00, postage paid.

Any of These Publications Sent Promptly Upon Application to

Chalmers Publishing Co.

Publishers of the MOVING PICTURE WORLD

516 FIFTH AVENUE, NEW YORK CITY

Schiller Building, Chicago, Ill. — Wright & Callender Bldg., Los Angeles, Cal.

Order from Nearest Office

M. P. HANDBOOK
MOTION PICTURE ELECTRICITY
PICTURE THEATRE ADVERTISING
MOD. THEAT. CONSTRUC.
TECH. OF PHOTOPLAY
SCREENCRAFT
(Check book or books desired)

Enclosed ..... Money Order will cover cost, as per prices in this adv.

Address.....

.....

.....

(Continued from Page 1778)

One night, hearing distant music and entranced by the beauty of the night, she steals into the garden and there dances in an ecstacy of pure happiness. She is overlooked by old West, who follows her to her room. Michael finds them there and blames her for his father's death, which follows his escapade. Lily, despairing, turns to the dance and becomes the talk of the town. She enslaves Reginald West, Michael's cousin, who shoots himself when he sees Michael embrace Lily, and a second time they are estranged. Despairing, Lily offers herself to the highest bidder, but the highest bid is a pot of lilies from Michael in token of his surrender

Feature Theda Bara as Lillian Marchard and Albert Roscoe as Michael West.

Program and Advertising Phrases: A Drama That Smashes the Walls of Society's Smugness.
Theda Bara Is Presented in Another Sociological Problem Drama.
How a Daughter of Pleasure Was Redeemed Through True Love.
A Romance of Broadway's White Lights and a Woman's Love.
Reflecting Love That Plumbs the Depths of Human Experience.
Great Vital Drama Beating True to the Pulse of Life.

Advertising Angles: Make all the use you can of the Bara name and as a companion angle tell that the story is by Beta Breuil, who wrote some of the greatest Vitagraph stories a couple of years ago. If you can borrow some artificial poppies from the milliner or dry goods store, use some of these on your window cards with pictures showing the star as Poppea and dancing in the poppy garden. For newspaper work use the angle of the dancer and the minister.

Advertising Aids: Two each, one and three sheets; one each, six and twenty-four sheet. Lobby displays, 8x10 (black and white), 11x15 (black and white), and 22x28 (colored). Cuts and mats. Advertising layouts. Slides. Press book.

Released in September.

"HER COUNTRY FIRST."

Paramount Presents Vivian Martin in the Story by Mary Roberts Rinehart, of a Girl Who Did Her Bit and a Little More Than That.

Cast.

Dorothy Grant.....Vivian Martin
Franklin Grant.....John Cossar
Mrs. Grant.....Florence Oberle
Isabella Grant.....Brydine Zuber
Craig Allison.....J. Parks-Jones
Dr. Barnes.....L. W. Steers
William.....Lewis Willoughby
Henry.....James Farley

Directed by James Young.

The Story: Dorothy Grant, daughter of a munitions contractor, living in an inland town, is intensely patriotic. She forms a Girls' Aviation Corps and arranges for regular drills. She sees the sign, "Beware of Spies," on her father's plant, and observing that William, her father's new butler, cuts grape fruit the wrong way, she concludes that he is a spy. On the contrary, the butler is a Secret Service man hunting for spies, and he goes to the rescue of Dorothy when she is imprisoned in the garage by the chauffeur, a German spy, and Lena, the cook, his confederate. They seek in vain to obtain from Dorothy the pass word to the munitions plant, and when William appears he is shot by the chauffeur and left for dead. Dorothy is bound and gagged and subsequently released by William, who revives. Help arrives, the spies are arrested and Dorothy falls into the arms of her sweetheart who, she fancied, was in love with her sister and not with herself. Dorothy is made a popular heroine, and all end happily.

Feature Vivian Martin as Dorothy Grant and Lewis Willoughby as William, the butler.

Program and Advertising Phrases: Vivian Martin In An Appealing Presentation of Her Latest Paramount Photoplay.
How a Girl's Aviation Corps Organized a Flight to Exciting Heights.
Spy Plots and a Girl's Bravery Work to the Glory of Uncle Sam.
Patriotism Theme of Timely Melodrama of Fire and Force.
How a Girl Put Love of Country Before Everything Else.
Society Girl Devotes Her Time to Serving Her Country's Colors.

Advertising Angles: Tell your patrons that this story is by Mary Roberts Rinehart, who did the Bab stories and innumerable others. Reach out for the people who know the author as well as for those who like the star. Work both angles. Use plenty of newspaper space. You might work in with grocers and fruit dealers on the grapefruit incident with a card reading: "Do you know how to prepare a grape fruit?" and running into a short paragraph about the play.

Advertising Aids: Two each one, three and six sheets. One 24 sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 22.

"THE EYES OF JULIA DEEP"

The American Film Co. Presents Mary Miles Minter in a Five-Act Comedy-Drama of a Man Who Sowed Wild Oats and a Girl Who Set Him to Better Pursuits.

Cast.

Julia Deep.....Mary Miles Minter
Terry Hartridge.....Alan Forrest
Lottie Driscoll.....Alice Wilson
Timothy Black.....George Periolat
Mrs. Turner.....Ida Easthope
Simon Plummet.....Carl Stockdale
Mrs. Lowe.....Eugenie Besserer

Directed by Lloyd Ingraham.

The Story: Julia Deep is clerk in Timothy Black's office and the attic boarder in the house in which the star is Terry Hartridge, who is dispersing of the remnants of his heritage. Julia steals down into Terry's rooms while he is working in the wild oat fields and revels in his books. He finds her the first time the night he has spent the last of his patrimony and has determined to end it all. She leads him back to the right living, but not until many obstacles have been overcome.

Feature Mary Miles Minter as Julia Deep and Alan Forrest as Terry Hartridge.

Program and Advertising Phrases: Clean and Inspiring American Love Story Filled with Thrills and Surprises.
Romance of a Department Store When Dan Cupid Bought the Stock.
Dainty Mary Miles Minter in Refreshing and Entertaining Photoplot.
High Lights in the Life of a Shop Girl Who Loved and Triumphed.
How Love and Merchandizing Won a Victory with Cupid's Aid.

Advertising Angles: Play up the popularity of the star with posters and big type in your newspaper displays. Ask in your advertising if the reader has looked into the eyes of Julia Deep. For a teaser you might use three gothic M's with no copy in a small display, and then hook up after a couple of days by filling in the rest of the name with smaller type. Get up a set of stills in a box, and for peep holes use a drawn face or pair of eyes below which is lettered, "See the sights the eyes of Julia Deep have seen (date)."

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color; also 22x28. Slide. Campaign book. Cuts.

Released by Pathe Exchange, Inc.

Watch for
coming announcement
of
SESSUE HAYAKAWA
PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

Your DEVELOPING, PRINTING and TINTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you
PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg.—Phone: Randolph 6692—Chicago

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
W. 114th St., Cleveland, Ohio

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY N. Y. CITY

PHOTOPLAYLETS
MAKE YOUR LOCAL MERCHANTS GLAD TO USE
SCREEN ADVERTISING
Exclusive Territory — Wonderful Sample Outfits — Helpful Cooperation — Investigate
ROTHACKER FILM MFG. CO. 1339-51 Diversey Pkwy. CHICAGO, ILLINOIS

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS:—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

OPERATOR at liberty Sept. 15; twelve years' experience; thirty years old; exempt; best of references. Will accept position as manager and go anywhere. P. A. Harrison, Lakewood, N. J.

WANTED after Oct. 15 position as manager motion picture theatre. Sober, reliable, married man; two years' experience; references. Address J. S. H., care Hippodrome Theatre, Toledo, O.

MANAGER at liberty; American; 42; fourteen years' experience; knows business thoroughly; go anywhere; best references. Address Expert, care M. P. World, N. Y. City.

ORGANIST at liberty for first-class engagement. Experienced, reliable man; thorough musician. Fine picture player and recitalist. Splendid library. Good organ and salary essential. Arthur Edward Jones, Box 472, Hagerstown, Md.

HELP WANTED.

ORGANIST—Sept. 9; Hope-Jones; six nights, matinee Saturday; two shows night, perhaps one during winter; assist office some. Al. Ringling Theatre, Baraboo, Wis.

MUSICAL INSTRUMENTS FOR SALE

$4.500 STLYE K WURLITZER orchestra organ. Good condition. Will sell cheap to cash buyer. Fenray Photoplay Co., Martins Ferry, Ohio.

EQUIPMENT WANTED.

WE BUY second-hand machines of all makes, lenses, calcium lights, tents, chairs and all theatre supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

SECOND-HAND Power's head wanted; must be in good running condition and fitted for motor drive. Lyric Theatre, Endicott, N. Y.

EQUIPMENT FOR SALE.

3,000 OPERA CHAIRS, 75c up; three asbestos booths, steel film vault, asbestos curtain; get best and save half. J. P. Redington, Scranton, Pa.

FOR SALE—New unused 5 h. p. Robbins Meyer 110 volt 1,400 r. p. m. D. C. motor; price, $100. "Strand," Parkersburg, W. Va.

THEATRES FOR SALE OR RENT.

ONCE IN A LIFETIME a business proposition of unusual merit is placed on the market for various reasons which can only be told in person. We offer for sale one of the leading and most successfully conducted vaudeville houses in the United States; admission, ten to thirty cents; annual business, around one hundred seventy-five thousand, with net profit of about seventy-five thousand. This proposition is run entirely by hired help, as the stockholders are interested in various other lines; real estate, equipment, good will and business to be sold; price, one-half million; half cash will be accepted. Lewis, 580 Ellicott Sq., Buffalo, N. Y.

PHOTOPLAY HOUSE, seating five hundred, standing three hundred; main street North Philadelphia; three thousand dollar photoplayer; other equipment; admission, five and ten cents; specials, fifteen and twenty-five; good lease; price, six thousand. Reasons for selling, leaving city. Apply Apollo Theatre, 22d and Cambria Sts., Philadelphia, Pa.

FILMS FOR SALE OR RENT.

THREE hundred one and two-reel subjects; send for list. Variety Pictures Corporation, 412 East Baltimore street, Baltimore, Maryland.

CAMERAS, ETC., FOR SALE.

SEND AT ONCE FOR OUR LATEST AND GREATEST BARGAIN LIST NO. 8. You cannot afford to be without this wonderful book of Bargains, listing everything in Motion Picture Cameras and Still Cameras. Every camera a bargain and fully guaranteed under the famous Bass Guarantee. Send for your copy at once and save money.

BASS CAMERA COMPANY, Charles Bass, President, 109 N. Dearborn street, Chicago, Ill.

PROFESSIONAL 400 ft. F:3.5 lens; only $125; Pittman, $95; Kinograph, $60; tripod, $15; Pathe tripod, $40. Ray, 326 Fifth avenue, N. Y. City.

PROFESSIONAL motion picture camera, 200 ft., with trick crank, aperture plates, film measuring device, latest style and improvements. Aluminum tripod head with panoramic and tilt table; Cooke and Zeiss lenses; twin arc lamp. Entire outfit like new; cost, $450; sell reasonable. Address O. T., care M. P. World, N. Y. City.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, polishers, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schneider, 219 Second avenue, N. Y. City.

FALL BARGAIN LIST.
1918

DAVID STERN CO.'S TESTED AND GUARANTEED MOTION PICTURE APPARATUS.

The following is a list of the used Motion Picture Cameras we have on hand at the present time. Every one has been thoroughly overhauled and is in first-class condition:

50-ft. Williamson Motion Picture Camera, fitted with an F:3.5 1C Bausch & Lomb Tessar (same lens that is used on a $400 Universal Camera), complete with two extra magazines and plush lined carrying case; our special price, $67.50.

200-ft. Ernemann Model A with the F:3.5 Ernon lens; has regular and trick crank. The box is leather covered and can be used for taking pictures and printing them. An ideal outfit; our special price, $97.50.

200-ft. Special Model U. S. Camera, fitted with 3-in. F:3.5 Bausch & Lomb 1C Tessar equipped with regular and trick crank, direct focusing tube through the camera; our special price, $67.50.

200-ft. Regular U. S. M.-P. Camera, fitted with 50-MM Bausch & Lomb 1C Tessar; F:3.5; equipped with regular and trick crank, footage indicator, has prismatic focusing device, also direct finder; our special price complete with one extra magazine, $75.00.

400-ft. Ernemann Model B; one of the finest Motion Picture Cameras on the market; has forward and reverse movement, actuated by single gear; trick crank; special hand takeup; equipped with 50-MM Ernemann F:3.5 Lens; also has 120-MM lens for telephoto work; both lenses mounted on revolving turret; has direct finder and is an exception value at our special price, complete with one extra magazine, $250.00.

200-ft. Model U. S. M.-P. Camera, fitted with 50-MM Bausch and Lomb Zeiss Tessar 1C; forward and reverse movement; also trick crank; special footage indicator; direct finder and focusing tube. Outfit in excellent condition, $75.00.

400-ft. U. S. Model, equipped with 50-MM Bausch & Lomb Zeiss Tessar 1C F:3.5, complete with extra magazine. This outfit has a forward and reverse, also a trick crank, both a footage and speed indicator. It is equipped with complete Automatic Dissolve and is one of the finest outfits it is possible to obtain. Regular price, $450.00; our special price, $165.00.

200-ft. Davsco M.-P. Cameras, equipped with F:3.5 Bausch and Lomb 1C Tessar, the lightest weight motion picture camera on the market. Write for complete literature and special prices.

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400-ft. U. S. Magazines; Special price...$10.00
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200-ft. Ernemann Magazines; our price... 6.00
400-ft. Ernemann Magazines; our price... 10.00
200-ft. U. S. Magazines; our price..... 5.00
200-ft. Universal Magazine; our price..... 10.00
Universal Automatic Dissolve; our price.. 32.50

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List of Current Film Release Dates

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Comedy).
The Jest of Talky Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Comedy).
The Wooing of Riley (Wolfville Tale—Two Parts—Drama).
Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 1.

Hands Up (Episode No. 3, "The Phantom and the Girl"—Two Parts—Drama—Astra).
Two Scrambled (Harold Lloyd—One Reel—Comedy—Rolin).
After Twenty Years—Porto Rico (One Reel—Educational—Post Film).
Official War Review No. 10 (One Reel—Topical).
Hearst-Pathe News No. 72 (Topical).
Hearst-Pathe News No. 73 (Topical).

RELEASES FOR WEEK OF SEPT. 8.

Her Man (Elaine Hammerstein—Six Parts—Drama—Advanced).
Hands Up (Episode No. 4, "The Phantom Trail"—Two Parts—Drama—Astra).
The Dippy Daughter (Toto—Comedy—Rolin).
Georgetown, British Guiana (Educational—Post).
Official War Review No. 11 (Topical).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 15.

The Honest Thief (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 5, "The Runaway Bride"—Two Parts—Drama—Astra).
Punting With Sugar (Educational—Post).
Official War Review No. 12 (Topical).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPT. 22.

A Japanese Nightingale (Fannie Ward—Five Parts—Drama—Astra).
Hands Up! (Episode No. 6—"Flames of Vengeance"—Two Parts—Drama—Astra).
The Great Water Peril (Toto—Comedy—Rolin).
A Hollandized Caribee, Dutch West Indies (One Reel—Travel—Post Film).
Official War Review No. 13 (Topical)
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).
The Far Flung Battle Line—American Troops on Furlough in France (Topical—French Film).

RELEASES FOR WEEK OF SEPT 29.

Getaway Kate (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 7—"Tossed in the Torrent"—Two Parts—Drama—Astra).
Swing Your Partners (Harold Lloyd)—One Reel—Comedy—Rolin).
St. Kitts, the Mother Colony (One Reel)—Travel—Post Film).
The Far-Flung Battle Line—The Crusader's Dream Realized by the Capture of Jerusalem, December 10, 1917 (One Reel—Topical—British Film).
Official War Review No. 14 (Topical).
Hearst-Pathe News No. 80 (Topical).
Hearst-Pathe News No. 81 (Topical).

Paramount Pictures Corp.

PARAMOUNT-SENNETT COMEDIES.

Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girls.
Sept. 8—His Wife's Friend.
Sept. 22—Sleuths.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Aug. 26—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 26—The Marriage Ring (Enid Bennett—Five Parts—Drama).
Sept. 1—On the Quiet (John Barrymore—Five Parts—Drama).
Sept. 1—The Source (Wallace Reid—Five Parts Drama).
Sept. 8—The Girl Who Came Back (Ethel Clayton—Five Parts—Drama).
Sept. 8—The Cruise of the Make-Believes (Lila Lee—Five Parts—Drama).
Sept. 15—Out of a Clear Sky (Marguerite Clark—Five Parts—Drama).
Sept. 15—Vive La France (Dorothy Dalton—Five Parts—Drama).
Sept. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).

Artcraft Pictures.

Aug. 19—Riddle Gawne (W. S. Hart—Five Parts—Drama).
Aug. 26—Till I Come Back to You (Bryant Washburn—Five Parts—Drama—De Mille).
Sept. 1—Heart of the Wilds (Elsie Ferguson—Five Parts—Drama).
Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).

SUCCESS SERIES (REISSUES).

Sept. 1—The Eagle's Mate (Mary Pickford—Five Parts—Drama).
Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

Sept. 2—With the Hairy Ainu.
Sept. 9—The Hades of Hokkaido.
Sept. 16—Sojourning in Sapporo.
Sept. 23—Wee Ones of Japan.
Sept. 30—Sailing the South Seas to Fiji.

PARAMOUNT-FLAGG COMEDIES.

Sept. 1—Hick Manhattan.
Sept. 29—Romance and Brass Tacks.

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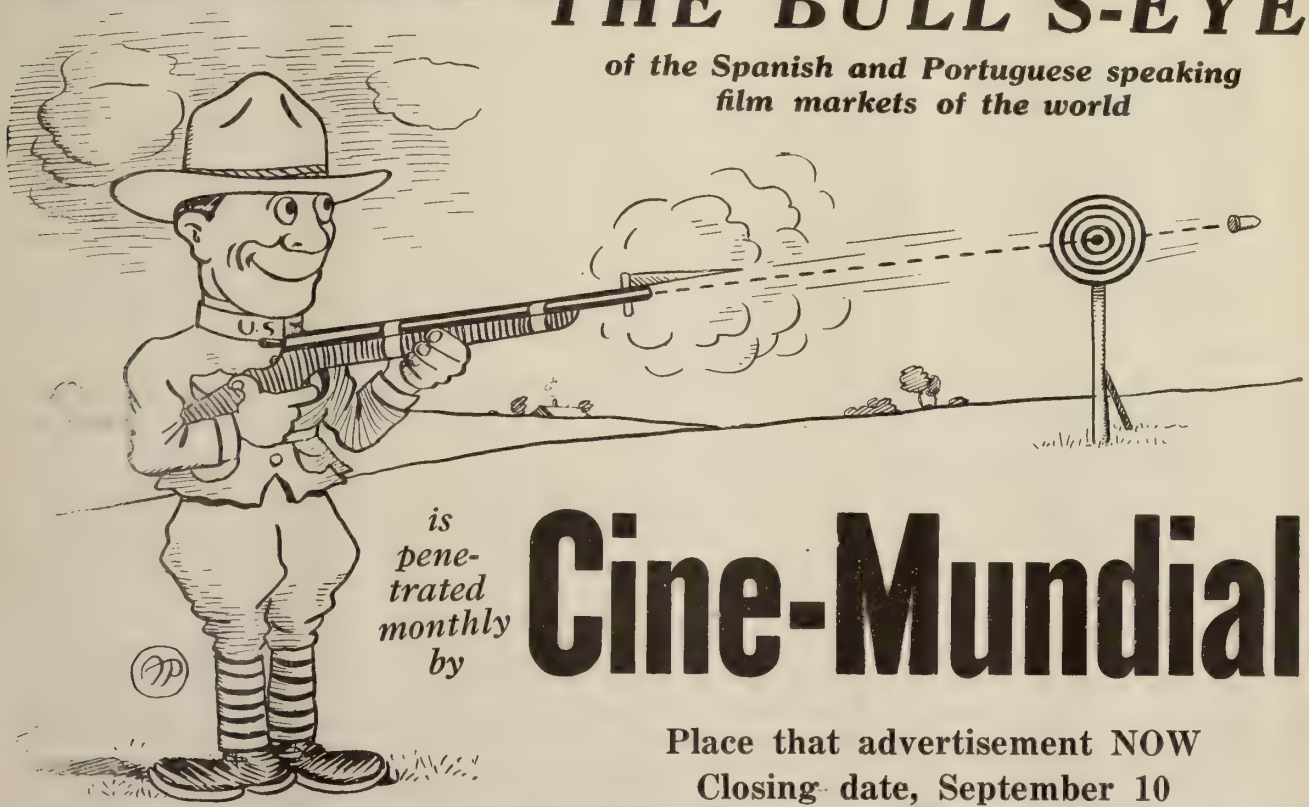

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List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Aug. 28—No. 39 (Topical)—03160.
Sept. 4—No. 40 (Topical)—03170.
Sept. 11—No. 41 (Topical)—03180.
Sept. 18—No. 42 (Topical)—03192.
Sept. 25—No. 43 (Topical)—03201.

CENTURY COMEDY.

Aug. 14—Bawled Out (Two Reels)—03137.
Aug. 28—Hoot Toot (Two Parts)—03159.
Sept. 11—Cupid vs. Art (Alice Howell—Two Parts)—02179.

L-KO.

Sept. 4—Her Whirlwind Wedding (Eva Novach—Two Parts—Comedy)—03169.
Sept. 18—A Pullman Blunder (Harry Gribbon—Two Parts—Comedy)—03191.
Sept. 25—Hello Trouble (Babe Hardey—Two Parts—Comedy)—03200.

NESTOR.

Aug. 26—When Paris Green Saw Red (Neal Hart Comedy)—03158.
Sept. 2—Their Sporting Blood (Pat Rooney—Comedy)—03168.
Sept. 9—A Bum Bomb (Betty Schade—Comedy)—03178.
Sept. 16—Pat Turns Detective (Pat Rooney—Comedy)—03190.
Sept. 23—The Slow Express (Victor Potel—Comedy)—03199.

UNIVERSAL SPECIAL ATTRACTION.

Aug. 24—No release this week.
Aug. 26—Around the Clock With the Rookie—03177.
Sept. 1—Bread (Mary McLaren—Six Parts—Drama)—03166.
Sept. 2—How Charlie Captured the Kaiser (One Reel Cartoon)—03139.
Sept. 14—Modern Love (Mae Murray—Six Parts—Drama)—03186.
Sept. 21—No Release This Week.
Sept. 28—The Talk of the Town (Dorothy Phillips—Six Parts—Drama)—03207.

UNIVERSAL SCREEN MAGAZINE.

Aug. 24—Issue No. 85 (Educational)—03152.
Sept. 1—Issue No. 86 (Educational)—03161.
Sept. 7—Issue No. 87 (Educational)—03171.
Sept. 14—Issue No. 88 (Educational)—03181.
Sept. 21—Issue No. 89 (Educational)—30193.
Sept. 28—Issue No. 90 (Educational)—03202.

UNIVERSAL SPECIAL FEATURE.

Sept. 1—The Brass Bullet (Episode No. 4, "Smoked Out—Two Parts—Drama)—03164.
Sept. 8—The Brass Bullet (Episode No. 5, "The Mock Bride"—Two Parts—Drama)—03174.
Sept. 15—The Brass Bullet (Episode No. 6, "A Dangerous Honeymoon"—Two Parts—Drama)—03184.
Sept. 22—The Brass Bullet (Episode No. 7—"The Depth Bomb"—Two Parts—Drama)—03196.
Sept. 29—The Brass Bullet (Episode No. 8—"The Magnetic Bug"—Two Parts—Drama)—03205.

UNIVERSAL CURRENT EVENTS.

Aug. 24—Issue No. 67 (Topical)—03153.
Sept. 1—Issue No. 68 (Topical)—03162.
Sept. 7—Issue No. 69 (Topical)—03172.
Sept. 14—Issue No. 70 (Topical)—03182.
Sept. 21—Issue No. 71 (Topical)—03194.
Sept. 28.—Issue No. 72 (Topical)—03203.

STAR COMEDIES.

(Lyons-Moran Pictures.)

Aug. 24—Damaged Good—03157.
Sept. 1—Housecleaning Horrors—03167.
Sept. 7—The Extra Bridegroom—03176.
Sept. 14—Hearts and Let Us—03187.
Sept. 21—Nearly A Chaperone—03198.
Sept. 28—Please Hit Me—03208.

WESTERN AND RAILROAD DRAMAS.

Aug. 17—Roped and Tied (Two Parts)—03144.
Aug. 24—The Whirlwind Finish (Two Parts)—03154.
Sept. 1—Beating the Limited (Neal Hart—Two Parts)—03163.
Sept. 7—The Flame of the West (Cleo Madison—Two Parts)—03173.
Sept. 14—Danger Ahead (Helen Gibson—Two Parts)—03183.
Sept. 21—The Human Tiger (Eileen Sedgwick—Two Parts)—03195.
Sept. 28—Under False Pretenses (Helen Gibson—Two Parts)—03204.

Mutual Film Corp.

STRAND.

Aug. 20—Winnie's Wild Wedding (Elinor Field)—34-CST-1.
Aug. 27—Her Friend, the Enemy (Elinor Field)—35-CST-1.
Sept. 3—Taking the Count (Elinor Field)—36-C-S-T-1.
Sept. 10—Cupid in Quarantine (Elinor Field)—37-C-S-T-1.
Sept. 17—All Kinds of a Girl (Elinor Field—Comedy)—38-CST-1.

MUTUAL STAR PRODUCTION.

Aug. 18—Hoosier Romance (Colleen Moore—Five Parts—Selig—Drama)—26-FC-5.
Aug. 25—No release this date.
Sept. 8—His Birthright (Sessue Hayakawa—Five Parts—Drama)—1 SP-H-5.
Sept. 15—Love's Law (Gail Kane—Five Parts—Drama)—27-FK-5.
Sept. 22—No Release This Date.
Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).

MUTUAL.

Aug. 31—Screen Telegram (Topical)—53-T-1.
Sept. 3—Screen Telegram (Topical)—54-T-1.
Sept. 7—Screen Telegram (Topical)—55-T-1.
Sept. 10—Screen Telegram (Topical)—56-T-1.
Sept. 14—Screen Telegram (Topical)—57-T-1.
Sept. 17—Screen Telegram (Topical)—58-T-1.

OUTING-CHESTER PICTURES.

Aug. 18—Statia With a Past—8-O-1.
Aug. 25—Pines Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-O-1.
Sept. 8—Finest on Four Feet—11-O-1.
Sept. 15—Saba, the Astonishing—12-O-1.

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 11—Friend Husband (Madge Kennedy—Five Parts—Comedy-Drama).
Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama).

STAR SERIES PRODUCTIONS.

Sept. 2—The Turn of the Wheel (Geraldine Farrar—Five Parts—Drama).
Sept. 9—Peck's Bad Girl (Mabel Normand—Five Parts—Drama).
Sept. 16—Just For Tonight (Tom Moore—Five Parts—Drama).
Sept. 23—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Aug. 12—Billy's Fortune (Two Parts).
Aug. 26—Bill's Opportunity (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Aug. 5—The House of Mirth (All-star cast—Five Parts—Drama).
Aug. 12—Flower of the Dusk (Viola Dana—Five Parts—Drama).
Aug. 19—In Judgment of (Anna Q. Nilsson—Five Parts—Drama).
Aug. 26—Boston Blackie's Little Pal (Bert Lytell—Five Parts—Drama).
Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Our Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kildare of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Doilies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 4—The Price of Applause (Jack Livingston—Five Parts—Drama).
Aug. 4—Alias Mary Brown (Pauline Starke—Five Parts—Drama).
Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Abbe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 15—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 22—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Sept. 22—Tony America (Francis McDonald—Five Parts—Drama).
Sept. 29—Reckoning Day (Belle Bennett—Five Parts—Drama).
Sept. 29—The Pretender (William Desmond—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

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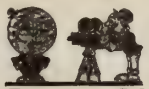

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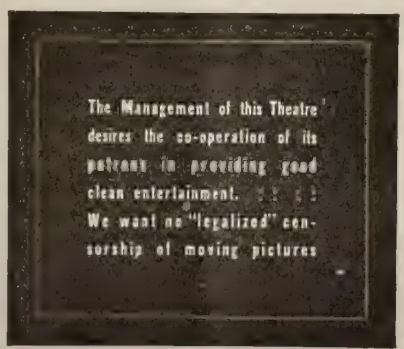
The Management of this Theatre
desires the co-operation of its
patrons in providing good
clean entertainment.
We want no "legalized" cen-
sorship of moving pictures

We have prepared a series of nine different stereopticon slides which crystallize the argument against Censorship; one of the slides is shown herewith.

These slides shown repeatedly in any theatre cannot fail to influence public opinion in that locality against Censorship. They will line up the general public on the side of the Exhibitor.

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Set of Nine Slides, carefully packed, will be sent postpaid on receipt of $1.00.

MOVING PICTURE WORLD

516 Fifth Avenue, New York City

List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Aug. 19—The Changing Woman (Hedda Nova—Five Parts—Drama).
Aug. 26—The Clutch of Circumstance (Corinne Griffith—Five Parts—Drama).
Sept. 2—The Green God (Harry Morey—Five Parts—Drama).
Sept. 9—A Nymph of the Foothills (Gladys Leslie—Five Parts—Drama).
Sept. 16—By the World Forgot (Hedda Nova—Five Parts—Drama).
Sept. 23—The Girl of Today (Corinne Griffith)—Five Parts—Drama).
Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).

BIG V. COMEDIES.

Aug. 19—Dukes and Dollars.
Aug. 26—Flappers and Friskies.
Sept. 2—Mutts and Motors.
Sept. 9—Capers and Crooks.
Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 30—Hula Hulas and Hocus Pocus.

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.

A Fight for Millions.

Aug. 19—Episode No. 6—"The Spell of Evil" (Two Parts—Drama).
Aug. 26—Episode No. 7, "The Gorge of Destruction" (Two Parts—Drama).
Sept. 2—Episode No. 8, "In the Clutches" (Two Parts—Drama).
Sept. 9—Episode No. 9, "The Estate" (Two Parts—Drama).
Sept. 16—Episode No. 10, "The Secret Tunnel" (Two Parts—Drama).
Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).

Fox Film Corporation

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept.—The Prussion Cur.
Why America Will Win.
Queen of the Sea (Annette Kellerman).

FOX STANDARD PICTURES.

Sept.—Riders of the Purple Sage (William Farnum).

EXCEL PICTURES.

Sept.—Bonnie Annie Laurie (Peggy Hyland).
Queen of Hearts (Virginia Pearson).

VICTORY PICTURES.

Sept.—Fame and Fortune (Tom Mix).
Kultur (Gladys Brockwell).
I'll Say So (George Walsh).
Mr. Logan, U. S. A. (Tom Mix).
The Strange Woman (Gladys Brockwell).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept.—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficiency.
Sept.—At the Front.
Sept.—To the Rescue.
Sept.—The Kaiser's New Dentist.
Sept.—Saving Russia.
Sept.—Our Four Days in Germany.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

130 West Forty-sixth Street, New York City.

His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BETZWOOD FILM COMPANY.

Betzwood, Pa.

Sandy Burke (Louis Bennison).
When East Meets West (Lady Tsen-Mei—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

Aug. 26—Fires of Youth (Ruth Clifford—Five Parts—Drama)—03165.
Sept. 2—That Devil Bateese (Monroe Salisbury—Five Parts—Drama)—03175.
The Brazen Beauty (Priscilla Dean—Five Parts—Drama).
Beans (Edith Roberts—Five parts—Drama)—03197.
A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.

EDUCATIONAL FILMS CORPORATION.

Aug. 12—Tramp, Tramp, Tramp! (Happy Hooligan Cartoon — International — Half Reel).
Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin)
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Griever Distributing Corporation, 51 East 42d Street, New York City.

No. 104—Newspaper (1).
No. 105—Newspaper (2).
No. 106—Cripples.
No. 107—Can-Can.
No. 108—Fishing.
No. 109—Factory.
No. 110—Dog.
No. 111—Ausable Chasm.
No. 112—Lake Champlain.
No. 113—Kilauer Volcano.
No. 114—Training Mechanics for Our National Army.
No. 115—Work or Fight.

W. W. HODKINSON CORP.

Releasing Paralta and Plaza Productions.

Aug. 19—A Law Unto Herself (Louise Glaum).
Sept. 2—The White Lie (Bessie Barriscale).
Sept. 9—Cupid Angling (Ruth Roland Douglas—Natural Color).

Plaza Productions.

Aug. 26—Petticoats and Politics (Anita King).
Sept. 9—Angel Child (Kathleen Clifford).

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.

Among the Cannibal Isles of the South Pacific (Educational).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

LEONCE PERRET PRODUCTIONS.

1457 Broadway, N. Y. C.

Lafayette, We Come!

PYRAMID COMEDIES, INC.

220 West 42d Street, N. Y. C.

Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

July—The Safety Curtain (Norma Talmadge—Six Reels—Drama).
July—A Pair of Silk Stockings (Constance Talmadge—Five Reels—Drama).
Aug.—The Savage Woman (Clara Kimball Young—Five Reels—Drama).
Aug.—The Death Dance (Alice Brady—Five Parts—Drama).
Aug.—Her Only Way (Norma Talmadge—Six Parts)—Drama).
Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Aug. 11—Out of the Night (Catherine Calvert).
Aug. 18—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production).

WORLD PICTURES.

Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).
Sept. 2—The Power and the Glory (June Elvidge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Sept. 16—T'other Dear Charmer (Louis Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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List of State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama).

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.
The Frozen Warning (Drama).

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

COSMOFOTOFILM COMPANY, INC.
220 West 42d Street, New York City.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

FROHMAN AMUSEMENT CORPORATION.
Times Building, New York.
God's Man.

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

"The Hand of Vengeance."
Episode No. 1, "The Sign of the Scar" (Two Parts—Drama).
Episode No. 2, "Scheming for Millions" (Two Parts—Drama).
Episode No. 3, "The Ambassador's Diamond (Two Parts—Drama).
Episode No. 4 ("The Grey Lady"—Two Parts—Drama).
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
May—The Wrong Flat (Two Parts).
It's a Great Life (Two Parts).
Oh What a Day.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

MONOPOL PICTURE COMPANY.
1476 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

ROMAYNE SUPER-FILM COMPANY.
221 Marsh-Strong Bldg., Los Angeles, Cal.
Me und Gott.

SHERMAN PRODUCTIONS.
The Light of Western Stars.

ERNEST SHIPMAN.
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Josh Binney Comedies, Featuring Funny Fatty Filbert, One Release a Month.
July—Fred's Fictitious Foundling (Two Reels).
Aug.—Freda's Fighting Father (Two Reels).
Sept.—Fatty's Fast Flivver (Two Reels).
Oct.—Fred's Frivilous Fiance (Two Reels).

W. H. Clifford Photoplay Company, Inc., Featuring Shorty Hamilton, One Five-Reeler Per Month.
June—The Snail (Five Reels).
July—The Ranger (Five Reels).
Aug.—Pen Vultures (Five Reels).
Sept.—The Prisoner of War (Five Reels).

Francis Ford Producing Company (Releasing Six Feature Pictures Per Year).
Now released—Berlin via America (Six Reels).
In Preparation—A Man of Today (Six Reels).
To Follow—The Fourth Generation (Six Reels).

The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Corona Cinema Company.
The Curse of Eve (Six Parts—Drama).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

TRIANGLE FILM CORP.,
1457 Broadway, New York City.
The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
Mickey (Seven Parts).
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).

(The Following Are Two-Reel Hart Productions. Released in Order Listed.)
The Bad Man.
The Fugitive.
A Gentleman from Blue Gulch.
The Silent Stranger.
The Marked Deck.

(The Following Are Mack Sennett-Keystone Comedies, Each Two Reels in Length.)
A Desperate Scoundrel.
Soaked and Scorched.
A Farm Yard Romeo.
The Hula-Hula Dance.

(The Following Are Bessie Barriscale Productions.)
Satan's Pawn.
The Straight Road.

FELIX F. FEIST.
130 West 46th Street, N. Y. C.
Stolen Orders (Eight Reels—Drama).

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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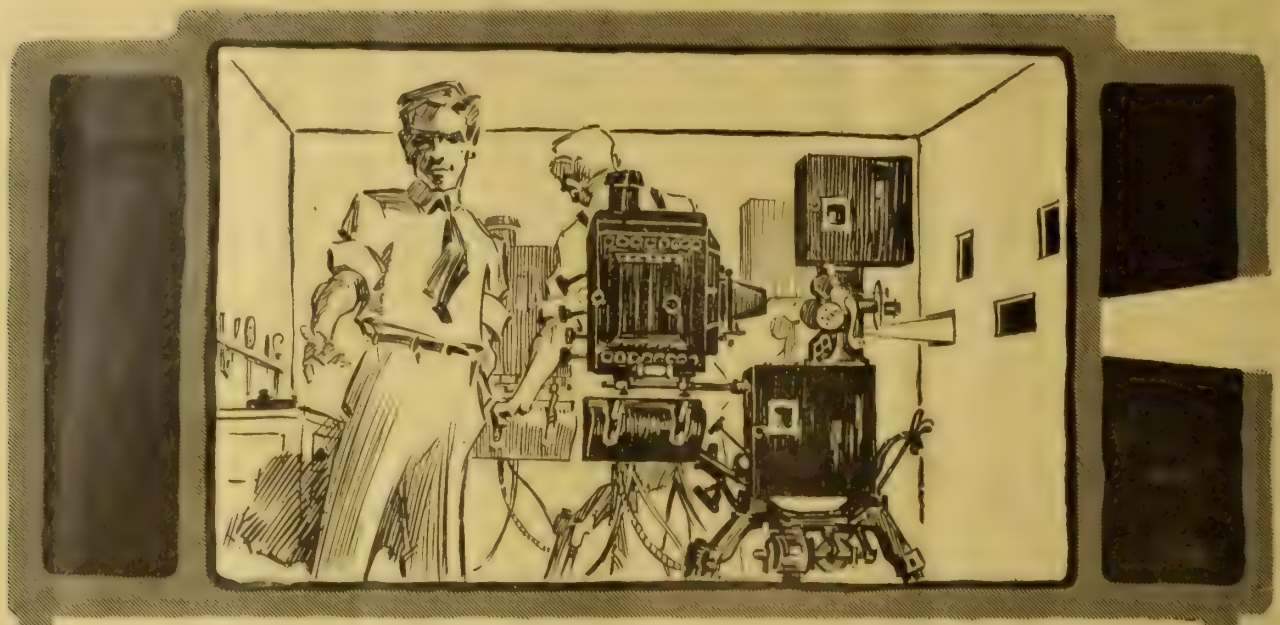

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90 Gold Street, New York, N.Y.

Vol. 37, No. 13 September 28, 1918 Price 15 Cents

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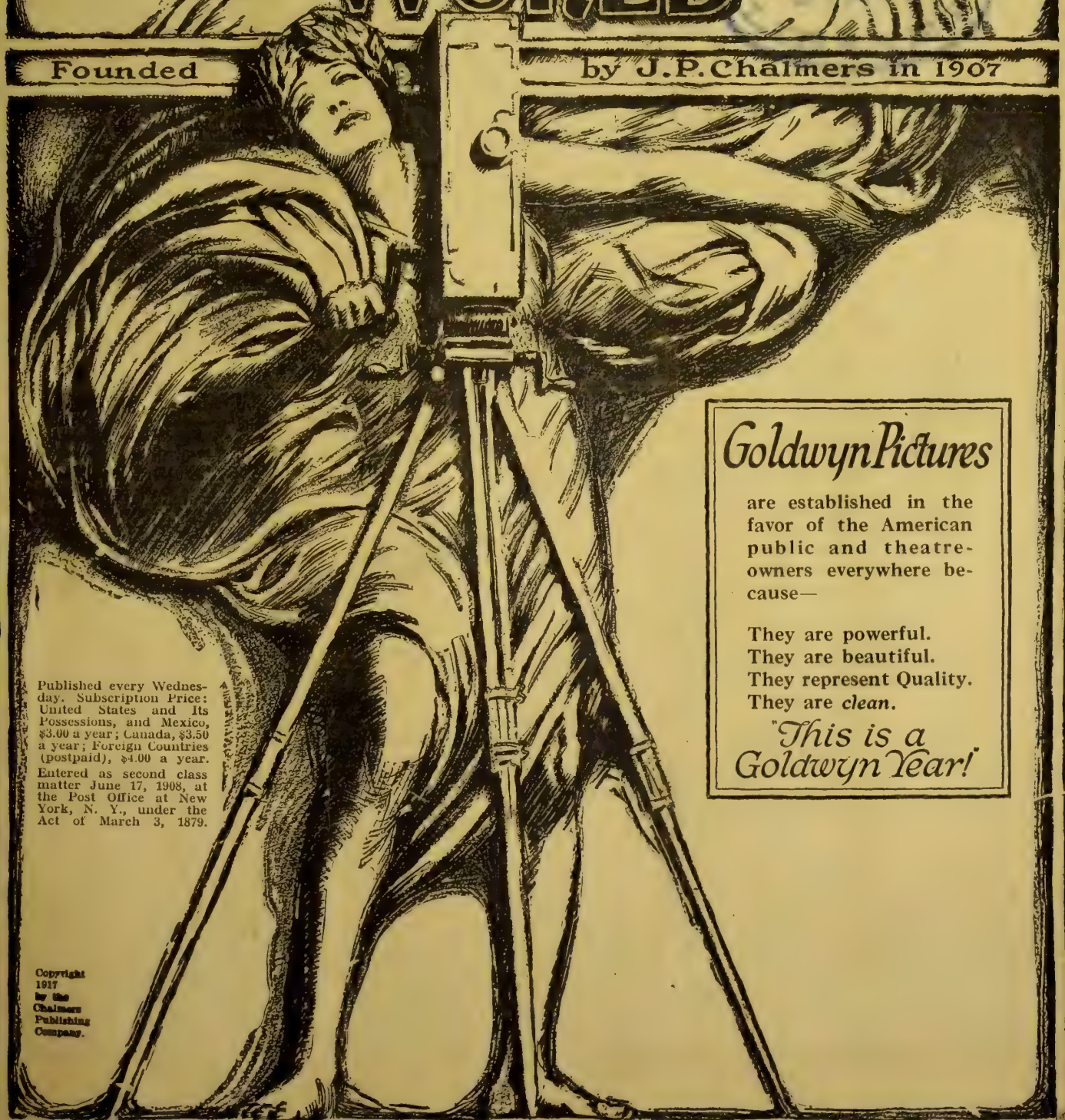

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Chalmers Publishing Company 516 Fifth Ave. New York

The "Yellow Dog"

The Great American Patriotic Picture of the War

Produced direct from Henry Irving Dodge's
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Day Letter	Blue
Night Message	Nite
Night Letter	N L

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GEO K SPOOR

PRES ESSANAY FILM MFG CO CHICAGO ILL

OPENED TRIPLE TROUBLE SUNDAY TO TEN HUNDRED AND NINETY FIVE DOLLARS PICTURE GAVE ENTIRE SATISFACTION TOP PRICE THIRTY CENTS TELL THE OTHER EXHIBITORS TO GET BUSY AND CASH IN

W POLITZER

GRAND THEATRE

UNIVERSAL

ANIMATED WEEKLY AND CURRENT EVENTS

The Universal News Weeklies are like the Father of our country because they're first in War and first in Peace and first in the hearts of their countrymen.

And if you book them you'll be first in your town to show every piece of big news from every part of the civilized or uncivilized world.
Book at least one of these two firsts today.

FINDERS OF AUTOGRAPHED BALLS ARE REWARDED WITH WRIST WATCHES
DISTRIBUTING BASEBALLS AT LAST GAME IN WASHINGTON D.C.
GEN'L PERSHING IN NEW STEEL FEDORA VISITS FRONT

UNIVERSAL
Film Mfg. Company
1600 Broadway, N. Y.
CARL LAEMMLE, Pres.

The One Reel Sensation!

"AROUND the CLOCK with the ROOKIE"

WHEREVER this wonderful release has been shown, it has thrilled the multitude and brought home more genuine satisfaction to Mothers, Fathers, Brothers, Sisters and relatives than ANY reel of pictures ever issued. It shows the Rookie at play. It proves that it's not all work and no recreation for our boys in camp. It was booked by Marcus Loew for two days—and was held one full week.

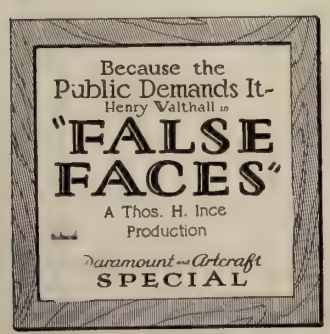
NOT alone that the reel itself is a huge Box Office drawing power but behind this reel stands the entire organization of the powerful Y. M. C. A. Book it now and confer immediately with the officials of your local Y. M. C. A. They will throw their entire weight behind it and 'twill jam your theatre. Here's the biggest one reel money getter for you in years. BOOK NOW at your nearest Universal Exchange. COMING the next release in this great series (2 reels), "AROUND THE CLOCK WITH THE SAILOR." Announce this new picture in advance, while showing "AROUND THE CLOCK WITH THE ROOKIE."

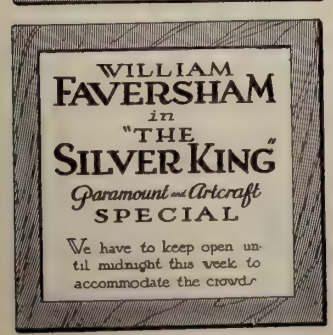
UNIVERSAL FILM MFG. COMPANY

CARL LAEMMLE, President 1600 BROADWAY, N. Y.

"How
One Reel of Funniest Foolishness
Pat Sullivan's Cartoon
CHARLIE CAPTURED
THE KAISER"
Book it today—It's a Riot!
UNIVERSAL FILM
MN'FG. CO.
Largest Film Mn'fg.
Co. in the Universe
CARL LAEMMLE, President
1600 BROADWAY
NEW YORK

Paramount and Artcraft Specials





When We Say "It's a Special" We Speak Webster's Language

"THE HUN WITHIN," the first Paramount-Artcraft Special, has been received with tremendous acclaim at its first pre-release showing at the Rialto Theatre in New York City. It is one of a series of nine specials and is a sample of all nine.

When we use the word "special" we mean just what Webster's New International Dictionary means, namely: "Distinguished by some unusual quality; uncommon, extraordinary; especially distinguished by superior excellence, importance, power, or the like."

That describes Paramount-Artcraft Specials.

Each Paramount-Artcraft Special fills snugly the places that the wise exhibitor has reserved in his schedule for "something unusually big."

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

Comedies with "Self-Starter" Advertising

EVERY time you take a walk you are faced with the name of James Montgomery Flagg. You see it on magazine covers on every newsstand you pass. You see one of his Government posters every time you look at a billboard.

The exhibitor who shows the Paramount-Flagg Comedies cashes in on that advertising. All he has to do is to announce them, and click! this gigantic "self-starter" advertising will automatically send people to his theatre.

Remember they are not animated drawings. They are thoroughly funny satires on people you know. The first three are:

"Hick Manhattan"
"Romance and Brass Tacks"
"Independence B'Gosh"

Produced by Town and Country Films, Inc.

JACK EATON ELTINGE F. WARNER

Directed by Martin Justice

Released by

FAMOUS PLAYERS-LASKY CORPORATION

THERE is a laugh in every sub-title of the Paramount-Flagg Comedies. Flagg is a humorist as well as an artist, and he wrote all the captions. Some specimens:

"A Pacifist sees pink until he's kicked hard enough to see red."

"I'm as independent as a man in Class 1-A."

"Independence is like your appendix. You don't know you have it until you've lost it."

"From now on I'm not even going to brush my own teeth if I don't want to."

"The Hun is saying things. But it's in a dying language, so we won't quote him."

"Romance in real life is so apt to take you out of your own class."

The comedies are as clever as the captions, and people are going to laugh at them. Will it be your people or somebody else's?

These Ad Cuts Say: "Come On In" And You Can Bet They Will

WHEN you show "Come On In," the first John Emerson-Anita Loos Production for Paramount, starring Shirley Mason and Ernest Truex, you will want to shout out the news to your whole town.

You will want to shout because it's the timeliest story in the world—it's a story of the training camps; and you know what that means to every mother, father, sister, wife and sweetheart in the country.

Because it was written by John Emerson and Anita Loos, and directed by Mr. Emerson.

Because it has as stars Shirley Mason and Ernest Truex. Because your people will want to see all the Emerson-Loos productions after they have seen "Come On In."

These ad cuts, free at your exchange, will do your shouting for you. Stick them in your local paper and they will attract as much attention as a town crier.

You don't need a megaphone when you have these ready-made ads.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

Paramount and Artcraft Pictures

ARE NATIONALLY ADVERTISED IN THE NEWSPAPERS
IN THE MAGAZINES AND ON THE BILLBOARDS

NATIONAL advertising turns the glare of the spotlight on the product advertised, and on the place where that product can be obtained.

It makes the nation's millions want that product, persuades them to test it.

Advertising, therefore, shows up the bad points as well as the good ones.

Only a commodity that can stand every test, can afford to advertise nationally, for advertising forces the nation to make a decision as to whether the commodity is good or bad.

Advertising is the death of bad products. It is the life of good ones.

The National Advertising of Paramount and Artcraft Pictures has been a tremendous aid to America's exhibitors.

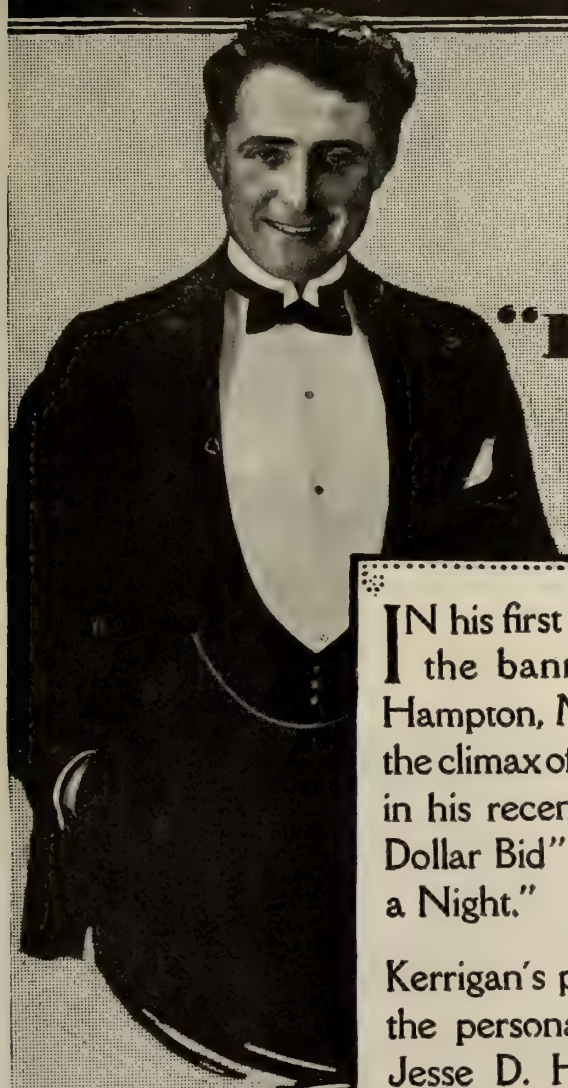
It is significant that the productions of the Famous Players-Lasky Corporation are the only motion pictures that the nation has been urged to test.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

Jesse D. Hampton Productions



Jesse D. Hampton presents
J. WARREN KERRIGAN
in
"PRISONERS OF THE PINES"
by Kenneth B. Clark

IN his first production under the banner of Jesse D. Hampton, Mr. Kerrigan caps the climax of success achieved in his recent triumphs "One Dollar Bid" and "Burglar for a Night."

Kerrigan's productions, under the personal supervision of Jesse D. Hampton, will be the best possible under intelligent management, direction and production.

Kerrigan's name over your theatre entrance means that you are showing on your screen a picture that is clean in conception, clean in production and powerful in theme. Doesn't this mean something to you—and your audience?

Distributed by
W. W. HODKINSON CORPORATION
527 Fifth Avenue New York City

Jesse D. Hampton

ALL of Kerrigan's pictures are safe bets for every exhibitor. They are all clean, overflowing with romance, mystery and action, but never heavy or morbid. Kerrigan will send your audience away with a smile and a desire to see his next production. Facts which are of immense value to you under the present war conditions. Kerrigan as a young versatile player portrays the best in American life and backed by big stories from the pens of prominent authors, and produced under efficient and up-to-date management, they offer a profitable and good-will building program for the entire trade.

Jesse D. Hampton-Kerrigan productions will be released as part of Hodkinson Service. This in itself indicates the quality that must be in the productions as the Hodkinson Organization has definitely announced its policy of "Quality Pictures for Quality Houses," carefully selected to meet the needs of the exhibitor. Ask the Hodkinson Special Representative at your nearest General Film Exchange for full particulars on "Prisoners of the Pines" and coming Kerrigan Productions.

Hillaire's introduction to the lumber camp was in the role of a peace-maker—with his good right hand as a sturdy and effective argument. This is one of the many thrilling episodes in Kerrigan's new romance of the great woods. . . . episodes that send the blood coursing a bit faster and make all lovers of pictures hold their breath.

Hillaire's meeting with one of the dance hall girls was a momentous occasion in the life of the young French-Canadian and was destined to turn his hitherto peaceful life into another channel . . . . . here's a new style of screen "vamp" and one that every person who sees "Prisoners of the Pines" will like.

The advent of a traveling clothing salesman among the rough men of the forest adds a delightful tone of comedy to this undeniably great screen product. Thruout "Prisoners of the Pines" there is an abundance of genuinely good comedy . . . the sort of comedy that *compels* laughter.

Wad

W. W. Hodkinson Corporation

Productions, Los Angeles, Cal.

AS THE still photographs reproduced below show, "Prisoners of the Pines," Kerrigan's latest production is of an entirely different nature to anything he has done before, and gives him a most picturesque role, that of a French Canadian trapper, who later becomes a lumberman. The picture is full of interest and drama, including many big scenes, such as: The fight in the bar room and the thrilling episodes in dance hall and saloon in which Hillaire is robbed of his year's pay, almost within the proverbial twinkling of an eye.

The scenes depicted below give you an excellent idea of the general theme of the picture and the explanations accompanying each indicate how these various angles of the picture may be used to advantage in your advertising. Every exhibitor using "Prisoners of the Pines" in his house should give careful attention to the press book accompanying this production. The concensus of opinion of those who have seen it is that it is the best and most complete exploitation book of its kind ever put out. The advertising accessories accompanying all of Kerrigan's new pictures will be most complete and each will have a definite practical value. Material supplied will be designed from the exhibitor's viewpoint, rather than from the producer's desire to make something pretty.

There is a dare and a challenge in the eyes and on the lips of this fascinating young woman of the dance hall that makes Hillaire hesitate for a moment . . . until he quickly recalls his own little wife, Rosalie, so many hundreds of miles away.

During the long, weary winter nights in the woods, Hillaire and his accordion provide entertainment for the men who are shut in from the rest of the world . . . and Hillaire's plaintive voice chants the songs of his far-off country and makes for merriment.

The well dressed stranger with his enormous gold watch chain, inspires a new ambition in the heart of Hillaire Latour, and he makes up his mind that he, too, shall go to the lumber camp, as did the stranger, and also make his "leetle wad," and possess one of those wonderful gold chains. . .yes, and earn enough money to marry Rosalie, the prettiest girl in all that country.

Wid

527 Fifth Avenue, New York City

W W H CORPORATION

THE GROWTH OF HODKINSON SERVICE SPEAKS FOR ITSELF

The continual expansion of Hodkinson Service represents the fulfilment of an aim and the achievement of promises made.

Mr. W. W. Hodkinson promised the exhibitors of the United States that through the medium of his Organization, he would select for them and continue to build up, a Service of quality product suited to their needs.

The acquisition of product such as the Jesse D Hampton Productions advertised in the preceding pages, presents conclusive proof of the success of this policy That producers of the calibre of Jesse D. Hampton appreciate that the Hodkinson method is right is a proof of the foundational strength upon which Mr. Hodkinson is building.

Exhibitors of the United States will do well to watch the development of Hodkinson Service in the next few months with extreme care and prove for themselves, by actual experience, that the selective system under which Hodkinson Service is chosen is producing the results for which it was planned.

W.W.HODKINSON CORPORATION
527 Fifth Avenue New York City
Hodkinson Service and Hodkinson Special Representative at all General Film Exchanges

Another Inspiring AMERICAN RED CROSS Film

"SOOTHING THE HEART OF ITALY"

A Worthy Rival to "The Historic Fourth of July in Paris" which has Scored such a Huge Success Everywhere

Thrilling Scenes of Panic and Flight Behind the Lines of Fighting on the Piave—The Red Cross in a Timely Dash with Comfort to a Stricken People—A Touching Expression of Gratitude to H. P. Davison by Children of a Village—How Aid Was Brought to Restore the Morale of a Nation in Its Most Dark and Trying Hour

Overflowing with Sympathy and Color —A Film That Surely Will Grip the Attention of Every Audience

"Five Reels in One"

Produced by

THE AMERICAN RED CROSS

Bureau of Pictures

Distributed for American Red Cross by

GENERAL FILM COMPANY

O. HENRY Stories Are as Music to the Heart

O. HENRY Continues to be the Star of all Short Length Motion Picture Entertainment

The best of O. Henry's whimsical fancies are being interpreted in picture form. They are full of that fine human quality which charms any audience. In New York, for instance, the O. HENRY Stories are as popular on the Rivoli bill as on the bill of the neighborhood houses. They are sure-fire everywhere.

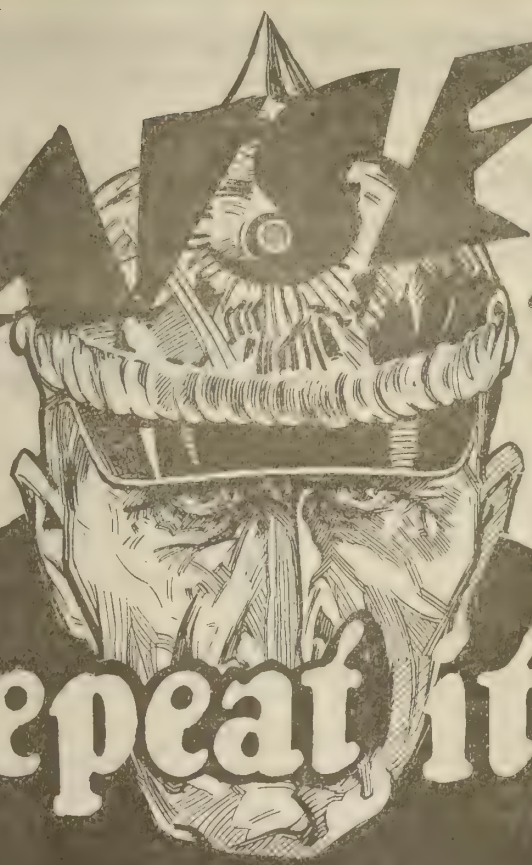
The O. Henry Stories are issued in 2-reel subjects every other week, thus alternating with the WOLFVILLE Tales, the brilliant Alfred Henry Lewis "westerns."

BROADWAY STAR FEATURES

Prduced for Broadway Star Features by the Vitagraph Company

GENERAL FILM COMPANY Distributor

"THE KAISER
THE BEAST OF BERLIN"



Repeat it!

"The best production we have ever shown," says J. S. McGill, Sec'y of the U. S. Theatres Company, Liberty Theatre, Vancouver.

"It gave MORE SATISFACTION at our Liberty Theatre and made MORE CLEAR MONEY for us than any other production we ever played.

"If Exhibitors will take our tip, they will play 'The Kaiser' at ADVANCED PRICES—because after they have run it, if they ever try to run some other production of LESS merit at advanced prices they will have a hard time getting by with it before audiences that have seen THIS GREAT FEATURE."

JEWEL Productions

For Five Years An Undisputed Leadership in the Field —

PATHÉ SERIALS

Pathé believes, and the belief is based upon sound reasoning and FACTS, that Pathé serials have made MORE money for the exhibitors of the United States (and the entire world as well) than ANY pictures put out by ANY company.

Pathé believes that MORE persons have attended theatres with the primary object of seeing Pathé serials than ALL of the best advertised features put together. The very real gratitude expressed by thousands of exhibitors has convinced us of the fact.

Pathé knows that its serials are RIGHT; right in the star; right in the cast; right in direction; right in story; right in production; and right in box office value.

Pathé points with justifiable pride to "The Perils of Pauline," the three "Elaine" serials; "Who Pays?"; "The Red Circle"; "The Iron Claw"; "Pearl of the Army"; "Patria"; "Mystery of the Double Cross"; "The Seven Pearls"; "The Neglected Wife"; "The Fatal Ring"; "The House of Hate"; and many others, not to mention "Hands Up", now just started, and "Wolves of Kultur" soon to be released.

Pathé Knows Serials and Exhibitors Know That Pathé Knows Serials. Serial Success Means "Pathé"!

Pathé announces that
the incomparable star

PEARL WHITE

is now engaged in the making of another serial sensation, the working title of which is

"THE LIGHTNING RAIDER"

produced by Astra, directed by George B. Seitz and written by Bertram Millhauser; the same unequalled combination of talent which made "The Fatal Ring" and "The House of Hate" such excellent attractions.

Miss White has starred in more serials, and more successful serials than any other player. Beginning with "The Perils of Pauline" every one of her serials has packed houses. Today she is admitted to be unsurpassed as a box-office attraction. The whole world has taken her to its heart!

It will be some time before we will be prepared to announce the release date BUT-

Bear in Mind "The Lightning Raider"

Unanimous!

Exhibitors are unanimous in their opinion of

OFFICIAL WAR REVIEW

as an attraction for their houses; their comments as taken from "What the Picture Did For Me" in the Exhibitors Herald, as well as other like columns, show that!

"The Official War Pictures are a good addition to a program and will draw new business. It's a patriotic duty to show them." *R. L. Hensler, Bijou Theatre, Carollton, Ill.*

"Everybody pleased. Good drawing card." *G. W. Smith, Royal Theatre, Ashdown, Ark.*

"These single reels are very good and show more than is expected... They please." *Leo Peterson, Iris Theatre, Belle Fourche, S. D.*

"Great. No exhibitor should miss this." *C. L. Niles, Grand Theatre, Anamosa, Ia.*

"Excellent pictures." *H. B. McFarling, Tokio Theatre, Morehouse, Mo.*

"Most interesting in all its scenes." *M. C. Kellogg, Homestake Theatre, Lead, S. D.*

We could quote many more along similar lines. Again we say - "every exhibitor should show the Official War Review!"

Presented by
COMMITTEE on PUBLIC INFORMATION
George Creel, Chairman
DIVISION of FILMS
Chas. A. Hart, Director

Distributed by
PATHÉ

Showing Something Good!

The exhibitor who plays

HAROLD LLOYD

in the famous Rolin one reel comedies is showing his audiences something more than good. He is giving them the best comedy entertainment that money can buy.
Make us prove it; ask your Pathé exchange to screen some of these comedies for you!

One Comedy Every Other Week

PATHÉ

Goldwyn Pictures

Are You A "Freak Picture" Success?

THE great American *Circus* did not become a big profitable institution through its "freaks" in the *side-shows.*

All circus successes have been created in the *Main Tent.* They have been built on feats of horsemanship, daring acrobatics, the love of Natural History, the laughable clowns with their burlesques of human nature.

* * *

Some motion picture exhibitors are content to be "freak showmen" seeking success through "freak pictures." Such exhibitors as these cannot be permanently successful.

The basic backbone of each and every successful exhibitor *is the motion picture producer who makes clean, wholesome, powerful, appealing pictures.*

In this crowded competitive picture field there are *very few* producing organizations building sanely and *permanently* for the present and future benefit of the sound exhibitor.

Of the few Goldwyn is unquestionably the leader —in stories, in production values, in stars who deliver the public into your houses; in refinement and quality.

An organization thinking ahead for your protection and competitive independence; not in a hurry for profits; making sane stories sanely and avoiding temporary freak successes.

This is why Goldwyn has more than 5,000 exhibitor-customers.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Everybody Likes Her!

MADGE KENNEDY, to use an old-fashioned phrase, has *grown on* the people of America. She has become a nation-wide habit. Picture by picture she has grown in popularity.

Step by step upward—rapidly—in "Baby Mine," in "Nearly Married," "The Danger Game," "The Service Star," and "Friend Husband" this fascinating personality has increased her reputation and drawing power, as few stars ever succeed in doing.

With the finest, ablest and by all odds the most enjoyable of all of her productions, Goldwyn, under its policy of Star Series releasing, takes pride in presenting

MADGE KENNEDY
in
The Kingdom of Youth

By Charles A. Logue. Directed by Clarence G. Badger.

Showing how a fresh young girl defeated a middle-aged widow with her rouge-boxes, lip-sticks, steam baths and fat-reducing appliances.

Have you booked the Madge Kennedy Star Series for *your* theatre?

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

REX BEACH PICTURES

REX BEACH

—is the world's only historian of the Alaskan gold country.

—is the master-dramatist of the "punch."

—knows the romance of the lust for wealth.

—knows the happiness and the heartbreak of the mining adventurer.

—knows the drama of strong men fighting nature and each other.

All of these elements that, blended together, make a great, *human* motion picture are packed tight in his powerful new Drama of Redemption

Laughing Bill Hyde

the first of his six Star Series productions for the coming season, distributed by Goldwyn and offering for the first time on the screen in the hero role

Will Rogers

Of Rogers Mr. Beach himself says: "He is the most *human* player who ever faced a camera. He *is* Laughing Bill Hyde from his crown to the soles of his feet; just as he stands without make-up; with his abashed, real smile, with the tears welling up in his eyes; with his ready wit and resourcefulness."

This production is directed by Hobart Henley, who knows primitive emotion and passion; the drama of elemental force.

Have *you* booked the Rex Beach Star Series productions for *your* theatre?

"Laughing Bill Hyde" is released everywhere September 30.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

CAPITOL COMEDIES

THE COMEDIAN OF 1,000 SURPRISES

LAUGHTER, speed, variety, fashions, unusual situations—all have their place in the screen exploits of

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

You, the exhibitor, can be sure they are good and popular *because 2,500 other exhibitors are playing them* and advertising them because they draw patronage.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

Now come the return engage-ments

TO HELL WITH THE KAISER

A Screen Classics INC. Production featuring Lawrence Grant as the Kaiser with Olive Tell. Written by June Mathis. Directed by George Irving. Maxwell Karger Manager of Productions.

Book the re

Metro Pictures Corporation

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT

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PHILADELPHIA PENN 103 EA 20

MR R A ROWLAND

PRESIDENT METRO PICTURES CORPN LONGACRE BLDG NEW YORK CITY NY

"TO HELL WITH THE KAISER" OPENED AT RIVOLI THEATRE WEST PHILADELPHIA YESTERDAY TWENTY FIVE CENTS ADMISSION AND NOT ONLY BROKE ALL RECORDS BUT HAS INDICATIONS IT WILL BE HELD AND EXTRA WEEK

METRO FILM EXCHANGE

ROBERT LYNCH MGR.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT THE JOURNAL BLDG., 7 N. FORSYTH ST., ATLANTA. ALWAYS OPEN

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C E KESSINICH

METRO PICTURES CORPN ATLANTA GA

TO HELL WITH THE KAISER GREATEST PICTURE WE EVER SHOWN BROKE ALL PREVIOUS RECORDS UNABLE TO ACCOMODATE CROWDS ADVISE WHEN YOU CAN OFFER THIS PICTURE FOR RETURN ENGAGEMENT CONGRATULATING YOU AND METRO

C A GOEBEL

ISIS THEATRE.

cord breaker
Exclusive Distributors

There is no greater emotional actress on screen or stage than wonderful

EMILY STEVENS

She reaches the triumph of her career in

KILDARE OF STORM

As a novel by Eleanor Mercein Kelly it was published by the Century Company. As a screen drama it was fashioned by Jere Looney and June Mathis and directed by Harry L. Franklin in 5 acts.

This Great Production will be released by

METRO

Maxwell Karger *Mgr. of Productions*

on SEPTEMBER 16*th*

A Gaumont Recipe

How to Make a REAL News-Reel

R

TAKE years of experience

A large film library

Wide and unfailing foreign connections

Trained **news cameramen** everywhere

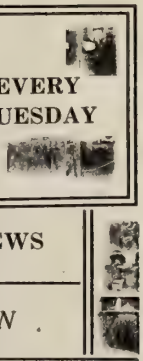
A capable editorial staff who know how to select

ALL THE NEWS THAT'S FIT TO FILM

RESULT: The World's Greatest News Service

Gaumont News

EVERY TUESDAY



THE NEWS-REELS OF REAL NEWS

ALWAYS FIRST ON THE SCREEN

EVERY FRIDAY

Gaumont Graphic

PARIS

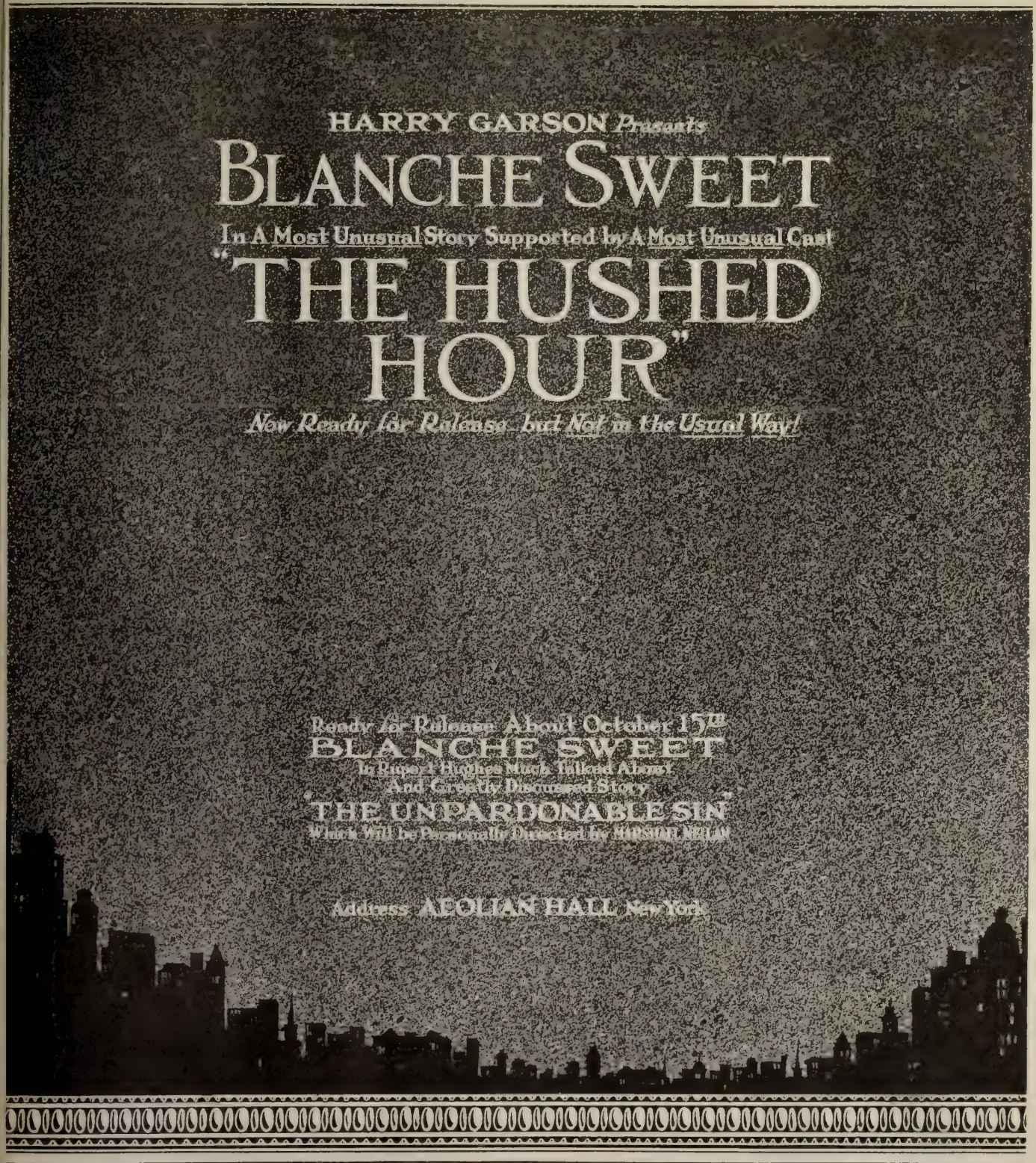
Gaumont Co.

FLUSHING, N. Y.

Branches and wide-awake correspondents in all countries

LONDON

TIME NEVER SAW A CAST LIKE THIS!
I MILTON SILLS
II MARY ANDERSON
III HARRY NORTHRUP
IV EDWARD M. KEALL
V KID McCOY
VI LILLY WHITE
VII LYDA KNOTT
VIII WINTER HALL
IX GLORIA HOPE
X ROSEMARY THEBY
XI WILFRED LUCAS
XII DONNIE ALEXANDER


HARRY GARSON Presents
BLANCHE SWEET
In A Most Unusual Story Supported by A Most Unusual Cast
"THE HUSHED HOUR"
Now Ready for Release, but Not in the Usual Way!
Ready for Release About October 15th
BLANCHE SWEET
In Rupert Hughes Much Talked About
And Greatly Discussed Story
"THE UNPARDONABLE SIN"
Which Will be Personally Directed by MARSHALL NEILAN
Address APOLLO HALL, New York

N

Announcing
Billie Rhodes'
First De Luxe Production
"THE GIRL OF MY DREAMS"
From the Stage Success by Wilbur Nesbit

A comedy dramatic version which gives this dainty little Star an exceptional opportunity to run the entire gamut of human emotions.

Directed by Louis Wm. Chaudet

A 100% Feature
made by the company that produces
only 100% Pictures

Dainty Billie Rhodes

The Seal of 100% Productions

NATIONAL FILM CORPORATION OF AMERICA
CORPORATE SEAL 1915

Releasing Arrangements to be Announced Later

THE NATIONAL FILM CORPORATION OF AMERICA

Begs to announce the appearance of its

Third 100% Feature Production

with

HENRY B. WALTHALL

(By special arrangement with N.W. Aronson)

the Undisputed Premier Dramatic Artist of the screen, in a Film Version of the strange quotation:

"AND A STILL SMALL VOICE—"

DIRECTED BY BERTRAM BRACKEN

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"The BURDEN of PROOF"

Scenario by S. M. Weller

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Directed by

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CARLYLE BLACKWELL
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Directed by Dell Henderson

Story by Harry O. Hoyt

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"Delightful story . . . . . Crisp action . . . . . Direct plot which builds with increasing interest to a well-timed and effective climax."

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MARGUERITE MARSH

The Heart-throbbing Drama of Love's Return

CONQUERED HEARTS

DIRECTED BY FRANCIS J. GRANDON

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Charged with the Magnetic Force of Popular Appeal. A worthy representative of the de luxe productions bearing the "RIALTO" Brand.

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RUSSELL THAW
IN
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Announce the following important foreign sales closed during the past week:

Great Britain:
"A Dollar Bid," "Burglar for a Night" and "Prisoners of the Pines," featuring J. Warren Kerrigan, to be followed by five others when completed. "Her Man," Pathe Special; "The Fringe of Society," Special Independent Production; "A Grain of Dust," Lillian Walker Production, and "An Accidental Honeymoon," Harry Rapf Production.

South America:
"The Fringe of Society" and Twelve Jester Comedies.

Central America:
Twelve Jester Comedies.

Scandinavia:
"A Dollar Bid," "Prisoners of the Pines" and "Burglar for a Night," with J. Warren Kerrigan; "Her Man," Pathe Special; "Stolen Orders," Brady Special, and "The Fringe of Society."

Egypt and Holland:
D. W. Griffith's "Intolerance."

India:
"The Fringe of Society" and "Those Who Pay," Ince-Barriscale.

France:
"The Eagle's Eye," Wharton Serial, and Twelve Jester Comedies.

Argentina, Paraguay and Uruguay:
"The Lust of the Ages," Lillian Walker Production.

Burma, Ceylon, China and Japan:
"The Fringe of Society" and Twelve Jester Comedies.

Chile, Peru, Bolivia and Ecuador:
"The Cast-off," "Men," "The Finger of Justice," "Raffles, the Amateur Cracksman," and "The Eagle's Eye," Wharton Serial.

Greece and Egypt:
"Those Who Pay," Ince Production with Bessie Barriscale.

Italy, Spain and Portugal:
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The House of Robertson-Cole offers a quick and efficient medium between the producer and foreign market backed by a recognized prestige, financial responsibility and a personal representation in all parts of the globe that is unequaled by any similar institution.

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AND
LUCY COTTON

Will Be the Stars of the First

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Which Is To Be a Filmization of a Widely Read Harper's Magazine Story
by

EDITH BARNARD DELANO

The Title of this First Production To Be Announced Later

Prepared for the Screen by

EVE UNSELL

Produced and Directed under the Personal Supervision of

FRANK REICHER

This, as well as all other Screencraft features to follow will be a

"Feature of Distinction"

A list of exchanges, covering the entire country, at which booking arrangements can be made will shortly be announced

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How the intelligence branch of the American Army operates—

A society drama with a patriotic punch—

Story by Harry R. Durant

Directed by Francis Grandon

AVAILABLE SEPTEMBER 29
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PRESENTS
The great morality play of the age
THIS GIRL REFUSED TO BE SACRIFICED BY HER FATHER ON THE ALTAR OF GREED.
Just one of many big moments in
WHY I WOULD NOT MARRY

COMING THROUGH !

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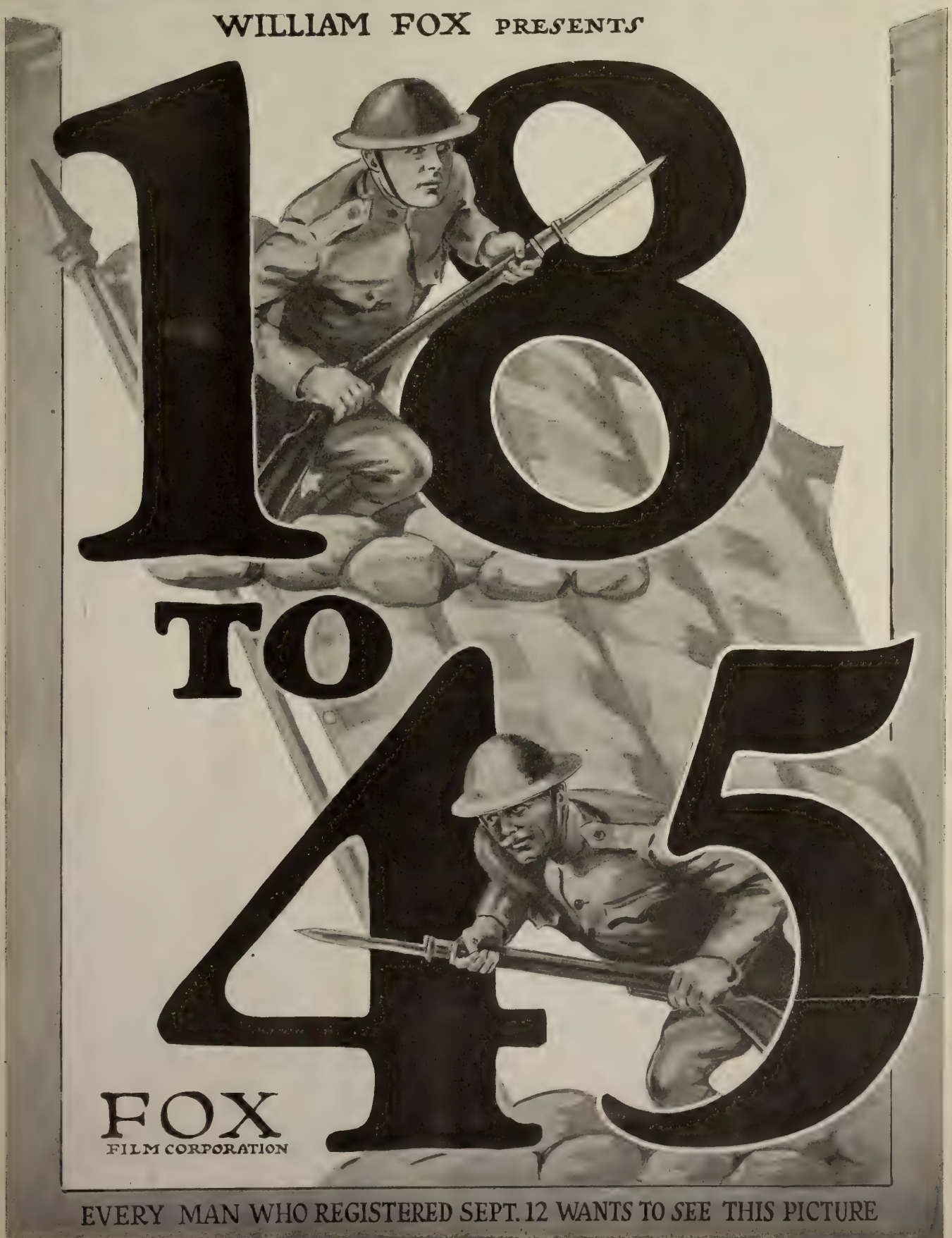

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THE BEST ADVERTISED WOMAN IN THE WORLD
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BATTLE ON PRECIPICE
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ONLY ONE WAY TO GET THIS TREMENDOUS WINNER

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IN

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LEE
IN
SWAT the SPY
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WITH ADULT SUPPORTING CAST
MADE UNDER DIRECTION OF ARVID E. GILLSTROM
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MUTT AND JEFF
ANIMATED CARTOONS
"AT THE FRONT"
"TO THE RESCUE"
"THE KAISER'S NEW DENTIST"
"BULLING THE BOLSHEVIKI"

NOW AVAILABLE:
"THE DIVERS LAST KISS"
"A TIGHT SQUEEZE"
"WHO'S YOUR FATHER?"
"WILD WOMEN AND TAME LIONS"

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"ROARING LIONS ON THE MIDNIGHT EXPRESS"

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TREMENDOUS stories that strike right to the heart of the American people—produced on a scale that never has been equaled. Ready now for bookings; some of them already showing in all parts of the country to packed houses. Destined to swing into sensational success on a flood of public interest! Act quick! Book them now!

THE PRUSSIAN CUR
WHY AMERICA WILL WIN
QUEEN OF THE SEA
WHY I WOULD NOT MARRY
18 to 45

STANDARD PICTURES

NE year old, and blazing the way for every other group of motion pictures issued. No cost too great—no trouble too irksome—no story too big for these twenty-six releases by the biggest stars in the business. Money makers in the past, they will bring greater profits in the future. Grow with Standard Pictures! Book them! Show them!

Sept. 1—William Farnum in RIDERS OF THE PURPLE SAGE.
Sept. 15—THE CAILLAUX CASE.
Sept. 29—Theda Bara in WHEN A WOMAN SINS.
Oct. 13—Evelyn Nesbit in THE WOMAN WHO GAVE.
Oct. 27—William Farnum in THE RAINBOW TRAIL.
Nov. 10—Theda Bara in THE SHE-DEVIL.

VICTORY PICTURES

TWENTY-SIX productions that will be the cream of the motion picture art—popular novels by recognized authors—stage plays that have swept up the coin along Broadway—stars who have won the right to the best stories and best productions the world affords—that's what is coming to you when you book Victory Pictures! Do it now!

Sept. 8—Tom Mix in MR. LOGAN, U. S. A.
Sept. 22—Gladys Brockwell in KULTUR.
Oct. 6—George Walsh in ON THE JUMP.
Oct. 20—Tom Mix in FAME AND FORTUNE.
Nov. 3—Gladys Brockwell in THE STRANGE WOMAN.
Nov. 17—George Walsh in I'LL SAY SO.
Dec. 1—Tom Mix in TREAT 'EM ROUGH.

EXCEL PICTURES

FAST, clean comedy—strong, virile drama—laughs—thrills, and the punch that has made all Fox pictures distinctive—that's all there is that is suggestive of a "program" about Excel Pictures! Live exhibitors are cinching these powerful stories and popular stars for their theatres now! Is your name on the list?

Sept. 1—Peggy Hyland in BONNIE ANNIE LAURIE
Sept. 15—Virginia Pearson in QUEEN OF HEARTS
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INDEPENDENT RELEASES

Theda Bara in CLEOPATRA — William Farnum in LES MISERABLES

UNIVERSALLY acclaimed masterpieces—the two greatest films produced in the last year, bar none!—now sweeping the country, making record breaking profits for exhibitors wherever they are shown! Booked strictly on an independent basis—first come, first served—and at prices that insure a clean-up.

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William Farnum in A SOLDIER'S OATH, THE BONDMAN, THE PLUNDERER — Theda Bara in THE TWO ORPHANS, THE CLEMENCEAU CASE, A FOOL THERE WAS

PROVED profit makers that are daily duplicating their previous success! Re-edited, retitled, revised 1919 editions! Booked independently as a group by more than 5,000 exhibitors who will testify to their tremendous drawing power.

HENRY LEHRMA

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RIOTS of furious fun—stunts that are new, novel and daring—the only clean, wholesome, dependable comedies on the market today. Book them now and give your program the biggest smile it has ever enjoyed.

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MUTT AND JEFF

ANIMATED CARTOONS

STRAIGHT from the trenches to the American people—a weekly message of cheer that will make every soldier's family and friends interested in your theatre. Start a good habit! Show them today!

F · O · X
FILM CORPORATION

MAURICE TOURNEUR ONCE MORE REVEALS HIS CREATIVE GENIUS!!

THE NEW YORK TIMES, MONDAY, SEPTEMBER 16, 1918.

'SPORTING LIFE' IS SHOWN AT RIVOLI

Maurice Tourneur's Racing Film Lets Audience Cheer Classic Derby of Drury Lane.

Few motion picture directors equal, and fewer surpass, Maurice Tourneur in the art of making scenes for the screen. By his work he stands out prominently, even among that small group of exceptional men who appreciate the peculiar powers of the camera and know how to employ them in the production of a photoplay. Once more, and in some ways more than ever, he has revealed his creative genius in "Sporting Life," the featured film at the Rivoli this week.

The play is a melodrama, based upon the well-known Drury Lane product, and, as many will remember, it has to do chiefly with a young English Lord and his desperate efforts to re-establish himself financially through the successes of a pugilist in the ring and a racehorse, the phenomenal Lady Love, in the Derby. Theer are abundant opportunities in the play for exciting scenes.

Mr. Tourneur has not faltered before any of the big, comprehensive scenes, such as those of the prize fight and the Derby race, while in little incidents also he has done not only the obvious and expetced, but the surprising. The spectators who viewed the picture yesterday afternoon were drawn into the excitement of the play's episodes, applauding and exclaiming at the succession of climaxes as people do only when the are thrilled by a sense of participation in what they see or hear.

At one point, as Lady Love dashed forwar dto the race, some one in the orchestra shouted "Go," and many of the spectators literally started forward from their seats. It all seemed real. But this effect was accomplished by the climax of an episode and each effect of the photoplay was similarly accomplished.

This is a Sample of What the New York Papers Said About

"SPORTING LIFE"

S. L. Rothapfel booked "SPORTING LIFE" without seeing it. His confidence in **MAURICE TOURNEUR'S** ability has been justified in his securing this sensational success that is now packing his Rivoli Theatre to the doors and establishing new records.

Definite distribution arrangements will shortly be announced

MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK

LONGACRE BLDG., 42ND & BROADWAY, NEW YORK CITY

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Buy with a conscience.

Your purchases should be actual necessities.

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Economy in these days should be practiced in buying advertising.

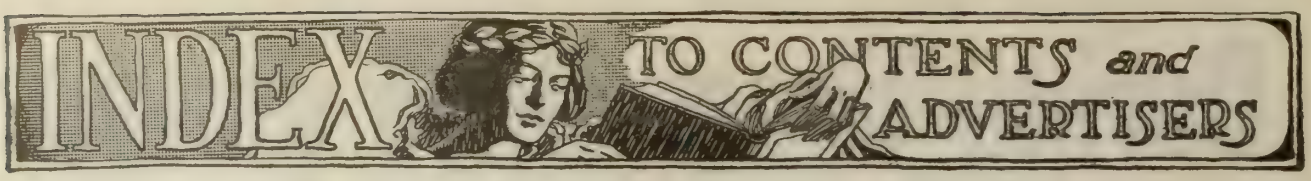
The conservative buyer of advertising space insists on authorizing expenditures in the medium through which he can reach the greatest number of prospective buyers.

The medium which shows the largest trade circulation appeals to him stronger than it does to the fly-by-night company.

For more than eleven years the MOVING PICTURE WORLD has served the trade conscientiously. It has proven its worth, as is attested by the advertising it carries in every issue.

These advertisers, representative of the moving picture industry, know what they are buying, which is reason for their repeat orders.

The buying of advertising space in the MOVING PICTURE WORLD is the highest form of economy.



TO CONTENTS

Advertising Aids for Busy Managers.....1922
Advertising for Exhibitors.....1882
Anderson, Mary, Joins Fred Stone's Company.....1856
Ask Regulation in Theatre Licensing.....1907
"Ashes for Love" (Graphic).....1917
"Atom, The" (Triangle).....1917
Attractions at the New York Theatres....1866

Badger, Clarence G., Makes His Mark....1869
"Beans" (Bluebird).....1918
"Behind the Lines in Italy" (Kleine).....1917
Bells, The" (Pathe).....1920
Berg, D. H., Reports Pacific Coast Boom...1864
"Beware of Boarders" (Paramount-Sennett).1918
'Better Half, The" (Select).....1920
"Bonnie Annie Laurie" (Fox).....1918
"Border Raiders, The" (Pathe).....1921
Bromhead Returns from War.....1873
Brunet, Paul, Discusses Essentiality.....1855
"By the World Forgot" (Vitagraph).....1917

Calvert, Sergeant, Goes "Over There".....1872
Canada, Western, Likes Re-Issue Films....1870
Canadian Exhibitors Battle Against Combination.....1859
Chaplin's "Shoulder Arms".....1873
Chicago News Letter.....1864
Commissions for Three Lasky Men.....1880
Critical Reviews and Comments.....1917

Dague, Roswell, in War Camp.....1868
Denver Wins Pershing Trophy.....1851

Economy with Central Distribution.....1871
Exposition to Show War Activities.....1856

Facts and Comments.....1878
Farrar Starts Campaign for Loan.....1852
Fuel, How the Industry Can Save.....1857

Goldwyn Gives Titles and Release Dates....1869

Hall, Frank, Opens Detroit Branch.....1915
Hall Uses General Film Outfit.....1866
Hodkinson Appointments Cover All Territory.....1872
House Organ Favored by Exhibitors.....1871
Huber, Frank, Makes Good Fighter.....1870

"Just for Tonight" (Goldwyn).....1920

Lee's, Lila, Screen Debut.....1881
Liberty Loan Specials in Review.....1853
Liberty Loan, The Fourth.....1879
List of Current Film Release Dates, 1930, 1932, 1934, 1936
Manufacturers' Advance Notes.....1896
Many Thousands See Griffith Film.....1912
Marion, Francis, to Do War Work.....1860
"Misfits and Matrimony" (Vitagraph).....1918
Montreal Theatres Raise Admissions.....1909
Motion Picture Educator.....1876
Motion Picture Exhibitor, The.....1859
Motion Picture Men Go To Washington.....1856
Music for the Picture.....1887

Nets Big Sum for Sick Benefit Fund.....1908
News of Los Angeles and Vicinity.....1861
Nicholas Power Co., Inc., Have Inspiring Honor Roll.....1862
North's, Tom, Hundredth Man.....1860

"Once to Every Man".....1868
Ostland, Louis, Dies.....1855

"Peck's Bad Girl" (Goldwyn).....1921
Plenty of Room for Expansion.....1867
Projection Department.....1885
"Pullman Blunder, A" (L-Ko).....1918

Rainbow Comedies on General Film Program.....1862
Rambles 'Round Filmtown.....1874
Resumes Sunday Shows for Soldiers.....1907
Rich Manages Cincinnati Famous Exchange..1860
Rubbernecking in Filmland.....1863

Select Attains Commanding Position.....1877
"Soul Without Windows, A" (World).....1921
Stanley Company is Enjoined.....1869
State Rights Department.....1905
Swann, District Attorney, Following Film Thieves.....1858

"Temple of Dusk, The" (Mutual).....1920
Theatre Opened at Naval Training Station..1881
Time and the Reissue.....1880
Trade News Brevities.....1907
Trimble, Larry, Winning Film Cutting Contest.....1868

War Industries Aided By Pictures.....1873
War Releases from Red Cross Bureau.....1880
War Taxed Showmen Cite "The Last Straw".1859
"When a Woman Sins" (Fox).....1918
Which Way Are We Headed?.....1879
"Wiggs, Mrs., of the Cabbage Patch".....1866
"Wildflower" (Paramount).....1920
"Woman of Impulse, A" (Paramount).....1921
"Woman's Experience, A" (Bacon-Backer)..1921

TO ADVERTISERS

CARBONS & CARBON ACCESSORIES.
Speer Carbon Co.....1935

ELECTRIC AND MECH. EQUIPMENT.
Amusement Supply Co.....1931
Wertner Electric Co.....1928
Northwestern Electric Co.....1931
Porter, B. F.....1926
Stern Mfg. Co.....1927
Swaab, Lewis M.....1928
Typhoon Fan Co.....1923
Universal Motor Co.....1926
Westinghouse Lamp Co.....1946

LOBBY DISPLAYS.
Kraus Mfg. Co.....1935
Newman Mfg. Co.....1924

LENS MFRS.
Bausch & Lomb Optical Co.....1931
Gundlach Manhattan Opt. Co.....1935

MFRS. OF INDUSTRIAL PICTURES.
Cromlow Film Laboratories.....1925
Duhem M. P. Co.....1931
Erbograph Co.....1933
Evans Film Mfg. Co.....1924
Rothacker Film Mfg. Co.....1928
Standard M. P. Co.....1928

MFRS. OF MOVING PICTURES.
American Red Cross.....1807
Broadway Star Features.....1808
Educational Films Corp.....1831
Essanay Film Mfg. Co.....1795
Famous Players-Lasky Corp.....1799-1802
First Natl. Exhibitors' Circuit, Inc.....1827-30
Fox Film Corp.....1840-47
Gaumont Co.....1821
Goldwyn Pictures Corp.....1814-17
Harry Garson.....1822-23
Haworth Pictures Corp.....1928
Hiller & Wilk.....1848
Jewel Productions, Inc.....1794, 1809
Metro Pictures Corp.....1818-20
Mutual Film Corp.....1839
National Film Corp.....1824-25
Palmer Photoplay Corp.....1923
Pathe Exchange, Inc.....1810-13
Producers' Distrib. Corp.....1836
Robertson-Cole Co.....1837
Rialto De Luxe Productions.....1835
Select Pictures Corp.....1832-33
Screencraft Pictures.....1838
Triangle Distrib. Corp.....1826
Universal Film Mfg. Co.....1796-98
W. W. Hodkinson Corp.....1803-06
World Film Corp.....1834

MISCELLANEOUS.
Anti-Censorship Slides.....1935
Automatic T. S. & C. R. Co.....1925
Bioscope, The.....1928
Cine-Mundial.....1931
Cinema, The.....1925
Classified Advertisements.....1929
Eastman Kodak Co.....1933
Moore, Wm. N.....1933
M. P. Directory Co.....1933
M. P. World Circulation Coupon.....1933
M. P. World House Ad.....1849
M. P. Exposition.....1927
National Ticket Co.....1925
Our Boys in France Tobacco Fund.....1924
Robinson, T. L. & Co.....1923
Screencraft.....1935
"Theatre Opportunity".....1926
Williams, A. F.....1926

MOVING PICTURE CAMERAS.
Bass Camera Co.....1928
Universal Camera Co.....1928

MUSIC AND MUSICAL INSTRUMENTS.
American Fotoplayer Co.....1893
Astoria Pub. Co.....1891
Astoria Pub. Co.....1893
Bryant Music Co.....1895
Charles Greinert.....1893
Geo. W. Beynon.....1893
Musical America.....1891
Music Service Exchange.....1891
Seeburg, J. P., Piano Co.....1893
Sacha Votitchenko.....1891
Union Hinge Binding Co.....1893

PROJECTION MACHINE MFRS.
De Vry Corp., The.....1931
Nicholas Power Co.....1948
Precision Machine Co.....1947

PROJECTION SCREEN MFRS.
Gold King Screen Co.....1926

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We Exercise a Strict Supervision Over the Business Announcements Which We Print
This Protects the Prospective Purchaser It Also Adds Force to Our Advertisers' Messages

MOVING PICTURE WORLD
Founded by J.P.Chalmers in 1907

DENVER WINS PERSHING TROPHY

Grand Total of 3,749 Houses Booked Within Sixty Days for the First Government Release—Establishing New Record for Intensive Booking—Moving Picture World Plan Effective

COMPARATIVELY few changes were made in the results of the Moving Picture World's Contest for the magnificent bronze trophy to be awarded to the exchange making the most intensive booking campaign for "Pershing's Crusaders," the first release of the United States Government. The Denver exchange of the First National Exhibitors' Circuit, of which Swanson and Nolan hold the franchise, still leads the list with a percentage of 49.58 or nearly half of the territory. This territory covers Colorado, New Mexico, Utah, Wyoming and that part of Idaho south of Idaho county. There are 591 houses in the district and contracts were made with 293 of these; a showing all the more remarkable when it is realized that it is not possible to keep the prints working continuously on account of the scattered houses and poor railroad connections.

On Thursday, September 12 (appropriately enough Draft Day), the Committee of Judges visited the offices of the First National and inspected and verified the contracts and reports on file; the latter from the State Committees on National Defense handling the film by prior arrangement with the Committee on Public Information, Division of Films. Their report follows:

The undersigned have examined the contracts and reports on file in the offices of the First National Exhibitors' Circuit and do certify that the appended table is a correct and complete resume of the same,

Statement of "Pershing's Crusaders" Contest.

Office	Contracts	Per-cent.	Total Number Theatres
Denver	293	49.58	591
Minneapolis	504	43.30	1,164
San Francisco	252	30.81	818
Indianapolis	165	25.42	649
Philadelphia	188	25.64	763
Chicago	581	23.28	1,379
New York	323	21.13	1,529
Louisville	101	20.96	482
Dallas	231	19.81	1,166
New Jersey	88	19.09	461
Des Moines	204	18.69	1,557
Pittsburgh	183	18.26	991
Richmond	153	13.38	994
St. Louis	75	12.18	616
Cleveland	125	12.04	1,038
Washington, D. C.	38	11.80	322
Seattle	100	11.56	865
Boston	114	10.00	1,143
New Orleans	31	7.87	394
Total	3,749	....	16,922

according to which showing the Denver exchange of the First National Exhibitors' Circuit is declared the winner of the trophy offered by the Moving Picture World to the exchange booking the greatest proportion of houses in its territory. Denver with a percentage of 49.58 leads by 6.28 per cent.

Signed: Sydney Cohen,
Sam S. Spedon,
Epes W. Sargent.

New York, Sept. 12.

It will be seen by the table that Minneapolis retains second place with San Francisco third with 30.81 per cent.

In all 3,749 contracts were made covering from one day to several weeks, and the entire bookings were completed within a period of sixty days; which makes the showing all the more remarkable. It is the record up to date and it may be that the record will stand through subsequent campaigns. All credit is due Swanson and Nolan as well as J. H. Ashby, the manager of the Denver exchange and C. Post Mason, who did the publicity. The latter made a whirlwind campaign by mail, and kept it up until the last moment.

The Division of Films, of the Committee on Public Information, also contributed materially to the final result by issuing the beautiful Victory Screen Pledge to each manager booking the film, and no small share of the result is to be credited the First National itself for the honor roll which ran during the contest. That honor roll was aptly named, for it lists the 100 per cent. exhibitors throughout the country.

However, the final touch was found

The Winning Team of the Denver Office.

Some of the Hustlers Who Sold "Pershing's Crusaders."

in the trophy offered by this publication. Announcing the contest put ginger into the day's work. It held out an inducement to the various crews to do their best, knowing that their efforts would have a final and tangible result in the awarding of the trophy. Many offices were handicapped by local conditions but they all went to work with a will and it needs only a comparison of the first Roll of Honor with the announcements in succeeding issues to realize that the contest brought into the campaign the last ounce of energy that could be applied.

Examining the totals it will be seen that there are 16,922 theatres in the various districts, of which 3,749 have signed contracts to show "Pershing's Crusaders." This is 22.1 per cent. or slightly better than one house in every five. Take into consideration the many houses in such direct opposition that it will not pay to offer the same attraction in more than one house, and it is safe to say that the feature has been presented to two third of the communities. It was clear last week that the 3,500 mark had been exceeded, but 3,749 is even better than we had hoped for.

It is a record to be proud of, a record in which the Division of Films, the First National and its component exchanges, each salesman and this paper may alike feel proud—and we are proud, every last one of us. We have not only put over the first issue to exceed all expectations, but the way has been paved for those to come, and that is by no means a small consideration.

The trophy will be shipped to Denver as soon as possible. It is a beautiful bronze eagle with a spread of wings three feet from tip to tip. It grasps in its claws the staff of a silk United States flag which gives it an extreme width of six feet. There is a bronze plate on which the name of the winning exchange will be engraved with a suitable legend. The design was prepared especially for this contest and is not a stock design. It is one of the handsomest awards ever issued by any publication and one of the most costly, as well. It is now being finished and engraved and soon there will be a report of a christening party from Denver.

HART COMMENDS

New York, September 14, 1918

Editor Moving Picture World,
New York.

Dear Sir:—We have just been informed that the bookings on "Pershing's Crusaders" have reached the astonishing total of 3,800 theatres.

This result has been due to a number of reasons: patriotism of the exhibitors, the enthusiasm and efficiency of the First National Exhibitors' Circuit, the splendid co-operation of the Moving Picture World in offering a bronze trophy, the appeal of the picture itself, and last, but not least, the patriotic interest on the part of the great American public.

Appreciating your interest in this matter as well as your attitude of helpfulness at all times toward this division, I am,

Sincerely yours,
Chas. P. Hart, Director.

Farrar Starts Campaign for Loan in Washington

GOVERNMENT honors Geraldine Farrar and Goldwyn Pictures through an invitation extended simultaneously to the great screen and operatic star and Samuel Goldfish, president of Goldwyn, on the eve of the fourth tremendous Liberty Loan campaign.

By invitation of Frank R. Wilson, director of publicity of the Treasury Department, Miss Farrar, accompanied by Mr. Goldfish and several of the noted prima donna's friends, leaves for Washington next Thursday night and on Friday Miss Farrar is to sing "The Star Spangled Banner" from the steps of the Treasury Building. This is the first time in any of the previous loan campaigns that such an event had been planned.

Miss Farrar and Goldwyn have just completed and delivered to the Government officials a splendid Liberty Loan film, "The Bonds That Tie," in which the noted diva plays the role of Columbia. This picture represents the joint contribution of the star and the Goldwyn company to the Government and was written by Harry R. Durant, directed by Reginald Barker and made under the watchful eye of the big Goldwyn organization.

Immediately upon its delivery in Washington by special messenger telegrams and letters of appreciation were dispatched by Frank R. Wilson to Miss Farrar and Samuel Goldfish, both of whom were invited to be the department's guests at a dinner on the evening of September 27 at the National Press Club to be attended by the entire membership of Washington correspondents of the nation's great daily newspapers and magazines and by many notables in American official and civil life, as well as by members of the foreign embassies and legations.

Director Wilson's letter is as follows:

"Dear Mr. Goldfish:—I feel doubly grateful to you for two very important favors which you have granted the Treasury Department. I refer to the motion picture which has come to us through your good offices, in which Miss Geraldine Farrar appears. I feel confident that this will be one of the important factors in the forthcoming campaign in behalf of the Loan.

"The other thing for which I feel under special obligation to you is your consent to permit Miss Farrar to come to Washington to sing in behalf of the Fourth Loan campaign, and to appear before the National Press Club on the evening of Friday, September 27. I want you to know that we will make most efficient use of Miss Farrar's art, and I know that her appearance will make one of the big nights in the history of the National Press Club.

"I want to accord to you a special invitation to come with her and be here on the occasion of her appearance before the Press Club. We are engaging an auditorium for that evening capable of seating about two thousand persons, and invitations will be issued to a number of distinguished people in Washington. We are expecting that Miss Farrar's audience will contain many notables."

LIBERTY LOAN SPECIALS IN REVIEW

Public Showing Given at Rivoli Theatre to Motion Picture Industry's Contribution to Fourth Loan Propaganda—Thirty-Seven Features by Leading Players—Government Officials Highly Pleased

THE public at large, or, more correctly speaking, that portion of the public which could crowd its way into the Rivoli Theatre on Tuesday morning, Sept. 17, obtained its first view of the part the motion picture industry is to play in the Fourth Liberty Loan Campaign, the occasion being the first public showing of the films made by the motion picture stars and producing companies as their contribution to the publicity campaign projected by the Treasury Department. Government, state and city officials, men and women leaders in public life, motion picture executives, newspapers, magazines and others interested in the coming campaign, were the guests of the Liberty Loan Committee of the Second Federal Reserve District at the special showing held by the courtesy of S. L. Rothapfel, managing director of the Rivoli Theatre.

All predictions as to the magnitude of the part the Motion Picture industry is to play in the Fourth Loan Campaign were more than verified by the committee's guests in the storm of approval that greeted each picture. The individual stars and players who contributed their services, the producers who collaborated in the making of the pictures, the Liberty Loan Committee of the N. A. M. P. I., and the other units of the industry who had donated their services to the Government to insure the success of the motion picture campaign, were given the highest praise and heartiest congratulations on the success of the tremendous undertaking.

All of the films made for the Fourth Liberty Loan drive by the industry's leading stars have been completed and the huge task of making the several thousand prints required to make possible the 100 per cent. distribution desired by the Government and the Liberty Loan Committee of the N. A. M. P. I., which has charge of the motion picture campaign, in co-operation with the Treasury Department, is now nearing completion. It was definitely announced by the committee's chairman, Adolph Zukor, that thirty-seven prints, ranging from 300 to 1,000 feet in length, would be used in the motion picture campaign. This does not include the large number of photoplays and educational films of a patriotic nature which will be available to the exhibitors, who wish to offer well rounded patriotic programs to their patrons during the period of the big drve.

Imposing List of Contributions.

Liberty Loan films which are to be distributed under the co-operation of the National Association of the Motion Picture Industry by the various producing companies are as follows:

Metro Pictures Corporation—Harold Lockwood in "Liberty Bond Jimmy"; Emily Stevens, assisted by King Baggot, in "Building for Democracy"; Edith Storey, assisted by Joseph Kilgour and Frank Currier, in "Edith's Victory for Democracy," and Mme. Nazimova in "A Woman of France."

Vitagraph—William Duncan, in "The Decision"; Alice Joyce, in "The Choice"; Harry T. Morey and Betty Blythe, in "The Grouch"; Earl Williams, in "Bonds vs. Bonds"; Corrine Griffith, in "A Wise Purchase," and Gladys Leslie, in "Sylvia's Last Pledge."

Famous Players-Lasky Corporation—Douglas Fairbanks, "Sic 'Em, Sam"; Mary Pickford, in "100% American"; Marguerite Clark, "The Biggest and the Littlest Lady in the Land"; Wallace Reid, "His Extra Bit"; Elsie Ferguson, "The Spirit That Wins"; George M. Cohan, a Liberty Loan Appeal; William S. Hart, "A Bullet for Berlin"; George Beban, "When It Strikes Home"; Roscoe (Fatty) Arbuckle, a Liberty Loan Appeal; Enid Bennett, Charles Ray and Dorothy Dalton, Ince stars, in Liberty Loan Appeals; Mack Sennett's company, "It's a Cinch", and William Faversham and Lillian Gish, in Liberty Loan Appeals.

Select Pictures—Alice Brady and Norma Talmadge, in Liberty Loan Appeals.

Goldwyn Pictures Corporation—Pauline Frederick, Mabel Normand, Mae Marsh, Madge Kennedy, Tom Moore, Matt Moore, and others in an all-star film, "Stake Uncle Sam to Play Your Hand," and Geraldine Farrar, in "The Bonds That Tie."

Fox Film Corporation—William Farnum.

Universal Film Company—Mae Murray, in "The Taming of Kaiser Bull."

Pathe—Frank Keenan.

V. B. K. Film Corporation—Mr. and Mrs. Sidney Drew, "Financing the Fourth."

First National—Charlie Chaplin, "The Bond."

Haworth Pictures—Sessue Hayakawa, "Banzai."

Sherman Pictures—Dustin Farnum, "Ready Money Ringfield."

Kalem All-Star—"My Country."

Exhibitors Urged to Make Bookings.

Exhibitors are being urged to make the fullest possible use of the large number of patriotic subjects which are being offered by the various producing and distributing organizations, in connection with the Liberty Loan Specials available through the exchanges of the organizations listed above. Many exhibitors, according to reports which have been received by the Liberty Loan Committee of the N. A. M. P. I., are planning to feature the Liberty Loan films during the period of the drive, a practice which is expected to become of wide vogue when the large army of exhibitors who are co-operating with the other departments of the industry become fully acquainted with the high quality of the Liberty Loan specials. Great stress is being laid by the committee upon the fact that each film carries a story which, for other purposes, could easily have been extended to five reels. Enough action and punch have been compressed into the few hundred feet allowed for these stories to give them the standing of regular features.

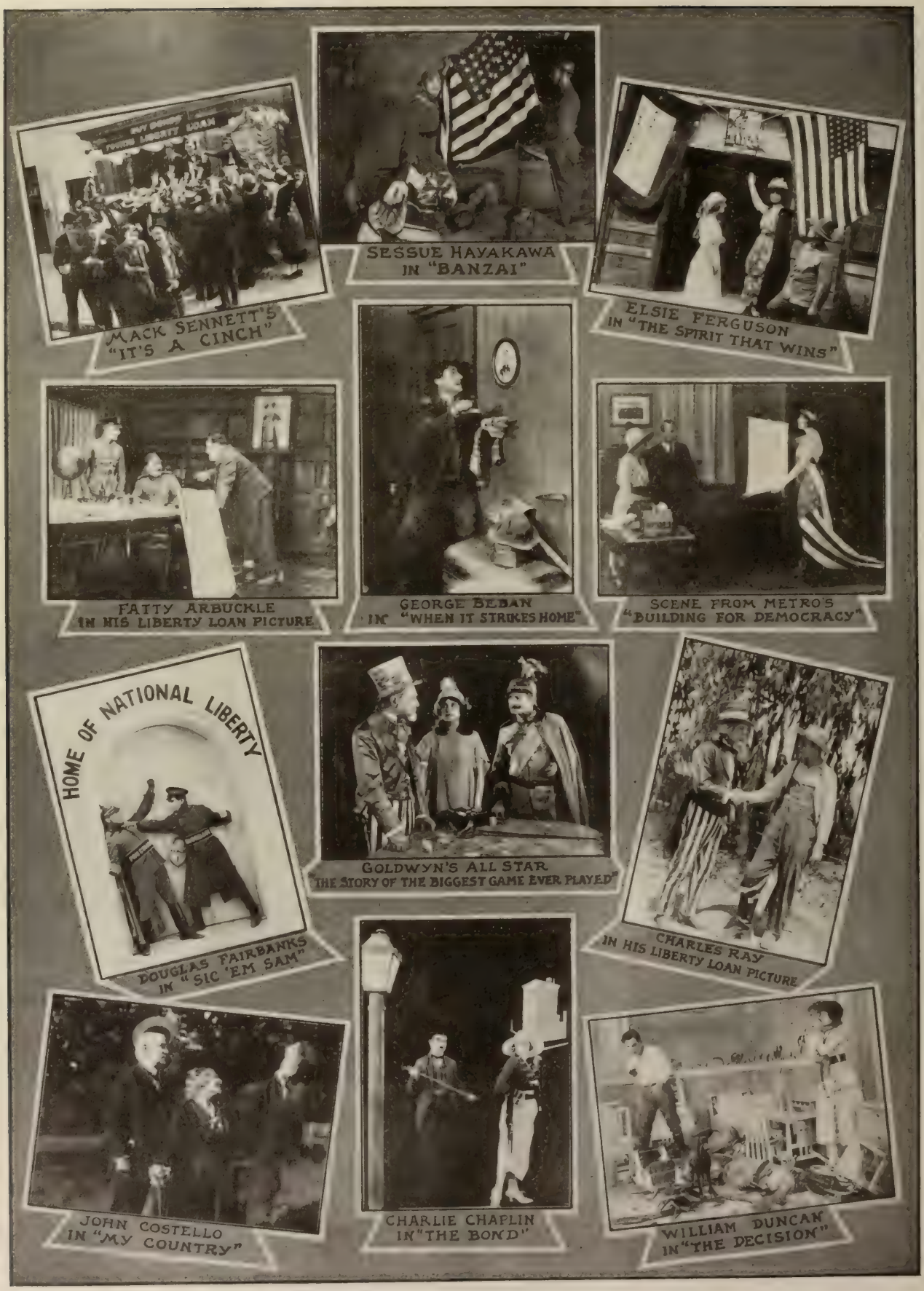
How Subjects Will be Handled.

Final instructions for the handling of these prints and the distribution arrangements have been sent to all of the exchanges concerned in the drive by the Liberty Loan Committee and Al Lichtman, in charge of the committee's distribution arrangements. Under the plan adopted by the committee at the suggestion of Walter W. Irwin, head of the Distributors' Division, each company will distribute the prints made by its own stars. Exchange managers have been instructed to see that no print lies idle, and that the time required for shipping prints to and from theatres is reduced to the minimum, in order that the greatest possible efficiency in distribution may be obtained. The committee is determined to obtain 100 per cent. distribution if possible, and exhibitors are urged to co-operate in seeing that all prints are re-shipped in the shortest possible time. The Treasury Department and Frank R. Wilson, national director of publicity for the Fourth Liberty Loan Campaign, the twelve Federal Reserve Boards and other Government agencies are lending the fullest possible co-operation to the motion picture drive.

Because of the hight quality of the Liberty Loan Specials and the electrifying and stirring patriotic appeals they carry, the Government has expressed the wish that every effort be made to obtain 100 per cent. distribution. Officials, who have seen the films, declare that they will be one of the most powerful agencies of publicity to be used in the campaign, and there is no doubt that the Motion Picture Industry has established itself more solidly than ever in the good opinion of the authorities as an essential war-time industry. This appreciation, film men declare, will be greatly enhanced at the conclusion of the motion picture drive.

Players Show Enthusiasm.

Enthusiasm and interest in the Liberty Loan Films has become highly contagious throughout the entire industry, and every branch of the industry has offered the heartiest and fullest co-operation possible in making the big drive, which, it is declared, will be one of the greatest accomplishments ever credited to the industry, the complete success desired by the Government. The list of films and stars co-operating in the making of the pictures under the auspices of the Liberty Loan Committee of the N. A. M. P. I., by no means represents the full extent of the co-operation offered the Government by the industry. Many other pictures would have been added to this list, had not the lack of time and pressing engagements prevented other stars from taking a part in the film drive. Many stars were away on location when the Government's invitations were received, and could not return in time to make pictures for the drive.

The last few days of the time allotted for the acceptance of Liberty Loan Specials was marked by a wild scramble by numerous stars to get their pictures completed in time. Many of them

Scenes from Some of the Liberty Loan Specials.

worked night and day, and still others abandoned all work upon important pictures to co-operate with the Government in the Liberty Loan Campaign. This spirit of sacrifice, enthusiasm and co-operation was to be found in every studio, and had the committee been able to extend the time limit for the receipt of pictures, there is no doubt but that many other pictures would have been available for Government use. Because of the tremendous task of making the thousands of prints required to obtain the widespread distribution desired by all parties, the committee was compelled to decline regretfully numerous offers by stars and companies to make special films for the campaign.

Government Gives Enthusiastic Approval.

Any vestige of doubt which may have been entertained as to the immensity of the part the Motion Picture Industry is to play in the Fourth Liberty Loan Campaign was dissipated on Friday with the receipt by Adolph Zukor, chairman of the committee, of a telegram expressing the Government's enthusiastic approval of the Liberty Loan films contributed by the industry. Frank R. Wilson, national director of publicity for the Fourth Liberty Loan campaign, declared in this telegram that the Liberty Loan films would be one of the greatest agencies of publicity which could possibly be used in the campaign. His telegram to Mr. Zukor is as follows:

John Flinn has just shown me a dozen of the Liberty Loan films, and I am frank to state that I am simply astounded by the cleverness of their conception and the bigness of their appeal. I am positive that they will be one of the greatest agencies of publicity and arousing patriotic enthusiasm in the forthcoming loan, and I take this opportunity of informally thanking you for the great burden of the work of putting this co-operation together for the Treasury Department.

Frank Wilson.

Government officials at Washington have been so delighted with the co-operation extended by the motion picture industry that plans are now being completed which will make use of every resource at the command of the Government and the industry to obtain the 100 per cent. distribution which the high quality of the films demand. All previous efforts made by the industry to co-operate with the Government in its Liberty Loan campaigns will be eclipsed by the showing which will be established during the period of the Fourth Liberty Loan campaign. Government representatives and film men who have seen the Liberty Loan films unite in declaring that the motion picture campaign will exceed even the highest expectations of those who have been promoting the campaign.

LOUIS OSTLAND DEAD.

Louis Ostland, camera man of World Pictures, died last Monday as a result of an operation for appendicitis. Mr Ostland in point of service was one of the oldest camera men connected with the World Corporation. For the past six months he has been working in conjunction with Dell Henderson in making the Blackwell-Greely pictures. His last work was "The Road to France." Before he had completed the picture he was taken ill.

PAUL BRUNET DISCUSSES ESSENTIALITY

Vice-President of Pathe Exchange Says Picture Industry Is Essential Because It Can Help Win the War

PRESIDENT WILSON having declared the motion picture business to be an "essential industry," it is fitting that executives of the industry should give some thought to the part which we are destined to play in the great world war drama.

The word "essential" should be taken in its most literal sense by all persons engaged in the manufacture and distribution of motion pictures. This industry has been placed on the "essential" list simply and solely because it can assist in the great work of winning the war. It would ill become any employe to assume a license because his vocation has been declared essential; on the other hand, he should bend his every effort toward the "will to win the war" and not regard his employment as he did in pre-war days, merely as ordinary work, but as an integral and necessary part of the war-winning activities of the Allies. Any man or woman who takes advantage of the "essential" ruling and endeavors thus to escape his or her just obligation toward winning the war is just as much a slacker as he who deliberately evades military service.

The instructions we have given to all employes are to the effect that we must keep the slogan "Win the War" ever present in our minds. The House of Pathe in every Allied country is doing the same kind of work as we are doing here in America. Years before a state of war was declared to exist between the United States and Germany, Pathe was distributing Allied progaganda films in this country, and thus combating the insidious pro-German propaganda films then being widely distributed and financed under the auspices of the Imperial German Government. At that time it was impossible for America, as a neutral, to prevent pro-German films from being circulated, but Pathe's distribution of pro-Ally films did much to counteract the evil influence of the German propaganda.

Immediately upon the declaration of war between the United States and Germany, Charles Pathe offered to turn over the entire Paris plant to the U. S. Government, free of all charge, an offer which was gratefully accepted.

In Great Britain our English organization is co-operating most loyally with the British Government and lending all possible assistance in the way of circulating British and American propaganda films, furnishing pictures for the cantonments in both England and France, in fact, in all of the Allied countries.

Pathe's establishments in France, Italy, Spain, Australia, South America, China, and elsewhere scattered throughout the globe, have all received similar instructions from Mr. Pathe personally.

Every Pathe employe is 100 per cent. pro-Ally—that is a sine qua non of his continued employment under the famous Rooster banner—and the manner in which our branches, managers and salesmen have tackled the U. S. Government's weekly "Official War Review" is proof positive of their sincere loyalty. Although this single reel war special has been released for only seven weeks to date, more than half the motion picture theatres of America have already contracted for its weekly appearance on their screens—including over 3,000 days on the U. B. O. and Orpheum vaudeville circuits. Through the good offices of J. J. Murdock of the U. B. O., every vaudeville theatre from the Atlantic to the Pacific and from Canada to Mexico will shortly be featuring Uncle Sam's "Official War Review" every week.

In addition to this, Pathe is distributing a great variety of Official Government pictures for our French and British Allies, the two latest series of which are "Britain's Bulkwarks" and "The Far Flung Battle Line," each consisting of twelve weekly one-reel war specials showing military and naval activities in every clime.

Motion pictures are destined to play an enormous part, not only in winning the war, but also in the post-bellum period—they will do more than any other single agency toward linking together into one cohesive whole the nations now allied in the cause of democracy. Regardless of what tongue he may speak, every intelligent man can interpret motion pictures—the power of the eye is greater by far than the power of the pen or of the press, and the old saying that "the pen is mightier than the sword" must now give way to a new rendering—"Mighty is the power of the pen and the sword, but the screen is mightier than both!"

This industry is cheerfully giving up many of its best men to the various domestic film propaganda movements engineered by the Division of Films of the Committee on Public Information. Many of these men are making great personal sacrifices, both as regards remuneration for their services and in the breaking of family ties and home life—unhesitatingly volunteering for work in America of agreeing to visit Allied and neutral countries with a view to assisting in making the world safe for democracy. Pathe Exchange, Inc., has lent several of its home office executives to the great cause, men who are now located in England and Italy and France, and Pathe will willingly release other men whose services would be useful to Uncle Sam at this crisis if called upon.

There can be no question as to the essentialness of this industry. We are essential to the winning of the war. President Wilson has decreed it. The writer has supreme confidence that the Nation's Chief Executive will never have any reason to regret his decision. This industry stands as one man behind the President in undivided loyalty to the great task which confronts us.

PAUL BRUNET.

Caruso In "My Cousin" Oct. 20.

In deference to the insistent demand of exhibitors, reflecting the keen interest of their patrons in the forthcoming appearance of Enrico Caruso in Artcraft pictures, the Famous Players-Lasky Corporation announces the release of "My Cousin," the operatic star's first photoplay production, October 20.

EXPOSITION TO SHOW WAR ACTIVITIES

Government Departments Will Join Motion Picture Interests at Madison Square Garden—Will Arouse Great Public Interest

INDICATIONS are that the Motion Picture Exposition scheduled to be held at Madison Square Garden from October 5 to 13, will be the most unique that the trade has ever given. Owing to the great part the trade is playing in the work of winning the war many of the exhibits will be along the lines of war activities. In keeping with this idea the United States Fuel Administration has taken one of the largest spaces in the Garden and is planning one of the biggest exhibits in the whole show. Besides making it impressive as to its size they also expect to make it one of the most interesting and instructive of all the highly interesting exhibits that have already been promised.

P. B. Noyes, head of the conservation division of the Fuel Administration stated when he arranged for this space that he was most enthusiastic about this War Service Exposition of the Motion Picture Industry. He said, "This exposition has the hearty approval and endorsement of the Fuel Administration. We believe in it all the way through and are only too glad to be afforded the opportunity to take space and to stage an exhibit. Coming as it does early in October there will be no necessity for heat of any kind and nearly all of those taking exhibits are located in or around New York so there will be no heavy demands on the railroads for transportation. This exposition fits in very well with our plans for starting a big educational campaign among the people for fuel conservation and I know of no better place to start it than at this motion picture exposition in the heart of New York City."

Joseph Johnson, publicity director for the Red Cross, is another who is enthusiastic about this exposition. When it was called to his attention by Frederick H. Elliot, executive secretary of the National Association of the Motion Picture Industry and general manager of the Exposition Company, he expressed himself as being heartily in favor of it and agreed right on the spot to take space. He immediately addressed a letter to his assistants in New York to select the space for the Red Cross Exhibit and gave them instructions as to the character and scope this exhibit was to take. As soon as these details have been completed they will be announced.

While in Washington Mr. Elliott visited the officers of the Food Administrations and received assurances from high officials of that department of the Government that they would be represented at the show. As soon as they can decide upon the form their exhibit is to take definite arrangements will be made to select a space of sufficient size to make the proper display.

Although it cannot be announced officially at this time it is very probable that this exposition will contain the largest exhibit of war relics taken from the battlefields of France that have ever been gathered together in New York. These relics were collected by the Allied Governments and have been loaned to the Liberty Loan Committee for use in the coming drive. In all there are about twenty-seven carloads of these relics and conferences that are to be held between Mr. Elliot and Frank R. Wilson, publicity director for the Liberty Loan Committee, will determine just how many of them will be placed on view at the Garden during the Exposition.

It is expected during the course of the next week that other important administrative departments of the Government who have expressed a desire to have space at this exposition will complete their final arrangements. These include the Aircraft Board, the Army, the Navy, the department of Agriculture, the Y. M. C. A. and the Allied war charities organizations and the War Savings Stamps Committee. Preliminary discussions have already been held with representatives of the department of Agriculture and definite assurances have been received that they will be represented among the Government space holders.

One of the most gratifying facts about this whole exposition is the manner in which the supply and equipment people are taking space. These include the Nicholas Power Company, The Precision Machine Company, The National Lamp Works, The National Carbon Company, The Westinghouse Lamp Company, The Cooper Hewitt Light Company, The National Carbon Company, The Edison Lamp Works of the General Electric Company, The United Theatre Equipment Company and J. H. Hallberg. Many inquiries have been received from other companies in the supply and equipment field and it is expected that they will sign contracts for space in the immediate future.

Madison Square Garden will be elaborately decorated for this exposition. The color scheme will naturally be red, white and blue, as this is a war service exposition and the whole decorative plan will be worked out to impress this fact on the general public. Plans and sketches are now being drawn and it can be safely said that when the doors are thrown open to the public on Saturday night, October 5, that the motion picture industry will be proud of the work that has been done.

The floor plan of the Madison Square Garden is now on file in the offices in the Times buildings and space holders are urged to come in and select their spaces at the earliest opportunity. Owing to the rapid manner in which space is being disposed of, over half of the entire main floor of the garden has been sold, the desirable locations are being rapidly selected.

Owing to the difference in the shape of the Garden and the Palace there is both a difference in the arrangement and the size of the locations. It is therefore necessary for those who had contracted for space for the exposition which was to be held in the Palace to select other locations in the Garden. While an attempt has been made to keep the locations the same size as those in the Palace, physical difficulties, which could not be overcome, prevented this from being done. There is therefore a slight difference in the number of square feet in the locations in the Garden from those in the Palace, and space holders are urged for this reason to make their selection early, in order that all of the desirable spaces may not be snapped up by those outside the industry. From present indications there will be eight or ten concerns entirely outside of the motion picture industry who will have space at this exposition.

As soon as it is generally known that the war service exposition of the motion picture industry was an assured fact, inquiries from these concerns began to come in, and solicitors are out now rounding up the contracts. These concerns realize the importance of this exposition as an attraction to the general public and are taking space for that reason.

Mary Anderson Joins Fred Stone's Company

MARY ANDERSON, or "Sunshine" Mary Anderson, as she is more generally known, will make her appearance in a new picture for the first time since the expiration of her contract with Vitagraph, as leading lady in Fred Stone's second Artcraft picture, "Johnny Get Your Gun." This does not mean that "Sunshine" Mary has been idle. As soon as she was through at Vitagraph, she went back east for a short visit. Upon returning to the west coast she was engaged by Harry Garson to play an important part in "The Hushed Hour," and immediately after this she went to the Universal studios for work in a special feature.

When Donald Crisp was getting ready to make "Johnny Get Your Gun," she was selected as the most perfect type to play opposite Fred Stone in that picture. "Sunshine" Mary has been a member of the western colony of film players since June, 1915, when she was transferred from the eastern studios of the Vitagraph to the west coast plant at the request of Rollin S. Sturgeon, who was at that time managing director of the Vitagraph forces in California.

Mr. Sturgeon went to New York in search of a leading lady, and was impressed with Miss Anderson's personality and ability after seeing her at work in the Vitagraph studio at Flatbush, and he arranged for her transfer.

Motion Picture Men Go to Washington

A LARGE delegation of motion picture men, headed by William A. Brady, president of the National Association of the Motion Picture Industry, and including nearly all the important producers and exchange men, with a sprinkling of exhibitors, left New York Monday evening, September 16, to appear before the Senate Finance Committee in Washington on the following Tuesday morning. There was a preliminary meeting at the Shoreham hotel in Washington Tuesday morning. It is said that the motion picture men have a very convincing argument as to the proper method of levying the tax on rentals which is to take the place of the old footage tax.

Trade Showing for "Ruling Passions."

The Schomer Photoplay Producing Company announces that there will be a trade showing of its first production, "Ruling Passions," on the New York Theatre Roof on Thursday, September 26, at 2 o'clock in the afternoon. Exhibitors generally are requested to attend.

HOW THE INDUSTRY CAN SAVE FUEL

Recommendations for the Conservation of Material and Electric Energy in the Theatres and Particularly in the Exhibition and Manufacture of Motion Pictures

By J. H. Hallberg

THE war demands economy on the part of every person and organization in the United States. Many changes can be made in the operating conditions of industries of all kinds, which will conserve an enormous amount of material useful in the conduct of the war.

It is the patriotic duty of everyone to take advantage of suggestions which are offered tending towards conservation. Economies effected now on account of the war will be of great value later on after the war has come to a close. The savings practiced during the war will bring about an unprecedented economic condition to the advantage of every person in the United States. Therefore, when the world's markets are again thrown open to all nations, the United States will be in prime condition to maintain its present powerful position, notwithstanding the strong competition expected to exist at that time.

The following recommendations are respectfully submitted for the careful consideration of and application by producers and exhibitors of motion pictures and stereopticon slides, and it is believed that the allowances made the various operating conditions are more than liberal and that many exhibitors can practice further economy by working on a considerably lower basis of current demand which will still render satisfactory performance.

For convenience, the various types of theatres and exhibitions have been put in classified sub-divisions so that any one interested can immediately find the recommendations for any particular class of performance.

Class "A".—Theatres seating 600 or more persons devoted to the exhibition of motion pictures and the rendering of a musical program, together with a lighting effect display which forms a part of the performance separate from the exhibition of motion pictures.

Class "B."—Theatres similar to Class "A" with the exception that the performance does not include the separate rendering of a musical and electrical effect display program, merely including the exhibition of motion pictures with musical accompaniment.

Class "C."—All regular motion picture theatres seating less than 600 persons, devoted exclusively to the exhibition of motion pictures with musical accompaniment.

Class "D."—All exhibitions of motion pictures and stereopticon slides not included in the foregoing classifications, such as in Y. M. C. A.'s, churches, schools, lodges, commercial institutions, and for general educational, home and traveling exhibitions.

Class "E."—Theatres seating 600 or more persons devoted to vaudeville performances in conjunction with the exhibition of motion pictures.

Class "F."—Legitimate theatres for opera, drama and comedy, with occasional exhibition of motion pictures.

Class "G."—Lecturers exhibiting motion picture and stereopticon slides necessary for the proper illustration of the lecture.

J. H. Hallberg.

Recommendations for Class "A."

Safety Exterior Entrance Lighting.—300 watts for each entrance.

Exit Lighting.—Not to exceed the smallest number and size of lamps demanded by local authorities for the safety of the public.

Lobby Lighting.—Not to exceed one watt per square foot of floor surface, measuring from the front entrance doors to the auditorium entrance.

Safety Interior Theatre Auditorium Lighting.—Not to exceed the smallest number and size of lamps demanded by local authorities for the safety of the patrons.

The above refers only to the lamps necessary during the exhibition of motion pictures.

Auditorium Decorative Lighting.—It is recommended that all decorative lighting during the exhibition of motion pictures be limited to that required under the foregoing paragraph covering safety interior auditorium lighting.

Scenic and Effect Lighting.—Where part of the performance consists of the rendering of a musical program in conjunction with special display of electric lighting effects, it is recommended that the manager limit the number of lamps, and the candle power of such lamps, to the lowest amount consistent with a reasonably satisfactory delivery of the performance, and that Tungsten highest efficiency lamps be used in all instances and wherever possible in spot-lights and other stage lamps.

General Auditorium Lighting.—For purposes of illuminating the auditorium and balconies during intermission, or while the theatre is being emptied and filled, it is recommended that the total lighting during such periods shall not exceed six-tenths of one watt per square foot of floor surface, and should be as much less as consistent with the safety of the patrons.

General Lighting of Rest Rooms, Offices and Work Rooms.—The illumination required for these purposes should be limited to that absolutely required, and decorative lighting should be eliminated, but the present fixtures may serve the purpose by reducing the number and the candle power of lamps now used.

Motion Picture Projection.

Screen.—In order to effect the greatest current saving, it is recommended that metallic coated screens be used in place of the ordinary muslin screen or painted wall.

The size of the picture should be as small as consistent with the seating arrangement and architectural construction of the theatre, but in no case should the picture be larger than 22 feet wide.

The smaller the picture, the greater brilliancy and the sharper the definition, and as a general rule the performance is more pleasing and more readily absorbed by the eye. Therefore, it is essential to use the smallest size picture practical under any given conditions.

Current Consumption.—It is recommended that not more than 6 k.w. of current be permitted for the operation of each moving picture arc for all distances above 125 feet.

For distances from 75 to 125 feet, the maximum current consumption for each projector should not exceed 5 k. w.

For distances from 40 to 75 feet, the current consumption should not exceed 4 k. w.

For the projection of lantern slides and scenic effects by means of projection apparatus from the moving picture operating room, the installation to be limited to a maximum of two arcs, each consuming not to exceed 3 k. w.

Carbons.—It is important that the correct size, style and quality carbons be used for all projection lamps so as to insure maximum efficiency with minimum current consumption.

The following sizes are recommended for the upper carbon:

25 to 35 amperes.... 5/8-in. diam. cored
40 to 65 amperes.... 3/4-in. diam. cored
70 to 90 amperes.... 7/8-in. diam. cored

For the lower electrode, use the carbon of the style and size recommended by the carbon manufacturer for the above mentioned sizes of carbon.

The foregoing carbon specifications apply where direct current is used for the arc.

Recommendations for Class "B."

For this class of theatres, the same rules apply as for Class "A," but no current should be used for scenic and effect lighting.

Recommendations for Class "C."

Theatres in this class may operate the following electric lamps, same as scheduled for class "A":

Safety exterior entrance lighting, exit lighting, lobby lighting, safety exterior auditorium lighting, general auditorium lighting, general lighting of rest rooms, offices and work rooms; except in the matter of current consumption for motion picture projection, the following recommendations are suggested:

For distances above 125 feet, maximum current consumption recommended for the operation of each moving picture arc, 4 k. w.; for distances from 60 to 125 feet, 3 k. w.

For distances below 60 feet, with d. c. at the arc maximum current consumption 2½ k. w.; with A. C. at the arc 2 k. w.

It is, however, recommended that, where the picture is not larger than 12 feet wide

[illegible] the distance does not exceed 70 [illegible] using the metallic coated screen, the Tungsten gas filled incandescent projector lamp may be used, with a maximum current consumption of 1,000 watts for each projecting machine.

Recommendations for Class "D."

Exhibitions under this heading are generally conducted in educational institutions [illegible] and in public halls where performances are given by traveling exhibitors. Exceptions existing local laws generally govern the entrance, exit and general illumination for this class of performance.

It is recommended that, except in special cases the maximum allowable current for projection be limited to 1,000 watts for each projector when installed in Y. M. C. [illegible] school and lodge rooms, and also, in commercial institutions where exhibitions are given for the entertainment of [illegible] and employes.

All other smaller performances should be limited to a maximum current consumption of 600 watts for moving picture projection and to about 500 watts for stereopticon projection.

Recommendations for Class "E."

Under this heading is included the large vaudeville theatre which exhibits motion pictures as a part of the performance.

The same rules which apply to the Class "A" theatre hold good, with the exception that additional spot lights and stage lamps may be necessary for certain acts, but it is recommended that each such lamp unit be limited to a maximum current consumption of 1,000 watts, using the Tungsten gas filled lamp, except in special cases, where the arc lamp must be used for spot or flood light service, but not to consume more than 3½ k. w. for each arc lamp, and the number of spot light units to be limited to the least number consistent with a reasonably satisfactory presentation of the performance.

Recommendations for Class "F."

Under this heading is included the legitimate theatre, which will be subjected to the same rules recommended for Class "E."

Recommendations for Class "G."

This class is intended to cover the performances given by lecturers of national and international fame (but should not be construed as referring to ordinary traveling lecturers who will come under Class "D").

For this class of service, the regulation entrance, exit and general lighting for public halls and buildings is in effect, and for the projection of motion pictures a maximum of 4 k. w. is recommended for each projector, and for each stereopticon a maximum of 3 k. w. is sufficient.

For this class of service, however, the Tungsten gas filled incandescent projector lamp can be used with a maximum current consumption of 1 k. w. for each projector where the distance is under 75 feet and for stereopticon projection the incandescent lamp is recommended with a current consumption of not to exceed 600 watts.

Motion Picture Studio and Laboratory Recommendations.

When motion pictures are taken, artificial illumination is generally necessary. Several forms of illuminating units are used, consisting of Cooper-Hewitt tubular lamps, open arc lamps, and high efficiency day light Tungsten lamps. All of these units possess different characteristics, and for good effects are generally used combined together for the illumination of each stage setting. There is considerable difference of opinion as to the value of these different forms of illuminants, but the possibility of saving in current is great. Studio managers will do well to consult competent authority on the most economical and still satisfactory method for studio illumination. Besides a saving can be effected by turning out all lamps used for photographic purposes excepting during the few minutes when the camera is in action.

In the studio, as well as in the film printing plants, and in the showrooms of the various manufacturers and distributors of films, moving picture projectors are used. Many of these are still operating with powerful arc lights consuming from 3½ to [illegible] k. w.

It is recommended that the current consumption for all projectors for this class of service be limited to 1,000 watts, which calls for the use of the high efficiency Tungsten projector lamp, which has been found entirely satisfactory for this purpose.

It is also recommended that in all exhibition rooms of producers, distributors and film exchanges, and film exhibition rooms of all kinds, the size of the picture be limited as much as possible (6 ft. wide is recommended) and that a metallic coated screen be used, so as to secure maximum efficiency. This will permit the use of lamps from 400 to 700 watts instead of 1,000 watts.

General Recommendations.

(1) Turn out every lamp when not required.

(2) Do not use tinted or colored or special incandescent lamps, except for stage effects. Keep all lamps, reflectors and shades clean, and repaint reflection surfaces whenever necessary.

(3) Use the smallest number and wattage lamps which will answer the purpose, irrespective of what has been used heretofore.

(4) Keep all projection lenses clean and in proper adjustment.

(5) Be sure to set the carbons so that the crater will be fully exposed and feed the arc frequently, so as to maintain proper crater formation and high illuminating efficiency.

(6) Do not let your arc flame, which follows the use of a higher arc voltage than necessary. Energy is wasted when the arc is so long that it flames excessively.

(7) While a liberal allowance has been made in the maximum current consumption permitted, it is possible to give proper performances with about one-half of the energy above specified for each electric arc, by using motor generators or suitable converters for the current instead of the wasteful and hot rheostat.

(8) Rheostats waste electricity and fuel; therefore, they are expensive to operate and detrimental, and should not be used unless absolutely necessary.

(9) If two projectors are installed in one operating room, it is recommended that only one arc be burned at a time, but if it is absolutely necessary for the continuous exhibition of a picture to start the second machine before the first one is stopped, the second arc should not be turned on more than two minutes before the operating arc is extinguished.

(10) The highest efficiency incandescent lamps, the best quality projection and condensing lenses, the highest quality metallic coated screens, and the use of current economizing devices in place of rheostats for both the projector arc and for the projector incandescent lamps, are recommended as effective means towards conservation.

(11) In order to reduce the cost of investment for current economizing apparatus for projector arcs, it is recommended that the electric lighting companies modify their rules to the extent that, where now current of a certain ampere strength is delivered for a rheostat from one side of the three wire system, the same number of amperes will be delivered from one side to the three-wire system if a motor generator or other transforming device is installed.

(12) It is recommended that the electric light companies do not insist upon the use of starting devices for moving picture motor generators operating on A. C., because such motor generators are started only once or twice a day at the most, and when the load is light on the line. However, where starters are absolutely necessary for the motor itself or for the protection of the lighting company's system, the company will not insist upon, or enforce the use of starters with no volt release where other simpler and less expensive starting devices for the limiting of the current rush can be secured.

"A dollar saved reduces taxes and is a dollar towards the payment on your Fourth Liberty Bond."

This is your opportunity to render patriotic service to your country!

DO IT NOW!

District Attorney Swann Following Film Thieves

AN impromptu conference was held between the members of the "Distributors" Division of the National Association of the Motion Picture Industry and District Attorney Swann Monday afternoon, September 9, relative to the prevalence of film thefts within the motion picture industry.

The District Attorney's office, under the immediate direction of Assistant District Attorney Tally, has been extremely active during the last two or three weeks in apprehending the ringleaders in the gang of film thieves who have been operating with great success for the past two or three years. These men, who have been arrested and indicted, have confessed, and have turned over to the Assistant District Attorney much valuable information as to the methods used by the gang in their nefarious practice. As a result of this, it is hoped that much progress will be made in stamping out these film thefts.

District Attorney Swann spoke to the representatives of the industry and called attention to the evidently lax conditions within the offices of the various companies which made thievery possible on account of the ease with which it could be accomplished. He stated that in every case where they had obtained a confession, the criminal had said the reason he became a film thief was because it was so easy, and no attempt was ever made to prosecute the offenders. The District Attorney also had information pending to show that the gang of film thieves was perfectly organized, and that they guaranteed to deliver any film from any office for which they could get an order.

He stated further that all the facilities of the District Attorney's office were at the disposal of the motion picture industry in stamping out this great evil and that they were ready and willing to cooperate in every way, shape and manner.

Among those present at the conference were Messrs. McBride, Hess, Pitman, Ineranty, Atkinson, Schaefer, Goldstein, Johnson, Bickerton, Eltonhead, and Executive Secretary Elliott of the National Association.

Douglas Fairbanks Preparing "Arizona"

What is considered the most important announcement of months from the Douglas Fairbanks studio is the statement that arrangements have been completed with Augustus Thomas to picturize his famous stage success, "Arizona," for Artcraft release. Augustus Thomas personally filmed this same play four years ago, but realizing the remarkable technical and photographic advancement during that time, selected Fairbanks to produce a new screen version of "Arizona."

The Motion Picture Exhibitor

Canadian Exhibitors Battle Against Combination

ACCORDING to Secretary Thomas Scott of the Moving Picture Exhibitors' Protective Association of Ontario, Inc., headquarters at Toronto, a number of local exhibitors have been "fish," and have been "playing into each others' hands" for a long time without realizing it. Mr. Scott recently cited a number of cases, which he investigated personally, in which, he claims, that one exhibitor has been played against the other by exchange representatives in order to pry larger rentals out of them. He declares that some exhibitors have been trying to outbid a competitor for a certain picture or serial when the rival has not been considering the release in question at all.

Some of the members of the association have discovered how they have been handled by comparing notes at association meetings and elsewhere. He is encouraging the local members of the association to report to him any stories regarding high offers for pictures from other exhibitors with a view to ascertaining if such bids were authentic.

Secretary Scott also declares that all Toronto exchanges recently refused to rent pictures to an exhibitor when the latter had a dispute with one of the distributing companies. The exhibitor in question found it impossible, it is declared, to pay the price asked for a feature and asked for a reduction. A dispute followed and the house was dark four days because other Toronto exchanges would not supply him with pictures, before he reported the matter to the Ontario association. Officers of the association investigated the matter and found indications of an agreement among the exchanges to cover such a case, it is declared.

Secretary Scott declares that various members of the Ontario association had been counting upon the "independent exchanges" of Toronto for service instead of patronizing exchange companies which have been acquiring theatres in different parts of Canada. A meeting of the executive was held on Monday morning, September 9, however, to consider securing the control in Ontario at least of a number of releases so that the association, or an organized company, would be in a position to accept program bookings.

In addition to making an attempt to secure redress in the matter of the straight fifteen cents per reel per day tax imposed by the Canadian Government, the Ontario association has also taken steps to have the Ontario Government regulate the number of moving picture theatre licenses in various centres. The association has asked the Government not to issue any more new licenses for moving picture theatres in Toronto except in cases where the Ontario association feels that there is an opening for a new theatre. A definite request, in this direction was made to Hon. Mr. McGarry, the Provincial Treasurer, in view of the possibility of the erection of several more moving picture theatres in Toronto, according to an announcement by Mr. Scott.

War-Taxed Exhibitors Cite "The Last Straw"

THOMAS SCOTT, secretary of the Motion Picture Exhibitors' Protective Association of Ontario, Inc., has issued the following official communique regarding the fifteen-cent per day reel tax which the Canadian Government is now collecting from all exhibitors in the Dominion. The statement reads as follows:

> "The fifteen-cent reel tax which the moving picture exhibitors have been called upon to pay is the greatest injustice of all taxations because it is not equitably proportioned, and it is causing bitter feeling throughout Ontario. The attention of the Government has been called to this matter several times but, up to the present, nothing has been done to equalize the unfair burden. Every exhibitor in Canada realizes the seriousness of this great war and feels his high sense of duty toward the Empire while the moving picture industry has never been lacking in patriotism or loyalty toward the Government. The men of the business are ever ready to accept their full share of the burden.
>
> "They have given their screens free of charge time and time again for war purposes, but this reel tax has meant the last straw to a number of exhibitors. In the aggregate, this tax alone amounts to $300 per year to each exhibitor, with the result that over thirty theatres in small towns already have had to close three or four days of each week. Many others are considering the same move in order to make the two ends meet.
>
> "I believe that every member of Parliament is conversant, by this time, with the unfairness of this tax. Several have admitted that it is a grave injustice and that the situation could easily be remedied by the adoption of a sliding scale. Money invested in the moving picture business in Canada runs into the millions and should be protected as in the case of any other business. This is a very serious question and should receive full consideration on the part of every member of Parliament before many investors face absolute ruin."

Protests regarding the reel tax have been received by the Ontario association from a number of out-of-town exhibitors and the officers are aiming to secure an adjustment of the levy so that it will be fair to all.

Easy Stunt in Motor Advertising.

Paul Noble, the new publicity man for the Columbia, Portland, Ore., used his flivver to advertise Charlie Ray in "A Nine O'Clock Town," the attraction then at that house. He built a big grandfather's clock on the platform back of the seat, had the dial showing 9 o'clock and a head of Ray at the hour. The whole thing was attractively painted, and when not running about town it stood before the theatre. The Globe has dressed its ushers and ticket girl in the new Liberty Bell "Girluform" and they look quite natty. Carl Marquard, late with the Liberty, is the new manager of the Globe.

Playing "Uncle Tom" Like a Road Show

A NOVEL stunt in moving picture advertising was introduced by the Alhambra Amusement Company of Utica, N. Y., during the screening of "Uncle Tom's Cabin," featuring Marguerite Clark. Manager Hathaway, who has charge of the publicity stunts for the Alhambra and De Luxe theatres, both of which are controlled by the Alhambra Amusement Company, thought that it would be a good idea to introduce something new to attract the attention of the Utica public to the film masterpiece depicting Harriet Beecher Stowe's time-honored story.

The parade—for that was what it was, and as big and prepossessing a one as ever boomed a road show of the dramatic story of the old darky's suffering—made its way through the main streets of the city, and was highly commended and appreciated by the Utica public. A pony cart appeared in the parade with two of the main characters perched on its high seat. This was little Eva and the irresistible Topsy. The attraction of the parade was helped along greatly by the service of a local fife and drum corps and the theatre orchestra as a jazz band.

On the last float of the parade rode a bevy of characters. Lawyer Marks, George Harris, Cassy, Eliza, Aunt Orphelia and St. Clair, who are an indispensable part of the film drama, were represented. And was Uncle Tom forgotten? Not so you could notice it! Seated on a bale of cotton on one of the floats, singing plantation melodies, was the much abused darky character and his wife, Emiline.

Banners carried by small boys were scattered throughout the parade to advertise the purpose of the fine demonstration. A local quartet of youthful colored songsters were hired for the occasion and accompanied Uncle Tom and Emiline on their float.

TOM NORTH'S HUNDREDTH MAN

Crack Sales Manager Tells His Staff That the Good Man Is the One Who Gets the Signatures

NO matter who gets the loving cup that typifies the high water mark in the Tom North Loving Cup Contest in the Western division of the Pathe Exchange, all the branch managers are getting real lessons in selling, and in his latest ginger-letter the sales expert hits the nail not only on the head, but squarely between the eyes when he says that the only real salesman is the one who can get authographs on the dotted lines. All the theories of the psychology of salesmanship, all the ideas that can be had from the trade journals on selling narrow down to the one supreme test—the name on the ..... There are a lot of crack salesmen who can do everything to an exhibitor but sell him, and selling is what a salesman exists for. In his latest letter he writes:

It's when you get all through, have used all your arguments, shed forth all your personality, nursed your case along with all your skill and care, and come at last to the clincher, and lay your paper before him and hand him your fountain pen and say, "Sign here." There's the rub.

Will he sign? After all the nibbling will your fish bite? Are you going away with that contract in your pocket and glee in your heart, or with a sinking sense of defeat?

Many start; few finish.

You may know the rules of salesmanship and the arts of approach and the psychology of persuasion, **but do you get what you go after?**

This supreme moment of inducing your man to "Sign here" calls for your finest technique, it is the test of your ability; it is the nicely balanced issue that determines whether you are a success or a not-quite.

It not only calls for all your forces, but for an exquisite balance of them. For you must be convincing, but not too convincing, pleasant but not too pleasant, indifferent but not too much so, and insistent but just exactly insistent enough.

It's a great game. In billiards the variation of your cue by a hair's breadth may cause you to miss. In golf you must bring to your stroke the finest gradation. In target practice you must have perfect accuracy if you would hit the bull's eye. But getting a man to "Sign here" calls for an even more careful mental balance, for the most delicate play of the feelings, for all your shrewdness, your nerve and your self-control.

Anybody can lead a horse to the trough; who can make him drink?

Many girls are experts in love-making; who can get him to pop the question?

It's easy enough to make the drunkard see the evils of drink—he is the tenderest-hearted of men—but who can cause him to stop drinking?

We can all argue and plead and talk and all that. What is wanted is one who can bring a decision.

This is the hundredth man, the man who can get his victim to "Sign here." It is he who is mysteriously promoted over his fellow salesman, it is he who forges ahead in business competition, it is he who rises to the top.

The prizes of this earth go to the fellow who can make people do things, and particularly things they don't want to do.

So if you've been wondering what's the matter with you, perhaps we've found it. You quit. You don't bring home the goods. You do everything except succeed. You are an expert bundle wrapper, but you can't tie a knot that will hold.

For it's a cold and cruel world, and it's not much interested in the story of your efforts, nor in your education and eloquence, if you can't get your man to "Sign here."

That's what Dr. Frank Crane says, and it is what I say.

How are you coming in the Tom North Trophy Contest? How much larger were your collections week ending August tenth over week ending August third? Please advise.

Lots of good luck. Keep up the "Pep"! Hurrah for each and every office and the Western Division.

Yours very sincerely,
PATHE EXCHANGE, INC.
Tom North, Western District Manager.

P. S.—How are your bookings on "Hands Up!"? Are you beating "House of Hate"? How are you smashing them with "Fourth of July in France"? I am expecting each and every branch in the Western Division to equal or exceed Child's performance in San Francisco. Are you? You bet you are. T. N.

Next week we hope to be able to give the results of the first period of the contest. Mr. North has been called back to New York and bigger things, but his heart always will be in the northwest even if it did go dry before the rest of the country, and the cup will be competed for until it is permanently won through having stayed in the same office for three consecutive periods. One point is certain. The biggest month in the history of the Pathe Exchange; the famous Brunet week will be eclipsed. A new mark will be set, largely through the use of letters and advice plus the added interest that comes from a contest, no matter how small, and that loving cup is by no means to be classed as small from its intrinsic value, and it stands for much more than the three-figure sum it would realize as bullion.

Memphis Censor Chairman Remains.

John M. Dean, chairman of the Memphis board of censors, is to continue in that office, for Mayor Frank Monteverde has declined to accept his resignation. Mr. Dean is a business man with broad minded views, who endeavors to eliminate preconceived notions of his own in his relations with moving pictures. He follows the reports of the National Board of Review largely in his work, being a member of the advisory committee of the Board.

Rosenquest Joins Army.

H. E. Rosenquest, for several years an employe of General Film Company in the headquarters auditing department in New York, has resigned to enter the army, having been accepted for service in the artillery. He goes to Camp Gordon, Atlanta, Ga., to enter a replacement group for intensive training with the prospect of qualifying for a commission. He has had four years of experience in the coast artillery.

Several months ago at his first examination Rosenquest was rejected for a physical infirmity resulting from an accident he had while engaged in military service on the Mexican border. Learning that this trouble could be corrected by an operation, he spent three weeks in a hospital undergoing treatment. After a period of rest, during which he recovered his strength, he was accepted for service and assigned to Camp Gordon.

Rich Manages Cincinnati Famous Exchange

G. G. Rich has just been appointed to the position of branch manager of the Cincinanti Exchange of the Famous Players-Lasky Corporation. Mr. Rich has worked his way, as so many of the employees of the Famous Players-Lasky Corporation have, from the very bottom up through the various stages to his present high position, it being the policy of the organization to reward ability by promotion wherever and as rapidly as it is justified.

On the occasion of his assuming the duties of his new position Mr. Rich was presented with a handsome desk sent by the employees of the exchange. Mr Rich started his career with the Famous Players-Lasky Corporation in January, 1916, when he entered the employ of the Pittsburgh exchange.

Frances Marion To Do War Work

Frances Marion, one of the most brilliant and successful writers for the screen, who recently resigned from the West Coast scenario staff of the Famous Players-Lasky Corporation to engage in war work, has just received notification of her appointment to an important post abroad in connection with the motion picture activities of the Committee on Public Information. Announcement of the appointment was made by Chairman George Creel in Washington last week.

Miss Marion is the second woman to be chosen by the Committee on Public Information since the beginning of the war for work abroad, the only other appointment being that of Mrs. Norman de R. Whitehouse as Commissioner to the Swiss Republic. Miss Marion left an Atlantic port for Europe last week, and will probably spend some time in England, France and Italy.

Eubank in Signal Corps.

Victor G. C. Eubank, supervising director of the Essanay Film Manufacturing Company, and a prominent figure in the film industry, has been commissioned first lieutenant in the United States army, and has left Chicago for Washington to report for his new duties. Because of his expert knowledge of the film business, he was placed in the Signal Corps, where his work probably will be in charge of some branch of the photographic division. Mr. Eubank has been connected with Essanay for five years and for the past two years has had entire charge of Essanay's production of pictures, besides having written many scenarios.

News of Los Angeles and Vicinity

By A. H. GIEBLER

Theatre Building Halted.

A REQUEST from the War Industries Board was received a few days ago by Alexander Pantages, theatrical producer, to suspend operations on his new picture and vaudeville theatre now being built at Salt Lake until after the war. Mr. Pantages announced recently that he would build a $1,000,000 theatre on the corner of Hill and Seventh streets, in Los Angeles. In all probability the building would not be started until after the war, but as to the Salt Lake house, which is already partly finished, the loss would mean something like $200,000, Mr. Pantages claims, if the Government does not permit him to complete the structure.

"If the materials or labor used in the building of the Salt Lake theatre are needed by the Government, I will gladly stop and not attempt to finish it," Mr. Pantages said, "but the opposition may have been inspired by some of my business rivals, and pending further correspondence with Washington, which will contain full information as to true conditions at Salt Lake, I cannot state positively whether I will stop building, either in Salt Lake or in Los Angeles."

Grauman Surprises Audience.

Sid Grauman sprang a surprise on his audience at the Grauman theatre one night last week by projecting the new Liberty Loan film which has just been completed by Douglas Fairbanks for the coming drive. The audience heartily endorsed the sentiment in the film, judging from the enthusiastic manner in which they viewed it. After the picture was given the one showing, it was boxed up and sent to Washington to be formally released on the opening of the Loan Drive.

Metro Looking About for Studio Site.

Richard A. Rowland, president of Metro Pictures Corporation, James W. Rhodes, Joseph W. Engel and Count Cippico, members of the organization, who are now on the west coast on moving picture business and are looking about for a location on which to build a new studio, have several sites under consideration, and while they are still undecided as to which one to finally settle upon, have hied themselves to Catalina Islands for rest and quiet, and to debate the question away from all real estate agents and owners of property.

Big Ball at Vitagraph Plant.

A ball was given at the Vitagraph studio in Hollywood on the night of September 7 for the benefit of the Motion Picture War Service Association Fund, and incidentally to dedicate the new glass-enclosed stage that has been built at the plant for the accommodation of the extra companies that are coming from the Eastern studio to spend the winter in Southern California. One of the features of the ball was the wedding of Douglas S. Dawson, of the directorial staff, and Peggy Booth, a popular and pretty young ingenue of the films.

Between the dance and numbers various performers from the vaudeville and dramatic houses gave sketches, dances and other performances. Visitors from other Hollywood studios were the guests of the Vitagraph stars, among whom Earle Williams, Grace Darmond, Bessie Love, Antonio Moreno, Carol Holloway, Frank Glendon, William Duncan and others acted as hosts. The admission was one dollar, which was turned over to the M. P. W. S. A. to add to the Hospital Fund.

Little Thrills of the Week.

It was the morning after Claire Du Brey's little party at her bungalow on the beach. Claire stepped out of the front door with the intention of taking in the wicker chairs and tables that had been left out on the lawn over night. Instead of the familiar lawn, Claire saw the waves of the old Pacific chasing one another clear up to her doorstep, and her wicker furniture bobbing up and down like corks way out into the sea. Claire is now looking for artistic anchors with which to fasten her furniture down when she takes it out of doors.

* * *

A persistent rumor is floating around to the effect that Albert Shelby Le Vino is about to return to his former haunts in the West to engage in the intensive cultivation of the scenario at the Metro studio and the extensive cultivation of the bean, the beet, the bee and the Belgian hare at his ranch at Burbank.

* * *

While the Committee for the Suppression of Old Stuff was out last week with sawed off shot guns looking for the miscreant who revived the story about Bill Hart being a better actor than his brother Bret was a writer, somebody dug up the one about Sarah Bernhardt not being as good as her brother Sam, and blamed on poor long-suffering Bull Montana.

Fairbanks to Film "Arizona."

The film rights to Augustus Thomas' stage drama, "Arizona," have been acquired by Douglas Fairbanks, and production will begin on the feature immediately upon the completion of the propaganda film now being made by the star for the Canadian Government. "Arizona" has been filmed before, and by Augustus Thomas himself, but it was in the days of the short pictures, when the art had not progressed as far as it has today. The suggestion was made to Fairbanks by Mr. Thomas, and was eagerly seized upon as a fitting vehicle for a modern Fairbanks feature.

Brunton Returns from East.

Robert Brunton returned last week from New York, bringing back contracts from the Lillian Walker and the Kitty Gordon companies to make pictures at the Brunton studios on Melrose avenue, while these stars are on the West Coast. Mr. Brunton says that he has contracts under consideration with two other stars for studio room and facilities.

Preparing for Increased Forces.

W. S. Smith, studio manager at the western Vitagraph plant, says that several companies from the eastern plant in New York are expected in Los Angeles within a few weeks for the making of film productions. A new indoor stage and several dressing rooms are being built in preparation for the increased producing forces.

Milwaukee Firm to Build Ince Studio.

Arrangements have been completed with the Milwaukee Building Company to begin immediately upon the construction of the Thomas H. Ince studio on Washington boulevard and Shermay way, at Culver City. The site for the new studio comprises about eleven acres. Eighteen buildings are contemplated for the film plant, the cost of which will be approximately $150,000. The offices and administration building will have a frontage of 250 feet, and will represent a large Colonial mansion. There will be two glass-enclosed stages, shop buildings, dressing rooms, scene drops, property rooms and wardrobe buildings.

Wife of Theatrical Manager Dies.

Mrs. Ethel Bovyer, wife of Charles Bovyer, manager of one of the "Hearts of the World" companies on the West Coast, died in San Francisco a few days ago after an illness of eighteen months. Charles Bovyer was at one time manager of the Empress Theatre in Los Angeles.

"Kids" Night at Superba.

Thursday night was "Kids" night at the Superba Theatre during the week of the run of "The Yellow Dog." Antrim Short, juvenile hero of the filmed story, appeared in person at the show house and made an address to the boy audience, telling the youngsters just how to go about organizing Anti-Yellow Dog Clubs.

De Mille Has Narrow Escape.

When Cecil De Mille and his company were returning from Tajon Ranch, where they had gone to film a number of exterior scenes for "The Squaw Man," De Mille's car skidded on a narrow stretch of road on top of a steep embankment on which the adobe mud was abundant and sticky, and went over the side, the car landing on another narrow ledge. Mr. De Mille clambered out of the car unhurt, and with the aid of other members of the company, managed to drag

himself and his car back to safety through boulders and bushes that threatened every moment to dislodge and send the whole struggling company and the machine to the bottom of the canyon.

Walthall Registers.

Henry B. Walthall was among the number of early registrants at Board 17 in Los Angeles because he would be on his way to New York on the day set for general registration, according to the new draft law, in the United States. Walthall is forty years old and is married, but he did not claim exemption, and hoped that he would get a chance to go over and take a shot at the Huns and avenge the death of his brother, Junius Walthall, who was killed in the battle of the Marne on July 15. Walthall will begin rehearsals for a new stage play immediately upon his arrival in New York. Newman W. Aronson, Walthall's manager, was also one of the early registrants.

A Birdman's Wedding.

Kenneth O'Hara, former newspaper and film publicity writer, now a budding aviator, was married at St. Stephen's Episcopal Church in Hollywood last week to Beulah Booker, a young film ingenue of the west coast colony. The wedding occurred during a short furlough granted the birdman before he is sent across to France.

Cut by Broken Glass.

Director Craig Hutchinson, of L-Ko, was seriously cut by broken glass when a bottle of peroxide exploded at the studio one day last week. The cut developed a case of blood poisoning, and Hutchinson had to be taken to a hospital. The film in course of production under his direction, "Work or Fight," was suspended until the director could be dismissed from the hospital.

Change Partners!

"Smiling" Billy Parsons, who has begun work on "You Know What I Mean," under the direction of Wilfred Lucas and Bess Meredyth, will have a new director, Louis William Chaudet, for his next production. Chaudet has been making a Billie Rhodes feature. Miss Rhodes' next picture, however, "The Wishing Ring Man," will be directed by Lucas and Miss Meredyth, which means a change of partners all around.

Australian Film Man in West.

C. B. Helmith, general manager of the Co-operative Film Exchange, Ltd., of Melbourne, Australia, was a visitor at the Christie studio during his recent stay on the west coast. Mr. Helmith's company was one of the first to handle the independent output of the Christie plant.

To Motor Across Continent.

Anita King McKnight, former film star, departed a few days ago for Washington, D. C., with the intention of making the trip across the continent in her motor car. Miss King wants to go to France to engage in writing and in entertaining the soldiers as soon as she can make the necessary arrangements.

Bernstein in New York.

Isadore Bernstein, who has just recently been elected vice-president of the National Film Corporation, left Los Angeles last week for New York, where he will arrange for the distribution of the Billie Rhodes productions, and attend to other business pertinent to the output of the National organization.

Studio Shorts.

Lila Lee, accompanied by her guardian, Mrs. Gus Edwards, and Kenneth McGaffey, publicity manager for Lasky, made a trip to San Francisco last week to make a personal appearance at the Imperial Theatre in the interests of the Red Cross and other patriotic benefits.

Because of the illness of his wife, who is in New York, William Farnum departed for the East immediately upon his return from Catalina Islands, where he had been making the final scenes for a new Fox production.

Jeanie MacPherson, Lasky scenario writer, has returned from Santa Barbara, where she has been recuperating from a slight illness.

Pat O'Malley will play the leading masculine role in the new Priscilla Dean vehicle, "Dealing With Daphne," for the Bluebird program.

Jack Gilbert has been engaged to play opposite Bessie Love in a coming Vitagraph feature.

Billie Ritchie, of the Lehrman Sunshine Comedies, has moved into his beautiful new home in the Laurel Canyon district of Hollywood.

Louise Glaum has returned from Big Bear Valley, where she has been making scenes for her next Faralta Picture.

Dustin Farnum returned last week from San Clemente Island, bringing with him a big catch of swordfish.

Fielder Slingluff, art director at Triangle, received notice to appear before the examining board of the War Department and take examination for a commission as captain of engineers in the camouflage department.

Juanita Hansen is taking a month's vacation, after finishing her work in the Universal serial, "The Brass Bullet."

Bobby Vernon left the Christie studio on September 9 for service at the Submarine Base at San Pedro. Bobby's enlistment was one of the last to be accepted before the new draft regulations became law.

Lois Weber has begun work on the production of an original play written by herself, entitled "Home," in which Mildred Harris will be featured.

Merta Sterling, after several months' absence from the films, is back at work in an L-Ko comedy called "The Chef," with Harry Gribbon.

Marie Walcamp and her company have returned from the Big Tree section of California, near Santa Cruz, where scenes were taken for the coming Bret Harte story, "In The Carquinez Woods."

Frank Keenan has returned from the Mojave Desert location, which will be the background for a number of scenes in a coming Pathe feature.

Anthony W. Goldeway, former scenario writer for the American and Sennett, is now in charge of the scenario department at the L-Ko studios.

Clare Seymour, new leading lady in Christie Comedies, has been joined by her mother and brother, who will make their home in California. Miss Seymour's father is expected as soon as he gets his business affairs wound up in the East.

Since completing "The Man Who Couldn't Shoot," Harry Carey has been vacationing at his ranch at Newhall, California.

Before leaving for New York, Henry B. Walthall played the leading part in a feature play written especially for him and filmed at the studios of the National Film Corporation under the direction of Bertram Bracken.

Now that Henry Lehrman has used all the known varieties of wild and domesticated animals in his comedies, he has turned to insects to inject thrills into his comedies. The first insect to be trained was a bee, which has just been featured in a coming Sunshine.

Charles Chaplin entertained the students of the Balloon School at Arcadia one day last week by making scenes for a new comedy at a fine location near the school.

Billy Mason is doing double duty at the Christie plant since Bobby Vernon enlisted in the Submarine corps.

Jack Mulhall, leading man in Universal and other features, has signed a contract to appear in several Paramount productions to be made at the Lasky studio.

Sylvia Bremer has applied in the courts of Los Angeles for a divorce from Edwin S. Morrison, who she claims deserted her in Australia before she came to this country.

Nicholas Power Co., Inc. Has Imposing Honor Role

Upon the walls of the Nicholas Power Company, Inc., at 90 Gold street, there hangs a remarkable picture to which they point with pride. It is a pen and ink sketch, 28 by 40 inches, done in five colors, and the ability of the artist, James Stillman, purchasing agent of the company, would put many a professional craftsman to the blush, and constitutes the honor roll of the Nicholas Power Company, Inc. Beneath the sixteen flags of the Allies are engrossed these names of those who have gone to the front:

ARMY—Alfred D. Bell, Herbert Griffin, Otto M. Albert, Louis Chervosky, Roman Drzechowski, Peter Ehret, Harry Field, Bernard Gandolfi, Martin Grabherr, Charles Hempel, Paul Jung, Ernest Kirchenbauer, Frederick Kohtz, Frank E. Koran, Victor Layks, Emil Lazavewich, Fred Lunau, Charles Deleo, George Fink, Thomas Menendez, Fred. A. Mushacke, Michalis Paerant, Isidore Pickus, Louis Price, Joseph Rosenberger, Anthony Rottmund, Frank Rubas, Joseph Sabatini, Joseph Spies, George Stevens, Max Trumpa, Victor Orlowski, Wootow Zbikowski, Fred Schiff, Joseph Ziegelbaum, Joseph Schussler, Isidore Siegel, Fred. J. Bird, Julius Goldsmith.

NAVY.—Harry Bedell, Stephen J. Boehm, Maurice Dowing, Howard Frankton, Joseph Kratney, Ralph E. Vesper, Daniel Cappoli, Frank Fradic, Eric Gullmes, Benjamin Schenendorf, Salvatore Carbone, Joseph C. Bossert, Edward Burroughs, Joseph Filete, Fred. Giotto, Jack Lewis, Henry Weber, Arthur J. Foley, Edward Grimm, William Russell, Charles Westerholm, William Hill.

Rainbow Comedies on General Film Program

A NEW comedy brand is being launched through General Film Company as distributor by the United States Motion Picture Corporation of Wilkesbarre, Pa. Releases under this brand, which will be known as Rainbow Comedies, begin at once. The first release is "Nearly a Slacker," with Lillian Vera and Eddie Boulden featured. Rainbow Comedies are the product of the United States Motion Picture Corporation, and will be one-reel, high class, humorous subjects. The series on which distribution is now beginning consists entirely of what is termed "polite" stories, in which the leading parts are taken by sprightly young people in straight comedy action. Among the leads playing in these comedies are Eddie Boulden, famous as a light comedian in many screen releases, and Lillian Vera, a girl of winning personality and beauty. The direction is in the hands of Jos. Richmond, well known as a producer of comedies and features. The initial release "Nearly a Slacker" is already in the General Film exchanges.

RUBBERNECKING IN FILMLAND

Los Angeles Correspondent Personally Conducts Our Readers Through the West Coast Studios

By Giebler

LADIES AND GENTLEMEN, again we find ourselves in the suburb of Glendale and on our way to one of the historic spots of Movieland. As we traverse the streets of this bucolic bailiwick you will observe that the people living here have all of the blessings of progress, including banks, dentists, doctors, ice-cream parlors, a public library and a police station.

You will also notice that the Jitney Bus that descended upon the country like a beneficent plague a few years ago, still obtains in this place. The small cars you see scurrying hither and yon will convey you to the farthest confines of the village for the small sum of fifteen cents. Smaller sums are charged for shorter distances.

The studio buildings looming up on the horizon are our destination. These studios, my friends, are among the oldest on the Pacific Coast. It is here that the Kalem Company made many of their early films—here that Helen Holmes did some of the thrillingest of all her thrilling railroad stunts.

These studios are now occupied by the Diando players, who make films for the Pathe program.

The two gentlemen standing on the porch in front of the office are the head guys of the Diando Company. The tall man is John English, studio manager, and the other one is Frank Beresford, manager of productions—and incidentally, two of the friendliest folks of the films. You heard the kind words of Mr. Beresford when he tendered us the freedom of the place with the words: "Rubber around as much as you like."

But before we enter the large studio, a slight pause while we consider the character of the place we are about to visit will be beneficial.

My friends, this large building has been the scene of seething activities of the movies for lo! these many years. Rivers of tears have been generated here—big moments and thrills that have shaken the movie multitudes from stem to stern have been planned and carried out beneath this roof.

Hundreds of peerlessly beautiful heroines have been persecuted, hectored and badgered by bold, bad men who sought to rob them of the papers, the deed to the old home place, and the honest love of tall young gents wearing sport shirts and white spats and other hero make-up.

Plots of the most diabolical nature have been hatched and almost carried out. Frail young things have battled against the brutal blows of villains, while strong young heros butted their shoulders against the unyielding property walls waiting for the director's word to bust through and end it all with a close-up.

We will now step inside. Here you are afforded a treat in being able to see one of our most prominent directors engaged in doping out a situation. This scene is one from a drama called "The Coming of the Law," in which George Larkin and Betty Compson play the leading parts.

The chap in the chair with the shoulder straps is George. The girl with the pup in her arms is Miss Compson. The man with the dark glasses is Director Stuart Paton, and the fellow with the whiskers, fur cap, mackinaw and boots, a costume affected by all movie characters of Canada and the Northwest, is Robert McGowan, who measures six feet seven inches in height.

We will leave these people to their problem and give our attention to the stage just ahead where Roscoe Arbuckle is at work.

Mr. Arbuckle is not a member of the Diando players, but as the studio is very large and Fatty is no infant in size it naturally appealed to him when he was looking around for a place after he left the Balboa studios at Long Beach. He has been making his comedy screams here for several months.

Mr. Arbuckle, as you see, is his own director. He not only tells the other players what to do, but gives himself tips on how to be funny and gets away with both propositions.

The set represents a school house, and the beautiful blonde at the teacher's desk is Mildred Reardon. Among the bad boys in the seats you will readily recognize Al St. John, known wherever people laugh themselves sick at Arbuckle comedies, which is equivalent to saying—everywhere.

By stationing ourselves here in this no-man's land between two sets of movie mummers, we can, by using the swivels in our necks, see what is going on in the Arbuckle set as well as observe the scene to the right, where Director William Bertram and his company are working out a series of scenes with the infant prodigy, Baby Marie Osborne as the featured player.

This remarkable child, ladies and gentlemen, although only six years old, is a star in her own right and draws down more salary than the president of many a bank.

A drama called "The Sawdust Doll" is being made today. The scene of the bedroom shows you the little star being posed for a close-up.

Over to the right another set is being made ready for the same drama, and represents the humble home of a blacksmith.

The lady in the blue dress is Claire Du Brey, who plays the part of stepmother to Baby Marie Osborne; and Jack Connelly, now in the uniform but formerly the blacksmith, is the father.

The chap who is stamped beyond recall as the villain of the piece by the small but wicked looking mustache is William Quinn. The young lady farther back in the set is Julia Seymour.

Bert Ensminger, the assistant director, is putting the finishing touches, and the camera cranker who is moving his machine over in position to take the shot, is Tom Middleton.

No, lady, the piece of scenery that just fell from the roof of the set and struck Miss Du Brey on the head was not written down in the script, that was one of the accidents that will happen now and then in the best-regulated studios, and shows that there are many perils in picture making that the public wots not of.

Did you notice the agile manner in which Director Bertram jumped to the rescue and received the worst of the blow on his strong right arm? This will teach you that all of the heroic things do not get in the films and that there are stout hearts beating in other bosoms besides the hero's.

Your attention is now called to one of the most remarkable players in the country.

Folks, meet Ernest Theodore Roosvelt Morrison, or Sunshine Sammy, the youngest Afro-American actor in the movies.

Little Ernest Theodore is just five years old and has been shining on the screen for over two years. To give you an idea of how important this chap is, he is taking part in two plays at the same time. He has a role in "The Sawdust Doll" with Little Miss Osborne, and at the same time he is supporting Fatty Arbuckle in the comedy being made on the stage we just looked at a minute ago.

The elderly colored lady is Sunshine Sammy's grandmother and chaperon. She is very proud of her grandson and wants him to be a preacher when he grows up.

Baby Marie Osborne. **Doping Out a Scene at Diando.** **Ernest Theodore Roosevelt Morrison.**

Chicago News Letter

by Jas. S. McQuade

D. H. BERG REPORTS PACIFIC COAST BOOM

After Fifteen Weeks' Trip He Finds Conditions Generally Improved—Interior Towns Have Suffered

DOUGLAS H. BERGH, traveling personal representative for George Kleine, returned to the city September 9, after a trip to the Pacific Coast which lasted fifteen weeks, during which over 8,000 miles were traveled.

Mr. Bergh's first stop was made at Salt Lake City, on his way out to Seattle, and he found it in a more prosperous condition than it has known for years. All the moving picture theatres on Main street—and there are nine of them—were doing well, as that is the great highway for business. The American, owned by Wm. H. Swanson and managed by George Mayne, is the leading picture theatre in the city. It seats over 2,500 people and offers excellent programs at good prices. Manager Mayne is a very capable showman and is equally affable and popular.

Speaking of Seattle, Mr. Bergh said: "The situation there is just as Tom North described it in the interview with you which appeared in your letter of September 14. Tacoma is having the greatest boom in its history, and Portland is in about the same condition. Large shipbuilding yards are in full swing and, as in Seattle, there is a great dearth of skilled workers and laborers.

"San Francisco, Los Angeles and Long Beach, in California, are all enjoying a great tide of prosperity, shipbuilding being the principal industry just now. Picture theatres in all the Pacific Coast towns named are flourishing as never before. But, while this is the case, it must not be overlooked that business in the interior of Washington, Oregon and California is suffering—I mean the moving picture business. This is due to the fact that while at first the draft was severely felt in the coast cities named, the great influx of men and women from interior points far more than made up for the depletion, while the high wages paid placed in circulation a great deal more money than had been known before.

"Such was not the rule in the interior towns. They not only lost a great number of their young men, but also many thousands of skilled and unskilled workers and the families of those people, in addition, who moved to the booming coast cities.

"Some idea of the inflated wages paid in the coast cities just now can be formed when I tell you that coal-heavers in San Francisco, at the present time, are making as high as a minimum of $80 per week, and in some cases the men are paid as high as $110 and $115 per week. It must be understood that the men are engaged in job or piece work, for the number of tons handled by them, per day. The skilled workers have come from as far east as Idaho, Montana, Wyoming and Arizona, many of them bringing their families and this has caused a great slump in the receipts of moving picture theatre owners in the interior towns."

Mr. Bergh spent over two months of his time in San Francisco and Los Angeles. Quite a number of exhibitors were seen in both cities, and, without exception, all reported splendid business. Several exhibitors from the interior towns were also seen and they substantiated the statement already made by Mr. Bergh concerning such towns. In addition, these owners of picture theatres reported considerable loss this past summer owing to the exceedingly hot weather in the interior valley towns.

Mr. Bergh came East by way of Denver, where he stopped over for five days. He found business was good in all the moving picture theatres on Curtis street—and there are nine of them. Of the remaining fourteen houses in the city, those in outlying neighborhoods, as a rule, were doing well.

Speaking of George Kleine features, Mr. Bergh said that "The Unbeliever" had made a big hit wherever shown on the Pacific Coast, and that a great many owners of theatres are repeating it after an intermission of from 30 to 60 days. "The Unchastened Woman" has been another success on the coast. Carefully reviewing his trip, Mr. Bergh is of the opinion that there is a general improvement of conditions on the Pacific Coast, in the moving picture business.

"The Common Cause" Under Way.

During Convention week some very realistic scenes were enacted at Superior street and Fairbanks court, under the direction of J. Stuart Blackton and his assistant, Jack Martin, for the filming of situations in the patriotic picture, "The Common Cause." The first scene showed the British tank forging over the hills of France and crashing through the German lines. The other scenes represented the Yanks in the trenches and the British tanks leading over and across "No Man's Land," driving the Huns out of their fastnesses.

A large crowd of spectators gathered to see the scenes enacted and among the interested spectators were noticed Mr. and Mrs. George Kleine, and their daughter, Helen, in their automobile. It seemed quite like old times to witness Mr. Blackton's energetic direction and see Herman Rottgers handling the effects. Mr. Blackton was in Chicago nearly all the week making arrangements with the authorities to take these pictures, and to gain permission for the use of the British tanks and the employment of the soldiers, who were engaged at the War Exposition held here at the time for the production.

Ten Years as Booker of Films.

R. C. White, who has seen ten years' service in the booking department of the General's Chicago offices, recently resigned to take charge of the bookings of the Chicago office of the Select Pictures Corporation. Mr. White was first with the General's Calumet office in Masonic Temple, and when it was merged in the office at No. 117 North Dearborn, under Fred C. Aiken's management, Mr. White was transferred to that office. Later, when that office moved its quarters to the City Hall Square Building, Mr. White still held the position as head of the booking department, and continued to retain it after the General's Chicago office was finally fixed in the Business College Building, on Wabash and Adams street.

Goldwyn Star Series Very Popular.

Ike Van Ronkel, manager of Goldwyn's Chicago office, says that the Star Series is going over big and that nine salesmen are now working in Chicago and adjoining territory. Reports arriving from exhibitors, who have run "The Turn of the Wheel," show that exceptional business attends its showing everywhere in tributary territory to Chicago.

Victor Eubank to Signal Corps.

Victor Eubank, who for sometime past has held the position of assistant to the president of the Essanay Film Manufacturing Company, left September 12, for Washington, D. C., to report to the U. S. Signal Corps, to which he recently received his appointment as first lieutenant. Lieutenant Eubank has the best wishes of a host of Chicago friends, and we all hope he will return with laurels to take up the duties of his old position when we have won the war.

M. J. Cohen Talks About "Frisco."

M. J. Cohen, manager of George Kleine's San Francisco office, and Mrs. Cohen were registered at the Hotel Sherman last week and, when seen, Mr. Cohen looked just as young as he did 12 years ago, when he was connected with Bill Swanson's forces in Chicago.

Mr. Cohen has been in the moving picture business for over 20 years. He started with the old Vitagraph Company in New York, at 116 Nassau street, when he was publicity man and manager of road shows under the special supervision of "Pop" Rock. In Chicago he was a member of Swanson's exchange force, having charge of publicity and the Swanson circuit of theatres in Illinois, which showed vaudeville and pictures. He also managed the old Swanson Theatre at 39th street and Cottage Grove. He opened that house with Selig's production of "Monte Cristo," the

presentations being made memorable by the fact that lines in the play of that name were spoken by several well known theatrical actors and actresses behind the screen, while the pictures were being projected. This was Mr. Cohen's own idea and attracted much attention and raised many a laugh at the time. Moving pictures presented in this manner gained the title of "Swanson's Talking Pictures." Space forbids recounting Mr. Cohen's succeeding experience in the business, except that he has been manager of George Kleine's San Francisco branch for a little over a year.

During our conversation Mr. Cohen drew my attention to a San Francisco organization which is solely devoted to the combined interests of exhibitors and exchange men. It is known as the United Motion Picture Industries of Northern California. The executive committee and the president and vice-president of the organization take care of all matters pertaining to the welfare of the moving picture industry in San Francisco.

Exhibitors Well Organized.

The members meet every alternate Wednesday at luncheon, in the Palace Hotel, and during these luncheons the secretary draws attention to any matter that merits discussion. The luncheon hour has been chosen for such discussions, because that is the most convenient time for both exhibitors and exchange men, as it does not interfere with their work.

The members meet on call only when something of unusual importance comes up, or when an address is to be delivered by some prominent speaker. If a matter affects the exchange men only, then exhibitors need not attend, and vice versa.

The organization has no politics and its operations must positively be conducted in the interests of all and not of the few.

The dues are $5 per month for each exchange and the larger houses. The smaller theatres in the city and nearby pay $2.50 per month each. The receipts are devoted solely to the interests of the organization and a handsome sum is now in the treasury. Many cases of need, in the cases of employes, during sickness, or resulting from accident or death have been cared for by the organization.

Officials Represent All Interests.

Following are the names of the officers: President, Louis Reichart, manager Metro exchange; vice-president, Eugene Roth, manager California Theatre; treasurer, Sam Levine, owner of a chain of houses, and Norman Eisner, an attorney, secretary, on salary.

On the executive committee are: Jack Partington, manager Imperial Theatre; Howard Sheehan, manager Rialto; Herman Wobber, manager Paramount-Artcraft exchange, and M. J. Cohen, manager George Kleine exchange.

Mr. Cohen drew my attention to the fact that U. S. official war films are handled differently in California than in any other section of the country. The films are purchased outright by the State Council of Defense, and Governor Stevens, who is a great friend of moving pictures, has appointed a film division of the State Council of Defense to handle the distribution of the films and to arrange prices.

Sol Lesser is chairman of the film division, and the other members are: Herman Wobber, M. J. Cohen, Wm. Sproule, president of the So. Pac. R. R. and Mortimer Fleishacker, president of the Anglo-Paris and American bank.

This film division has a publicity department, the members of which are trained newspaper men and critics. M. J. Cohen is director of the department for the state, and all publicity matter connected with U. S. official war films is sent broadcast throughout the state, to every section.

A significant patriotic act, which in future years will prove invaluable to Californians now unborn, is being faithfully observed as each successive official war film is issued—the State Council of Defense is filing a copy of each with the State Librarian at Sacramento. This is a splendid thing, and the state of Illinois should at once see to it that future Illinoisians shall have at Springfield a copy of every one of these pictures, so that they may look upon the mighty and inspiring efforts of their forefathers in the Great World War.

During the run of "The Unbeliever" in San Francisco, the U. S. Marine Corps of Mare Island heartily co-operated, with the result that recruiting was greatly stimulated. Afterwards, in order to show George Kleine's appreciation of their efforts, Mr. Cohen arranged concerts and benefits for the Marine Band, and for an athletic fund, as well as for the Junior Marine Scouts. In recognition of Mr. Cohen's efforts, he was recently appointed a major in the American Junior Naval and Marine Scouts.

He now wears the button emblematic of his rank, and is as proud of it as the boy who wears his first pair of pants for the first time.

Opening of the Chicago Pantheon.

The Pantheon, the latest and the most pretentious picture theatre on the Lubliner & Trinz circuit, was opened Wednesday evening, Sept. 11. It is located on Sheridan Road, near Wilson avenue, one of the most preferred sites in Chicago.

Many thousands of people clamored to get in before the opening hour, and although the Pantheon seats 2,950 people and that three shows were given to literally packed throngs, many more thousands were turned away. The occasion was a record breaker in this respect for Chicago, and it also afforded undeniable proof that moving pictures are held in higher estimation than ever before in the field of entertainment.

Messrs. Lubliner & Trinz received numerous congratulations on the big event and about 80 beautiful floral pieces expressed the good will and congratulations of the senders.

"The White Lie" (Paralta), with Bessie Barriscale, was the leading feature of the program, and Madge Evans, of the World Film Corporation, was present in person to grace the occasion. A splendid orchestra of 30 pieces under the baton of Alexander Zukowski, and a magnificent Kimball organ, played by Miss Stozil, furnished the music.

The Pantheon is the ninth house on the Lubliner & Trinz Chicago circuit. The others are: The Vitagraph, Biograph, Paramount, West End, Oak Park, Michigan, Knickerbocker and the Covent Garden. The last named, which seats 2,500 people, has been put in second place by the Pantheon, with its 2,950 seats.

The admission charged at the opening was 22 cents, including the war tax, but it is expected that the price will be raised. Daily shows will be given from 2 p. m. till 11.30 p. m.

Big Success of "America's Answer."

"America's Answer," the second official United States war picture, has been enjoying a prosperous run during its first week at Orchestra Hall. The management, however, finds that the United States War Exposition in Grant Park, close by Orchestra Hall, has militated against its normal success, as the exposition grounds have been the mecca for great multitudes all last week. The remaining two weeks of the run will tax the capacity of the big hall, from all indications. The Chicago dailies, without exception, have praised "America's Answer" very highly. May Tinee, in the Tribune, writes of it:

"The film is a whirlwind of fact. There's a thrill in every episode of this war picture. There's a fund of information in every episode. There's action, punch, reality in every episode.

"There are many remarkable closeups in this production and on the opening night there was wild excitement several times when some one in the audience recognized friends or relatives.

"The picture could not fail to be as devastating to patriotic lassitude and tentative pacificism as a sweeping forest fire."

Irving Mack in Indianapolis.

Irving Mack, of Universal's Chicago publicity department, was in Indianapolis the week of Monday, Sept. 9, doing advance work for "Crashing Through to Berlin," which opened a run at the English Opera House Sunday, Sept. 15. Mr. Mack informs me that the Indiana metropolis is a fine showtown this season.

J. B. Koppel Will Manage Riviera.

J. B. Koppel has been selected as manager for the new Riviera Theatre, at Broadway and Lawrence, this city, by Messrs. Balaban & Katz. Mr. Koppel has had long experience in theatre management, and his knowledge of moving pictures dates back to the days of the small 5-cent houses. Mr. Koppel at one time managed the North Shore Theatre for Finn & Hyman and opened the Calo for the Ascher Brothers in 1915. After a successful term at that theatre, he opened the new Adelphi for the same firm. Under his guiding hand, the Adelphi showed to prosperous business.

Rose and Alcazar Theatres Leased.

E. F. Keebler & Company, representing Harry C. Moir, have leased to a local syndicate operating moving picture theatres, the Rose Theatre, at 63 West Madison and the Alcazar Theatre, at 69 West Madison, for a term of ten years, dating from May first last. The total rental for that period, for both houses, is $200,000, and it is said that the lessees will spend about $100,000 in remodeling and renovating the houses.

Frank B. Rogers on Business Trip.

Frank B. Rogers, manager of Pathe's Chicago office, left the city Friday evening, September 13, on a trip through Chicago territory in the states of Illinois, Indiana and Iowa. During his tour he will stop over in all the "key" cities in that territory, including Davenport, Dubuque, Clinton and Muscatine, Iowa; Rock Island, Moline, Peoria, Rockford, Aurora, Bloomington, Champaign, Danville, Decatur, Elgin, Ottawa, Freeport, Galesburg, and Joliet, Ill., and Fort Wayne, South Bend, and Elkart, Indiana.

The Ascher Brothers have appointed Miss Sarah Maxon as manager of the

Peerless Theatre, on their circuit of houses in Chicago. This is the first lady manager thus far engaged by this firm. Miss Maxon was formerly a singer on the theatrical stage. She intends introducing community singing at the Peerless Theatre and thus enable the spectators to join in singing patriotic songs with the proper spirit and dash.

F. I. L. M. Club Asks Co-operation.

The F. I. L. M. Club of New York announces, commencing October 20, in order to complete satisfactory service for exhibitors, that they may receive their film in time for morning and matinee performances, that all film delivery companies will be required to return exhibitors' shows at night. Certain companies have been complying with these rules, but as others have not, it causes considerable delay in getting shows to customers in time for their daily performances.

In order to facilitate this service and help customers, it is hoped that they will co-operate with the F. I. L. M. Club. Unless this is accomplished—owing to the shortage of help—there will be many delays which cannot be overcome by the exchange. This is an acute situation and needs the co-operation of all concerned. Exhibitors who need their shows early in the day can appreciate the situation, and if the exhibitor will insist upon his messenger living up to the requirements, a satisfactory conclusion will be the result.

F. I. L. M. Club Opens Season.

The F. I. L. M. Club of New York held its first fall meeting Wednesday, September 4. From now on it will meet regularly every Wednesday. Many subjects of importance were taken up for consideration that will be beneficial both to the exhibitor and the exchange.

The Grievance Committee, Samuel Eckman, of the Goldwyn, secretary, meets every Wednesday at noon in the Goldwyn office, where all complaints from exhibitors are given serious consideration.

There has been appointed an Entertaining and Benefit Committee for the social part of the Club program. John Hammell, of the General, is chairman, and it is planned to give many pleasant affairs of social importance during the coming year.

The Graphic Film Corporation has an addition to its long list of members. Henry Siegel, of Select, is chairman for the membership committee.

Robert Helms Now With Fox Corporation

FRIENDS of Robert Helms, in the Atlanta territory, will be glad to learn that he will be with them again. He has accepted a position with Fox Film Corporation, Atlanta branch. Previous to his accepting this position he was with Metro Pictures Corporation, and has lately been connected with the Universal Film Exchange of Charlotte.

Metro Has Youthful Actor.

Gordon Griffith, juvenile actor, has been cast for an important role in Bert Lytell's latest picture, which is as yet unnamed. Although only twelve years old this clever young player has had a long and varied screen career, and has appeared in many productions. It was he who played the child Tarzan in "Tarzan of the Apes."

HALL USES GENERAL FILM OUTLET

Important Territory in South and West To Be Served at Established Offices with Twelve Extra Attractions on the $10, $20 and $30 Plan

GENERAL Film Company announces that it has just made a cooperative arrangement with the Producers' Distributing Corporation, Frank G. Hall, president, by which the big special pictures of Producers' will be served to exhibitors in the South and in the West through General Film exchanges. This deal adds another extensive distributing organization to those already employing the General Film system of film exchanges, and solves at one stroke the question of reaching the market in the South and West without a duplication of exchange facilities.

Some months ago General Film Company threw open its facilities to other distributing concerns, as well as to any and all manufacturers seeking an exchange outlet. The contract closed with the Producers is one of the most conspicuous instances of distribution pooling to have followed this initiative. Economy for all concerned and the restriction of overhead expenses to a minimum is the end striven for in the arrangement.

The Producers' Distributing Corporation came recently into the field with an attention-compelling project to supply exhibitors everywhere with high class product at fixed prices, namely $10, $20 and $30 per day. It aroused further interest with an announcement of twelve most powerful extra attractions at these prices, and already has booked up impressive time for them, including Loew, Mastbaum, Keith and Moss houses. The first release of the series is that of Evelyn Nesbit in "Her Mistake."

"Her Mistake" and the other special productions of the Producers will be available to exhibitors at the following General Film exchanges: Atlanta, 111 Walton street; Dallas, 1924 Main street; St. Louis, 3610 Olive street; Kansas City, 921 Walnut street; Omaha, 1508 Howard street; Minneapolis, 909 Hennepin avenue; Denver, 1533 Welton street; Seattle, 2023 Third avenue; Portland, 390 Burnside avenue; San Francisco, 255 Golden Gate avenue; Los Angeles, 738 S. Olive street; New Orleans, 343 Baronne street.

An official of General Film Company states that the intensive sales campaign of Producers' Distributing Corporation will be given every service aid at these exchanges, and that everything is in complete readiness there for the physical movement of the product.

"Mrs. Wiggs of the Cabbage Patch"

THE Famous Players-Lasky Corporation has just obtained the motion picture rights to "Mrs. Wiggs of the Cabbage Patch," the famous story and play, from the authors, Anne Crawford Flexner and Alice Hegan Rice, through Sanger & Jordan. This story will serve as a starring vehicle for Marguerite Clark.

"Mrs. Wiggs of the Cabbage Patch" was dramatized by Anne Crawford Flexner and was first presented on the stage of the Savoy Theatre, New York, September 3, 1914, by Hugh Ford, who for some time past has been prominently identified with the producing department of the Famous Players-Lasky organization. Produced in London by Mr. Ford, this play met with sensational success there as well an in other foreign cities at which it appeared.

The comedy was in three acts and consisted of the high spots of Alice Hegan Rice's famous story deftly woven into a connected plot, which, however, centered about the parentage of Tommy, the youngster which "Lovey Mary" brought along with her when she unceremoniously left the confines of the orphan asylum.

The homely humor and the unusual heart interest made it one of the most successful plays in many seasons, and following its run in New York it enjoyed equal popularity on the road. Madge Carr Cook appeared in the role of Mrs. Wiggs and Mable Taliaferro was Lovey Mary. Edith Storey, who has since become even better known in pictures than Miss Taliaferro, was cast as Australia, while Thurston Hall, now a popular leading man of the screen, appeared as Mr. Bob. "Mrs. Wiggs of the Cabbage Patch" will be a Paramount Picture.

September 16 Attractions At the New York Theatres

RIALTO.—Frank Keenan in a screen version of the famous play, "The Bells," was the leading attraction at the Rialto the week of September 16. The star gives a powerful impersonation. Fatty Arbuckle in one of his funniest comedies entitled "The Cook," the Animated Magazine, Official Allied War Review and a select scenic were also shown. Gaston Dubois and Leeta Corder were the soloists.

STRAND.—Mary Pickford in a new Artcraft picture, "Johanna Enlists," by Rupert Hughes, headed the Strand bill. It has a number of impressive military scenes. A new Outing-Chester scenic, the Official Allied War Review and the Strand Topical Review completed the pictures. Grace Hoffman and Yon Collignon were the vocal artists.

RIVOLI.—Maurice Tourneur film version of "Sporting Life," the famous Drury Lane melodrama, is the feature attraction at the Rivoli. A companion play to "The Whip," the picture has been finely produced and given an excellent cast. Willette Kershaw plays the lead. The Animated Pictorial, a scenic and a cartoon comedy were also shown. Greek Evans was the soloist.

EIGHTY-FIRST STREET.—First half, Bessie Barriscale in "The White Lie." Latter half, Dorothy Dalton in "Green Eyes."

FORTY-FOURTH STREET.—Griffith's "Hearts of the World."

BROADWAY.—Dorothy Phillips in "The Talk of the Town."

General to Release United Subjects.

It is also announced by the General Film Co. that it will handle the subjects released by the United Picture Theatres, Inc.

PLENTY OF ROOM FOR EXPANSION

Sunset Motion Pictures Corporation, Directed by Frank Powell, Has Been Offered the Whole State of Texas to Use in Making Series of Southwestern Stories

By Edward Weitzel

THERE is nothing like keeping an eye on the future. In selecting the biggest state in the Union the Sunset Motion Pictures Corporation, directed by Frank Powell, has made sure of plenty of room to grow up in. Texas is not likely to cramp the organization for space, when it is deemed advisable to enlarge the plant. At present the studio occupies five acres of land on the outskirts of San Antonio, and has an open air stage 80x100 and the hearty good will and co-operation of Governor Hobby and the rest of the population of the state. When Director Powell needed a band of real Indians and found that the few left in Texas were entirely too civilized, he told his troubles to the Governor and the obliging official gave him a letter of introduction to the Governor of Oklahoma. That gentleman, equally as courteous as his friend, the Governor of Texas, promptly furnished the required number of braves, squaws and papooses, and added a postscript to the effect that if the necessity arose he would at once send on twelve hundred more. In Director Frank Powell's opinion Texian geniality is one of the largest and finest of her products.

Before leaving for San Antonio last week Frank Powell found time to give a few of the reasons why he is glad he selected the Lone Star State when he decided to make a series of pictures, to be released by W. W. Hodkinson and put on the market at the rate of six a year. The Lamb's Club was the scene of our interview.

"My main reason for picking out Texas," said Director Powell, after he had made sure that his cigar was going to burn to his liking, "was because the stories I intended to produce are all of the Southwest, and I wanted the local color to be the genuine thing. There is a subtle ability about the exact location to carry conviction that can be obtained in no other way. Persons who have never seen certain parts of this country know instinctively when they are shown the real places. Strangers to Texas think of it as one vast stretch of prairie, unbroken by trees or any irregularities of landscape. Portions of it are just the reverse, and offer the picturesque views of mountain and valley that add so much to the merits of a western picture."

"You have finished the first of the series, I understand, Mr. Powell?"

"Yes. 'The Forfeit.' It was taken from a story by Ridgewell Cullum. House Peters and Jane Miller were cast for the leads. Here's where another reason for selecting Texas comes in: Half of the characters are Westerners; the others are from the East. I am just half way between the two bases of supply. My casts are all special ones. I engaged the western actors in Los Angeles; the eastern actors in New York. Each is best in his natural character."

"What is the name of your next picture?"

"'Good Indian.' It is a comedy, adapted from a story by the well-known writer of cowboy life, B. M. Bower. Jane Miller and Robert Elliott have the principal parts. I started the picture before coming to New York. This one called for a band of Indians, and Governor Hobby sent me to his friend, the Governor of Oklahoma, who offered to supply me with twelve hundred. Everybody is wonderfully obliging in Texas. All we have to do is intimate we would like to use this public building or that private estate and it's ours for the asking.

"I needed a handsome ranch house in

Frank Powell.

one of the pictures, and was advised to look over the King Ranch at Kingsville. This is the place belonging to Mrs. Captain King, the richest woman in Texas. When I reached there I found the same readiness to be accommodating to a stranger that seems to be second nature to the people of the border state. But the ranch house overpowered me. It is a mansion, with interior decorations by Tiffany, and every comfort and luxury that money can buy. The Kings' first home in Texas was a Mexican hatch with hardly the bare necessities of life. To contrast it with that stately palace set down on the plains where only a few years ago even the herds of grazing cattle were unknown, is to realize something of the meaning the word opportunity implies."

"Do you care to tell the Moving Picture World about any more of the stories you have chosen for the series?"

Before Mr. Powell could reply, a hand was laid on his shoulder and one of his business associates warned him not to forget that his train went in an hour. Still undisturbed, the San Antonio booster settled himself back more comfortably in his chair and remarked, with true southwestern consideration, he was quite sure he could spare another fifteen minutes.

"The third picture we intend to make is called 'The Children of the Desert,'" he explained. "Lewis Dodge is the author. Eagle Pass figures in many of the scenes. Some of the action takes place in Mexico."

"You have started on this picture, I understand, Mr. Powell."

"Yes. We have been able to get the locations called for without spending a small fortune on railroad tickets."

"How are the atmospheric conditions in San Antonio?"

"Ideal. We have been able to take scenes as late as 8.15 in the evening. We shall need lots of local color in the third picture. Speaking of being able to obtain the genuine article in that line, there is one episode in 'The Forfeit' that comes about as near to being just what the doctor ordered as any reasonable director has the right to expect. There is a lynching scene in the picture, and I was naturally bent on getting it correct. Never having taken part in one of these social events, even in a minor capacity, I asked my leading cowboy if he knew the proper way to go about it. His answer was reassuring.

"'I reckon I orter know how,' he drawled; 'I've bossed th' job mor'n once.'

"'All right,' I replied. 'Pick out four men and show me how it's done. I'll watch while you rehearse them.' My newly appointed assistant shut one eye, then winked at me and grinned. 'The boys I pick out wunt need no rehearsin' special. We're ready when you are.'

"I took the scene the next day, and it is one of the most realistic in the picture. Those five men went through the lynching in a business like manner that showed they were experts. I have every confidence in its local color. Another touch they gave me added an interesting detail to the picture. A bad man kills one of his enemies; shoots him down, then starts to walk off. It was rehearsed that way at first, but the business did not satisfy me.

"'How do you know he's dead?' I asked of the cowboy who did the shooting.

"'I'll show you,' he remarked confidently. Taking a match from his vest pocket, he reached down, picked up his victims' right foot, struck the match on the sole of his boot, and watched for the slightest sign of life as he let the limb fall to the ground. Satisfied with the way the actor did his share of the work, the bad man calmly relighted a half smoked cigarette and tossed the match aside."

"Good piece of business, wasn't it?"

"I thought so. At any rate, I put it in the picture."

"ONCE TO EVERY MAN"—A PRIZE FIGHT

Tranquillity of Amity Street Sundered by Moving Picture Bout in Flushing

SO—This Is Flushing." The sign is there, right by the bridge, and beyond the bridge is, indeed, Flushing, home of commuters and famed for its moving picture studios. Here it is the Frohman Amusement Company is represented by a commodious factory for making "movies" and on the evening of September 11 the Frohman establishment was alive with action, commuters, invited guests and a battery of prize-fighters.

The call had issued from the office of William L. Sherrill that fight fans could travel to Flushing in a sea-going bus if they arrived at the Times Building early in the evening. Many were called and, as in other important movements, few were chosen; Freddie Schader and ten others going out to conquer Flushing in a sight-seeing vehicle that would hold ten times their number.

But developments proved that Mr. Sherrill's telephone number was 4—Flushing when the bus reached Amity street—the Frohman studios were crowded and the small delegation of Cook's tourists who unloaded at the door were but a sprinkling "among those present." That a fight was to be held in Amity street surprised nobody—it was "good motion picture incongruity," as Joe Lee so cleverly remarked.

Flushing fight fans filled the place. There were fans in arms, fans in hand, fans youthful, fans feminine and fans of all ages and sizes—for the word had gone forth that Flushing was at bat and community pride in Flushing's picture importance rose to majestic heights and tumultous expression. Backing Flushing's local interest came commuters from many other R. F. D.'s on Long Island, such as Bayside, Elmhurst, Brooklyn and Long Island City.

When T. Hayes Hunter was ready to begin directing he gazed upon a noble array of flushers from Flushing and leaders in the Fifth Industry. There was Harry Reichenbach, who stopped in on his way to Europe, where he goes to see what seventeen Reichenbachs are doing with the Allies; Fred Beecroft, who scented advertising from afar—as far, indeed, as Bayside; Joe Lee, who came to bid in the rights on the Sherrill picture for the State of Flushing; Freddie Schader, as has been mentioned, who came in the dual capacity of actor and daily newspaper reporter; Harry Rapf, who came purposely to rap Reichenbach, the actor; Larry Evans, who wrote the story that carried the prize fight that was then to be filmed—and oodles of others even better known to the trade.

"Once to Every Man," the Evans story, scenario by Anthony Paul Kelly, directed by T. H. Hunter, with George Kline his assistant, and E. A. Palmer, cameraman, will star Jack Sherrill and Mable Withee when the Frohman Amusement Company, of which William L. Sherrill is "the works," is ready to distribute. The prize fight promises to be a feature in the feature—for it will be the "real thing," supervised by Kid Broad, the most serious and self-possessed actor in filmdom.

Despite the remark, by Harry Rapf, that "the Kid had been in more pictures than prize fights," the Kid was "there" in every acceptance of a very slangy expression. Likewise was T. Hayes Hunter. With golden voice and plenty of it; gestures that included the full routine of setting-up exercises in an army camp, and a personality that made Flushing rise in its seats and yell and wave hats and hands at his command, Mr. Hunter directed as good a prize fight as moving pictures are likely to ever possess.

And when Jack Sherrill, after having sparred through two rounds, in which he worked off the "dope," the villain had injected into his morning eggs; when Jack had put in jeopardy thousands of dollars that Reichenbach and Beecroft had bet on him—and then, in the third round, put across the "old haymaker" that sent his rival, the champion of the world, senseless to the canvas, all Flushing and Flushing's visitors declared that a good time had been had by all.

Roswell Dague in War Camp

Roswell Dague, until recently assistant scenario editor of the Famous Players-Lasky Corporation, has gone to Camp Zachary Taylor, Louisville, Ky., where he is training for a commission in the Army in the Field Artillery Officers' Training School. Mr. Dague had been trying for some months to get into an officers' camp, and it was several weeks before the passage of the new draft law that he received word that his application had been passed upon favorably.

Roswell Dague.

Mr. Dague was at one time an assistant dramatic critic on the New York Tribune, and before that did drama for the Oakland, Cal., Tribune. He is a graduate of the University of California and of George Washington University, Washington, D. C. He came to the Famour Players-Lasky Corporation under Hector Turnbull, leaving the assistant editor's desk of the New York Tribune.

The Famous Players-Lasky Corporation is proud to add his name to its roll of honor.

Larry Trimble Winning Film Cutting Contest

DIFFICULTIES into which the Washington Motion Picture Corporation has found itself resulting in asking for a receiver are rapidly being unraveled, according to F. K. McBroom, receiver, and Allen Meisenheimer, president of the company, who was interviewed by our Spokane, Wash., correspondent.

Larry Trimble has won the first round in his difficulties, as one may term them. He was formerly managing director and was chosen to cut and edit the first picture which was completed by the company the night before a receiver was requested. There was a report current that C. J. Ward, general manager, and Harold Hooker, secretary, were opposing Mr. Trimble and favoring that Philip E. Rosen edit the film.

The decision was made by Mr. McBroom after he had wired several prominent producers relative to this line of work with which he was not familiar. The film is the largest individual asset the company has, and two copies of it were placed in a bank vault for safe keeping. Mr. Trimble places the value at between $50,000 and $100,000, and it has been said that it could probably be disposed of for as much as $125,000. The fact that Mitchell Lewis is the star is considered one of the main assets of the picture.

President Meisenheimer said that S. L. Rothapfel, manager of the Rivoli and Rialto theatres, New York City; C. A. Parson, manager of the Vitagraph-Selig studio; G. D. Baker, manager of productions for the Metro Company; Madam Olga Petrova and H. O. Davis, of Los Angeles, had all sent communications indorsing the work of Mr. Trimble and urging that he be permitted to cut and edit the picture.

JOSEPH RINEHART CALLED.

Joseph Rinehart, chief technician of the Screen Telegram, the Mutual's twice a week news reel, has been called by the Fort Lee, N. J., draft board and inducted into military service at Camp Dix, N. J. Mr. Rinehart in all probability will be assigned to important photographic work for the military establishment. He joined the Screen Telegram staff coincident with the removal of the editorial offices of the release from Chicago to New York. He is particularly well known as an expert in the laboratory side of the motion picture industry, being an expert on electrical installations, lighting, developing and cutting. He is the originator of a number of important processes for the production of double tone effects in positive film.

Prior to his service with the Screen Telegram Mr. Rinehart was associated with the Hearst news reel enterprises, and later with Paragon Films, Inc., and the American Red Cross, under the film administration of Ray L. Hall, now with the Division of Films Committee on Public Information.

STANLEY CORPORATION IS ENJOINED

Federal Trade Commission Issues First Order in Motion Picture Field Against Unfair Methods

THE Federal Trade Commission, after exhaustive inquiry, has ruled in the motion picture case, issuing a formal order requiring the Stanley Booking Corporation, of Philadelphia, to discontinue the following business practices, held to be "unfair methods of competition." The corporation is a film booking concern; and the case the first of its kind. The order prohibits the following practices:

(a) Procuring the cancellation of contracts for the exhibition of moving picture films made and entered into by and between its competitors and the producers of moving picture films.

(b) Procuring moving picture films which have been announced and advertised for exhibition and display by its competitors and exhibiting and displaying the same in advance of the dates so advertised and announced by such competitors at theatres in the neighborhood of those of such competitors, where the procuring of moving picture films and exhibition of same is done to hinder, harass and embarrass competitors.

(c) Making and entering into contracts for the leasing and sale of moving picture films on the condition, agreement, or understanding that the lessee or purchaser thereof shall not exhibit, use or deal in moving picture films produced, handled, or dealt in by a competitor or competitors of respondent.

(d) Making threats and employing methods of intimidation to induce and compel owners and operators of moving picture theatres to pay it, the respondent, a sum equal to ten per cent. of the cost of moving picture films booked directly from the producer of said films or the film exchanges, or to pay to it, the respondent, any sums whatsoever on moving picture films booked directly from the producer of said films or from the film exchanges.

(e) Making threats against independent exhibitors of moving picture films that unless such exhibitors booked through this respondent their supply of moving picture films will be cut off.

(f) Threatening producers of moving picture films and film exchanges with the withdrawal of this respondent's patronage in order to induce the said producers and film exchanges to cease supplying certain of their competitors with moving picture films.

Mary Pickford to Begin Work.

Wellington Wales, manager of the Mary Pickford Company, with offices on the second floor of the Citizens National Bank Building in Hollywood, says that Miss Pickford has selected two stories and a cast is being chosen for the first picture, which will be put in production within a week or ten days.

Mr. Wales denies all of the stories that have been circulated concerning Miss Pickford's affiliation with various concerns, and says that while no definite plans for distribution has been made, the organization aims to get right ahead with productions and arrange release details later.

Mark Larkin, former City Editor of the Los Angeles Record, has been appointed head of the publicity department for the Mary Pickford Company. Mr. Larkin was at one time with the Balboa Corporation.

Clarence G. Badger.

Clarence G. Badger Makes His Mark as a Goldwyn Director

A PRE-RELEASE showing of Madge Kennedy's "The Kingdom of Youth" makes clear to Goldwyn executives that in Clarence G. Badger the corporation enjoys the services of an uncommonly able director. Ever since Samuel Goldfish, president of Goldwyn, brought him from the coast he has proved his mettle by the increasing success of the productions of which he has had charge.

"The Floor Below," starring Mabel Normand, happened to be Clarence G. Badger's first assignment, and reports from exhibitors and the public confirm Goldwyn's estimate of the box-office value of this feature. "The Venus Model," with the same star, next came under his directorial guidance, and the story received full value in his hands. Goldwyn wishing to test the measure of his skill in directing Madge Kennedy, found a quick answer in that piquant comedienne's "Friend Husband," the play which has firmly placed her among the royal ladies of the screen. The amusing story was handled with rare discretion, and, more than ever before, her director demonstrated the infinite variety of which Madge Kennedy is capable.

No sooner had this production been finished than the wisdom of continuing the alliance became apparent to Goldwyn. Accordingly the scenario of "The Kingdom of Youth," written by Charles A. Logue for Madge Kennedy, was entrusted to Mr. Badger. How well he has acquitted himself, and with what emphasis he has justified the confidence imposed in him, was proved when the play was seen for the first time in advance of its date of release, September 23.

"Camp Fire Girls" a Bray Subject.

In nearly every city and town in the United States there is a branch of the organization known as the Camp Fire Girls of America, and for this reason the September 15 release of the Paramount-Bray Pictograph, "the magazine on the screen," should hold intimate interest for audiences throughout the country. Each summer finds the Camp Fire Girls encamped out in the open. Thrown entirely upon their own resources, they gain independence of thought and action and a fitness for the tasks that the war has opened up for all womanhood, tasks heretofore reserved for their brothers now fighting for Uncle Sam. The Pictograph shows how they are learning the meaning of the word "service."

Goldwyn Ships 224 Liberty Loan Prints.

Goldwyn is bending every effort, in compliance with the request of the Government, to insure 100 per cent. distribution of two special motion pictures made by its stars to boost the Fourth Liberty Loan. One hundred and twelve prints of "The Story of the Biggest Game Ever Played," which enlisted the services of an all-star cast, and of "The Bonds That Tie," Geraldine Farrar's contribution to the drive, have been made and are on their way to the twenty Goldwyn branch offices in various sections of the United States.

Goldwyn Gives Titles and Release Dates of Four More Star Series Productions

GOLDWYN'S first ten productions are now known to exhibitors, four additional noteworthy productions being announced this week, together with their dates of release. These new productions comprise another broad comedy story for popular Mabel Normand; an engaging and speedy drama from a well known playwright for Tom Moore; a successful play that was a big stage success for Madge Kennedy, and still another big emotional drama for Geraldine Farrar. The productions announced are:

October 21—Mabel Normand in "A Perfect 36," by Tex Charwate; directed by Charles Giblyn.

October 28.—Tom Moore in "Thirty a Week," by Thompson Buchanan; directed by Harry Beaumont.

November 4.—Madge Kennedy in "A Perfect Lady," by Channing Pollock and Rennold Wolf; directed by Clarence C. Badger.

November 11.—Geraldine Farrar in "The Hell Cat," by Willard Mack; directed by Reginald Barker.

These four productions come in direct succession after Geraldine Farrar in "The Turn of the Wheel," September 2; Mabel Normand in "Peck's Bad Girl," September 9; Tom Moore in "Just for Tonight," September 16; Madge Kennedy in "The Kingdom of Youth," September 23; Rex Beach's "Laughing Bill Hyde" with popular Bill Rogers, September 30, and Mae Marsh in "Hidden Fires" on October 6.

Ten production of such power and calibre have been responsible for a tremendous volume of business taken on by Goldwyn at the outset of its second releasing year and its first season of its sales policy under the star series system.

FRANK HUBER MAKES GOOD FIGHTER

Former World Pictures Employe Captures Ten Germans and Is Recommended for Distinguished Service Cross

WORD comes from across seas that Frank Huber, of Company C, 125th regiment, thirty-second division, of the American Expeditionary Force, has been recommended for the Distinguished Service Cross as a fitting recognition of valorous conduct during the fight that culminated in the capture of Cerges, following the drive beginning at Chateau Thierry.

Frank Huber was, prior to volunteering his services to his country, in the employ of World Pictures. He began in the film room and worked up through the poster room until he became assistant cashier of the New York Exchange. He was promoted to the position of booker and salesman and was transferred to the Detroit office. The day the United States went into the war he enlisted in the Thirty-first Michigan National Guard, at Detroit.

The story of Huber's bravery in the face of the murderous fire of the Fourth Prussian Guard, the Kaiser's favorite regiment, is best told in the words of one of his commanding officers, who has lately returned to this country.

"After the first assault at Chateau Thierry, we went right ahead. There was no stop. You see the American idea is to take the fight right up to your man. No laying back to wait for him to come on. Having been brought up on this kind of fighting diet, it is hard to change your method. It was a case of man against man. The Yanks did not wait for the artillery, they went right in and right on. The only time we opened our ranks was to let the prisoners through, to go back to the rear. For days we kept on looking ahead for the objective point. We came to Cerges. It was a veritable nest of machine guns. The Huns would fight until they saw it was no use to go any further and then they would throw up their hands. This is the hard part of observing the international rules of warfare. To see a bunch of men shooting down your friends and comrades and then get away with it scott free by yelling 'Kamerad' is pretty tough. Fighting in the streets of Cerges was a man to man fight. Slowly we mopped them up until we came to a turn of the main street and faced a church with Red Cross flags flying. Instantly a storm of machine gun bullets swept our way and we lost twenty-three effectives. Huber and a couple of other men darted around to the other side and shortly the church was ours with Frank Huber bringing back ten of the Boches.

"For his work Huber was taken out of the ranks and sent to the officers' school, where he is now studying, and if he passes his examinations he will be given a commission."

Exhibitor Cuts His Own Features.

From the house program of the Star Theatre, Modesto, Cal., we clip this reference to the proposed showing of Dorothy Dalton in "The Unfaithful" (cut to two reels), and William Russell in "The Marriage Bubble" (cut to three reels) on the date mentioned.

"Note the program for August 13 and 14. Here is what may constitute a program in the future. Instead of five slow reels, here are two different five-reel features, reduced to three and two reels respectively. Whether the public will find the shorter subjects of more interest remains to be seen. This is the first time that a program of this nature has been introduced here and we're interested to see how 'it gets over.'"

WESTERN CANADA LIKES RE-ISSUE FILMS

Winnipeg Exchange Manager Claims Revivals Come to Canadian Public As Features They Have Not Seen

THAT re-issues are sure to go big in Western Canada is the opinion expressed by H. L. Nathanson, of Winnipeg, Manitoba, former manager of the Regal Film branch in that city. Mr. Nathanson visited Toronto for the first two weeks of September, prior to visiting New York and then enlisting with the United States army.

Mr. Nathanson, who is a brother of N. L. Nathanson, of Toronto, managing director of Regal Films, Limited, explains that pictures now being re-issued have never been seen in the Western Provinces in many cases, and if they were ever shown it was at a time when the business in the territory was very young and but little supported. In addition, the stars have made big names for themselves since making their early pictures and the re-issues have better drawing power, in his opinion, than when they were first screened. A few years ago moving picture theatres in Western Canada were comparatively few and far between.

It is also the opinion of Mr. Nathanson that it is a mistake to release new subjects simultaneously in all parts of the country. He believes that Western Canadian exhibitors prefer to be a little behind in release dates so that they can be guided by reviews in making their choices and also may have a chance to study the manner of presentation of certain pictures in the East. This applies particularly to special stunts, musical programs, etc.

Mr. Nathanson recently travelled over the whole territory from Winnipeg to Vancouver and found conditions very prosperous. The exhibitors are enjoying good business and many of them are making extensive improvements in their properties. Some sections of the country have suffered a partial failure of crops and these districts may have a temporary setback.

Winnipeg's downtown theatres cannot be beaten for matinee business, in the opinion of Mr. Nathanson. The Lyceum Theatre, for instance, is crowded every afternoon and there are many people in the house even around the noon-hour. The Lyceum opens at 10 a. m. Winnipeg exhibitors were up against it financially a year ago, but conditions have been reversed.

Mr. Nathanson has been succeeded as manager of the Winnipeg Regal branch by Harry Price, formerly of Toronto. He reports that many nice bookings are being secured in the Western territory. Mr. Nathanson will join the U. S. army at Minneapolis, his old home.

Hale Hamilton in "Five Thousand an Hour" (Metro).

ECONOMY WITH CENTRAL DISTRIBUTION

According to Allan Rock, Who Gives Figures to Prove His Claim, Citing Cleveland As Example

THE Affiliated Distributors Corporation's recent announcement to the effect that its productions would be physically distributed by the exchanges of the Mutual Film Corporation is indicative of the Affiliated's policy to minimize overhead and cut down waste. "Contemporaries of the Affiliated on the co-operative booking idea, who originally started out to establish and organize their own exchange, are now discovering their error," says Allan Rock, "and are accepting the Affiliated policy of distributing through some already organized channel as being the best way to eliminate the tremendous overhead which is ultimately charged to the exhibitor in his rentals."

"Being business men," Mr. Rock continues, "the men associated with the Affiliated realize that this business must come through a single physical distribution channel eventually, as in every other commodity there is a definite line of demarkation between sales and physical distribution. That this conclusion is inevitable may readily be seen by noting the following figures:

"The average cost to operate an exchange is approximately $600 per week, or approximately $15,000 per week for the twenty-six exchanges now being operated in Cleveland. There are approximately throughout the United States some forty recognized distributing points with a total expense, using the city of Cleveland as an example, of $624,000 per week, or approximately $32,000,000 per year as an estimated expense for distribution throughout the United States.

"This, as compared to an efficient system of distribution, is an amazing waste, for all the films now handled in the territory served from the city of Cleveland can be distributed from one or two offices at an expense not to exceed $2,000 per week, and allowing for an increase in the number of distributing points throughout the United States from forty to fifty, giving theatre owners a more efficient distribution with shorter shipping distance than is now in vogue, the cost of such distribution would be reduced to $100,000 per week as against $624,000 per week, or $5,200,000 per year as against $32,448,000.

"In addition to the above savings of monies, a system of distribution based upon war conservation would release to other essential industries a veritable army of man power, together with sufficient building and floor space to meet many of the crying needs of the Government for war purposes.

"The Affiliated Distributors Corporation will devote itself toward this end and support any movement inaugurated by the National Association or other Associations to bring about the elimination of this or any other waste in the motion picture industry.

"The preliminary arrangement, covering the progress of Affiliated's initial release 'Lafayette, We Come!' (Pershing '17)," Mr. Rock concludes, "indicates that the exhibitors have also accepted the Affiliated policy. It affords increased opportunities for co-operation between exhibitor, producer, and distributor which have heretofore been equaled."

Harry Edel Becomes Aid to Edward L. Hyman.

The official news service of the Theatre Division, Commission on Training Camp Activities, announces that Harry Edel, managing director of the New York Strand, has become an aid to Edward L. Hyman, Director of Picture Divison. This work will not interfere with his continued management of the Strand.

Porter K. Johnston will relieve Henry Schoenstadt as Dallas Representative of the Picture Division. Mr. Johnston is a well known film man having been connected with the Cincinnati office Famous Players-Lasky for a considerable length of time.

In Re. "No-Cancellation" Contract.

A very interesting point has been raised with the exhibitors of Detroit, Mich., as to whether or not there is such a thing legally as a "no-cancellation" contract. A well-known Detroit attorney, who has been consulted on the proposition, contends that no producing company can force the issue giving the exhibitor no right to cancel unless that same provision is made on the part of the producer. One of Detroits leading downtown exhibitors makes the statement that a non-cancellation contract will never hold in a court of equity, as far as Michigan is concerned, unless both parties have the same rights as to cancellation.

Giving Exhibitors Special Show.

Gordon & Mayer, the new film firm which have Charlie Chaplin and Anita Stewart under contract, have established a novel way of selling their productions. The Majestic Theatre, in Boston, was hired for a special private production of two of their latest features: "Smashing Through to Berlin" and a two-reeler burlesque, "The Geezer of Berlin."

They expended money lavishly in advertising in daily newspapers for exhibitors and their friends to attend the private showing. An exhibitor's card was good for admission for himself and friends. As a result of the advertising and the interest in the new firm's productions the theatre was crowded.

There was much enthusiasm over both productions. Salesmen mingled among the exhibitors and scores of bookings were immediately made. The management was much pleased with its success.

Claim "Equal Rights" for Audiences.

An appeal from the decision of the Maryland Board of Moving Picture Censors, of which Mrs. Marguerite E. Harrison is the secretary, refusing the right to show the moving picture, "Birth," to an audience of male adults with no females present, was made to the City Court of Baltimore on Monday, September 9, by Samuel Cummins, the owner of the picture. It is stated in the petition, which was filed through attorneys Milton Dashiell and John J. Pratt, that the board has permitted the picture to be shown to an audience of adult females, with no males present, and there is no reason why it should not be shown to an audience of only males. Judge Bond signed an order which requires, at the hearing of the case, the production of the film.

House Organ Is Strongly Favored by Exhibitors

Many expertly prepared and cleverly edited house organs issued regularly by Goldwyn exhibitor-customers in the interests of the motion picture "fans," and for the purpose of converting the 50-50 patron into a one hundred per cent. theatregoer, have been received by the Goldwyn Service Department. An innovation in a combination house program and organ is issued each week by the management of the beautiful Majestic Theatre, Detroit, Mich.

For the first time in motion picture history, so far as Goldwyn can determine, a house program is devoted almost in its entirety to photographs and reviews of a coming attraction. The Majestic Theatre organ contains eighteen pages, with cover.

Page one prints the foreword, with a general forecast of productions to appear on the Majestic screen. Beginning with page two and extending throughout the booklet are entire pages containing cuts of scenes from "Friend Husband," Madge Kennedys' surprise Goldwyn comedy-drama, which is to appear at the Majestic at an early date. Photographs of Miss Kennedy are also shown on various pages and a double spread in the center of the program contains an announcement of Madge Kennedy in "Friend Husband," with a brief synopsis of the story of the play.

Interesting briefs clipped from Goldwyn's press sheet on "Friend Husband" appear in abundance and there are many feature stories on Madge Kennedy and her play. The current program of the Majestic is covered in space occupying two pages. The attractiveness of the make-up and the quality of the paper stock combine to insure its individuality and power. The idea of telling all about a coming feature production is an exceptionally good one. Motion picture devotees like nothing better than to read about their favorite stars and their plays and such a generous use of space cannot help but sharpen the appetite of the fans.

Another forceful and attractive organ is issued by C. F. Marquis, owner of the Martha-Ellen Auditorium, Central City, Neb. The organ is called the Martha-Ellen Screen Magazine, and one glance proves its claim to being a miniature "magazine."

The work has twelve pages, with cover, and is filled throughout with up-to-the-minute news and comments on late productions, together with the usual calendar of coming stars and their plays. In the issue of August 27 Mr. Marquis devotes the entire front cover to an elaborate announcement of Mae Marsh's appearance in "The Cinderella Man," one of Goldwyn's successful first-year releases. Cuts of other Goldwyn stars and advance notices of their coming productions are arranged prominently throughout the magazine.

Free tickets of admission to those who discover a word spelled backwards, is featured as a circulation booster.

SERGEANT CALVERT GOES "OVER THERE"

Friends Say Goodbye to Noted Creator of Ideas for Staging of Film Shows—Is With Signal Corps

A PARTY of friends that included Vice-President Hammons of the Educational Films Corporation visited one of the nearby camps week before last and said goodbye to Sergeant Calvert, a Signal Corps "non-com" who went abroad with his fighting unit immediately thereafter. Sergeant Calvert is none other than our old friend Manager Lowell V. Calvert of the New Garrick, Minneapolis, and the New Garrick, St. Paul. He has gone across to help in "effects" that will keep Mr. Hun very busy and to stage "battle-pieces" that can't be worked with horse-galloping machines, musketry rat-tat-tats and big drums. Calvert left Minneapolis and civilian life on Jan. 15. After some preliminary training at Fort Leaveworth, Kan., he was promoted to a sergeantcy and admitted to the Signal Corps Officers' Camp at Leon Springs, Tex. He declares that military science is the biggest "educational" that he has ever tackled. After six months of intensive training, he and his fellow students were brought up to an embarkation camp in the East, whence they and their commands sailed for Europe.

Lowell Calvert has long been regarded by experts as one of the half dozen creative leaders of motion picture exhibition in this country. The following is the tribute paid to him by Mr. Hammons:

"Calvert added value to motion picture entertainment that marked him the great creative artist. In the future annals of the art his name will appear alongside Rothapfel, of New York; Roth, of San Francisco; McGhee, of Detroit; Tally, of Los Angeles; McCormick, of Indianapolis; Myrick, of Portland, in the roster of originators and leaders. The phenomenal success of the New Garrick houses in the Twin Cities was due to him. He combined music, staging, effects and pictures in a new art-form of which the Educational was an integral part. He early realized the need of scenic, travel and scientific films, he was among the first (if not the first) to exploit them properly and when occasion justified to play them up above the fiction feature. Indeed the triumph of Calvert's policy at the Garricks was largely founded on his clever handling of the instructive films. As a representative of the best tendencies in American motion picture exhibition he will be sorely missed, but it is his wish as well as his privilege to be over there doing his bit in the supreme cause of the future of civilization."

Hodkinson Appointments Cover All Territory

THIS week sees practically every territory in the United States covered by Hodkinson Special Representatives, states an official of the W. W. Hodkinson Corporation. Among the latest appointments are W. A. Ratz to the Indianapolis territory. Mr. Ratz is a well known figure in the Hoosier territory and has a host of friends. Moreover, he is a thorough believer in the Hodkinson policy of an equitable and fair deal with the exhibitor.

Graham R. Sirwell, formerly with the General Film Company in Kansas City, has been appointed to the Los Angeles branch, while E. A. Crane, formerly sales manager for the Moon Merchandising Agency, has taken over the Washington section. Mr. Crane is a very high class executive and salesman with an enviable record in the merchandising field he has just left.

W. J. Hanley, who has taken over the Wilkesbarre territory, is also a man eminently fitted for the section of the country he is handling, being well acquainted throughout this northern section of the Eastern States and well equipped to give the exhibitors complete service.

The Hodkinson Corporation points to the organization and installation of the above sales force in such a short space of time as No. 1 on their list of achievements and fulfillment of promises made the exhibitor. These representatives will draw the contact between the Hodkinson Organization and the exhibitor very much closer than heretofore. The results of the representatives who have been in the field the longest are already beginning to become evident in the closing of first run contracts in Boston, Buffalo, Chicago, Kansas City, Butte, Denver, Minneapolis and many other points of importance.

C. E. Shurtleff, General Sales Manager, who has just returned from the Chicago Convention, is enthusiastic over the situation as a whole and adds that No. 2 of the Hodkinson achievements lies in the fact that the Hodkinson Service has now made available one release a week to the exhibitors, fulfilling the promise of a fifty-two pictures a year program made some time ago.

P. N. Brinch, Western Division Manager for the Hodkinson Organization, wires from San Francisco that Frank J. Bailey of the American Theatre, Butte, has become a Hodkinson Co-Partner and will also be the first run account in that territory for Hodkinson Service, including the various units of Jesse D. Hampton, Lillian Walker, Paralta and Plaza productions

John A. Stevenson, who is handling the Southern territory in the capacity of Division Manager, reports that Frank Hawking, whom he put in charge in Cincinnati, and J. Shannon in Kansas City, both of them high grade merchandising men totally unfamiliar with the film business, are making rapid strides in the organization of their respective territories.

Mr. Stevenson, who made an enviable record for the Alexander Hamilton Institute, and later became General Sales Manager for Paramount, is a firm believer in the infusing of new blood into any industry, and because of this he greatly desired to employ Mr. Hawking and Mr. Shannon to prove that his theory is right.

Special Stage Setting for Farrar.

An unusually large attendance was on hand to see the first showing of Geraldine Farrar in her latest success, "The Turn of the Wheel," at the Stanley Theatre, Philadelphia, where Frank W. Buhler, managing director of the Stanley Co., had prepared a new and artistic surprise. Instead of the usual colonial stage setting, a beautiful palatial interior effect of sufficient transparency to allow lightning effects, greeted the patrons who arrived in large numbers for the opening of the regular season.

Placed along the entire space in front of the footlights was a solid row of sweet peas which blended harmoniously with the new scenery. Several new members had been added to the Stanley symphony orchestra thereby establishing the largest musical organization of any theatre in this city.

Two Scenes from the Fox Feature, "Queen of the Sea."

WAR INDUSTRY AIDED BY PICTURES

Plimpton Epic Pictures Produces War Work Episode That Has Awakened Interest at Stamford

THE Citizens' Committee of Stamford, Connecticut, acting in cooperation with the U. S. Employment Service, Edwin S. Blodgett, Superintendent, are conducting a campaign to increase Stamford's output of war munitions and material. Perhaps the most important part of this campaign is the appeal to women to go into industry, replacing men in the lighter jobs and thus releasing them for heavy work which women are physically incapable of doing. To bring the facts effectively before the public a motion picture has been prepared which is now being shown extensively in the theatres of Stamford and its vicinity.

The movement is an important one and is likely to be followed in other communities. The picture is about 800 feet long, tells its message clearly, and is being very well received in the theatres in Stamford and the vicinity. As it was produced with the co-operation of a branch of the Government it is necessarily free from advertising of any description. The two parts of John and Emma Hines were played by Mr. and Mrs. George E. Reehms, formerly with the Eastern Film Company of Providence, Mr. Reehms having been previously a director under Griffith at the Biograph. They are now both employed in a large plant in Stamford and were glad to get a little taste of picture work again.

As a guide to others who may like the idea, the synopsis of the picture is printed in full:

The picture shows John Hines, a worker in a war plant, leaving his pretty little house in the morning. Emma, his wife, reads the war news to him from the local paper and, turning the page, her attention is attracted by the full page advertisement of the U. S. Employment Service outlining the campaign. They read it together. Her patriotism is aroused by the appeal to women and she tells her husband that she believes she could do work such as he is doing and thus help their country win the war. But he scoffs at the idea. She do a man's job! She will not be talked out of it, however, and explains to him how, in this way, the country would have two war-workers instead of one. In his obstinacy he becomes somewhat irritable and, kissing her hastily, he strides down the road on his way to work, leaving her gazing after him—a little hurt by his conduct.

With the applicants going into the office of the U. S. Employment Service that morning we see Emma, determined to secure accurate information. She pauses a moment to look in the window, where are displayed some of the articles made by Stamford as its war contribution, then goes in. Her mission being explained she is ushered into the Superintendent's office and receives a courteous greeting. She is told that her viewpoint is correct and that if all able-bodied women in Stamford felt as she did the city would attain an efficiency in war work of which it could well be proud. Leading her to the front window the Superintendent explains the manufacture of several war articles to her, telling her what work women can do and what they cannot do. Through dissolving views as he talks to her we are shown scenes in the laboratory where gun cotton is tested, a most ingenious device for exploding at the correct moment a shell fired several miles and the casting and rolling of the brass from which shells are made.

Meantime John has been thinking things over. He is employed in a plant where Government signal wire is insulated, his job being to cut rubber into strips and feed them into a hopper-like machine, from which they emerge ground and covering the wire. Plainly work that women could do as well as men, and as he thinks of this his abstraction calls forth a sharp reprimand from the foreman. At lunch time he makes up his own mind to investigate and thus, in the U. S. Employment Service office runs squarely into Emma, just finishing her talk with the Superintendent. There is mutual amazement and a very sheep-faced explanation on the part of John—that perhaps she was right and maybe she **could get** a light job and he could take a heavier one. The Superintendent looks on with some amusement and a great deal of interest. He congratulates John on the possession of such a wife

Emma Does Her Bit.

and tells them both that he will see that matters are adjusted.

And they are. We see John in the casting room where the lurid glare of the molten metal lights up his face, begrimed but shining with the consciousness of filling a man's job. And we see Emma at a lathe doing the work that she can do and doing it well. So together they do their bit to keep our boys overseas supplied with material to fight a winning war.

The picture was produced by Plimpton Epic Pictures, Inc. Horace G. Plimpton, president of the company, wrote the scenario after a study of the conditions in Stamford, and personally directed the production.

Bromhead Returns from War With Honorable Discharge

ALTHOUGH employees of the Gaumont Company have been leaving almost weekly for war service, only one has so far returned. Realizing that England needed the services of all her sons, Bernard H. Bromhead, a British employee of the Gaumont Company, at Flushing, N. Y., went to Canada in 1915 and enlisted as a private in the 148th Battalion. He was soon made a corporal, and after six months' training was sent to England, where he was drafted into the 42nd Battalion, Royal Highlanders of Canada.

After many months of distinguished service in France, during which he was in several sanguinary battles, Mr. Bromhead was severely wounded during the fierce fighting on Paschendaele Ridge, in Flanders, on November 3, 1917, and taken to No. 12 General Hospital, at Rouen. As soon as it was possible for him to travel, he returned to his home in England, anxiously awaiting the time when he would be able to return to active service. But although he practically regained his former good health, it was found that the bones of his left shoulder were so badly fractured that his return to fighting would be impossible. Therefore, he was sent back to his point of enlistment in Canada, where he received an honorable discharge.

Many other members of Mr. Bromhead's family have also seen service in this year, his brother, Col. Alfred C. Bromhead, managing director of the British Gaumont Company, having been decorated by the king for distinguished service in Russia.

Mr. Bromhead has been spending the past few weeks renewing old acquaintance and visiting his many friends in and around New York City. He expects to return to London within the next month, to assume an important position with the Gaumont Company, Ltd., of England, of which another brother, Reginald C. Bromhead, is secretary.

Chaplin's "Shoulder Arms" Will Be in Three Reels

THE majority opinion from four thousand exhibitors who have booking contracts with the First National Exhibitors' Circuit for the Charlie Chaplin comedies has decided that the next Chaplin release, "Shoulder Arms," will be in three reels instead of six.

Questionaires were sent out by officials of the First National several weeks ago, advising every exhibitor holding a Chaplin contract that there was an abundance of strong comedy material in the completed negative for "Shoulder Arms" to make a five or six reel special of it. Inasmuch as the Chaplin contracts call for subjects of not less than two reels, nor more than three reels, it was felt that the release of a six reel Chaplin comedy, which would necessitate cancellations of other feature bookings, shelving, and probable complete disarrangement of programs, should first be submitted to exhibitors for opinion.

Eighty-seven per cent. of the total number of exhibitors with Chaplin comedy contracts declared themselves in favor of the release of "Shoulder Arms" in three reels.

"Shoulder Arms," in three reels, will, of necessity, be comedy fast and furious in view of its condensation from a negative footage equivalent to six reels. It is said that the situations offered in the story—a plot based on trench life and the humorous phases of soldiery both on active duty and off—afford the greatest single gathering of possibilities for the utmost in Chaplin comedy portrayal that he has ever found in any one subject.

Madge Evans in "The Latch String."

Madge Evans is at work on a new photoplay for World Pictures. It bears the title of "The Latch String." It was written by Mrs. Backus, late instructor in the Connecticut Normal College Tefft Johnson is director.

Rambles Round Filmtown

With WALTER K. HILL.

How Wellington Cross, Poet, Enjoyed His Week Triangling

HALTED in his mad career as an Orpheum Circuit headliner, Wellington Cross fell for the siren call of "the movies" and worked a week at Culver City for Triangle, toying with "The Grey Parasol," under direction of Lawrence Windom. When he reached Salt Lake City, under direction of Martin Beck, various applications of Tod's liniment had him limbered up to his usual suppleness. Grasping his Blick, "The Duke" slipped the dope to THE RAMBLER in a manner thus:

I'm as nutty as a squirrel, since I've tried this "movie" whirl,
It keeps me jumping and bumping all day long.
(I want to say it's got me.)
I could never have a thrill out of any job until
I made this try, I think I'll die, I'll tell you why:

I gotta climb a cliff, or jump a lake 'n Everything;
I gotta smile no matter how I ache 'n Everything.
The little flies all gather round
When my make-up face they've found.
With Sampson's powers, I juggle towers 'n Everything.
I gotta pose out in the boiling sun 'n Everything.
I gotta bean a couple of villuns with a gun 'n Everything.
I'm on the job at six a. m.; indeed this life's a perfect gem
Until you lose a leg, an arm, or neck—'n Everything.

I usta think that vaudeville looked real good to me until
I met a guy whose game was introducing "movie fame."
(I want to say he got me.)
Then I ditched the Orpheum time, and took some chances with my spine,
And now it's black and blue and this I'm telling you:

I gotta grab a gat and getta guy, 'n Everything.
I gotta love and lure and leer and laugh 'n Everything.
I gotta cop that Chaplin step, I gotta get that Fairbanks pep.
I work for hours and get hit with showers of pies, 'n Everything.
I gotta have that swagger Bushman style 'n Everything.
I gotta nab that Fatty Arbuckle smile 'n Everything.
But if I hit my "movie stride," you just watch my millions glide;
I'll buy a bunch of **cars** and **bevo** and **bonds** 'n **Everything.**

The Title of It Is "'N Everything."

—f l l—

If sprocked holes were punched in the center of film they would spoil the entire picture business for some of our close-up cooties.

—f l l—

Two orchestras would be a good thing in picture theatres—one to keep the musicians from loafing and the other to mark time for the title-readers.

—f l l—

Here We Have the Yes-woman.

Rose Shulsinger, in mimeographic enthusiasm over Oscar Apfel, assures us that Mr. Apfel's direction of Kitty Gordon earned for the English lily her latest contract. We conclude, therefore, that Oscar is the Apfel of Rose's aye.

Why America Will Win (Fox).

Monday.—"Lest We Forget."
Tuesday.—"The Prussian Cur."
Wednesday.—"Wolves of Kultur."
Thursday.—"The Hun Within."
Friday.—"The Beast of Berlin."
Saturday.—"The Claws of the Hun."
Sunday.—"To Hell With the Kaiser."

—f l l—

Food Will Win the Film War.

"Bread" (Mary MacLaren) and "Beans" (Edith Roberts) are late contributions, by Universal, to a bill-of-fare that already includes:

"Apple Butter" (Selig).
"Pie" (Powers).
"A Piece of Steak" (Balboa).
"Hash" (Filmcraft).
"Poultry a la Mode" (Nestor).
"A Peach and a Pair" (Nestor).
With
"Fruits and Flowers," by Nestor.

—f l l—

Bills for Gasless Sundays.

"Gas Logic" (Metro) by
"Gasolene Gus" (Komic) leading to
"The Gasoline Habit" (Imp) and
Culminating in
"A Gasoline Wedding" (Pathe).

—f l l—

What G. W. Landon Brought In.

Wuxtry! Wuxtry! For two months the Germans have been advancing on Berlin while the Allies have been retreating in the same direction. More Power to 'em!

—f l l—

"Come Watch With Me the Passing Night" is a Pathe film title that sounds like a run of bad hands in a lengthy poker session.

—f l l—

Betty Fools the Supermarines.

Recently we dared Betty Blythe to tell another story. Betty took the dare and here's the result:

"Around the studio there are always many girls on the lookout to land jobs and they pester all of the players that come out of the yard. That's why I've had a camouflage costume made.

"It is built on the same principle as the decoration on ships, the colors running from the bottom of the skirt to the top and continuing through the hat. In this way it is hard for the job seekers to see me and I avoid much annoyance."

—f l l—

The screen may well be called the thermos of the drama—it keeps the emoting hot or cold exactly as they are poured into the film.

—f l l—

Exposing to View "T. B.'s" Record.

Thomas Bedding, the author of "Suspicion," the new M. H. Hoffman six-reeler which is making 'em talk outside the Godfrey Building, holds several film records. He has been writing about the movies since 1885 (the year that H. H. Van Loan honored by being born in).

He was the first publicity man in the game; the first editor, the first producer and director, having made short length subjects as far back as 1897 when he also wrote a history of the industry.

He has made the emulsion that goes on the celluloid; he has photographed, developed, acted, cut, edited, titled and sold pictures.

And with it all, "T. B." is only just outside the draft age! The secret of it is that he took up photography and authorship when he was a boy at school. He has written plays, short stories, novels and has edited over twenty newspapers and magazines.

Opening of the Film-Title Season.

LABOR DAY saw the advent of no fewer than twenty-six film titles. These titles now read differently in the advertising pages of New York dailies for the reason that they are attached to plays. When they "go into pictures," as many of them probably will, the dramatic offerings that have started the 1918-19 Broadway season will be titled somewhat after a manner thus:

"Mr. Barnum"....."The Seeley Dinner"
"Watch Your Neighbor"
"The Surge of Suspicion"
"Double Exposure"."Secrets of the Studio"
"The Woman on the Index"
"Scandal's Harvest"
"Maytime"....."The Price Women Pay"
"Where Poppies Bloom".."Justice Denied"
"Why Worry"
"The Corridor's of Vengeance"
"He Didn't Want To Do It"
"Hinges of Hate"
"Under Orders"...."Following the Flag"
"The Blue Pearl"...."The Grip of Prussia"
"A Very Good Young Man"
"Vengeance Is Mine"
"She Walked In Her Sleep"
"The Hun Hunters"
"Keep Her Smiling".."Tottering Thrones"
"Allegiance"....."Safe for Democracy"
"Eyes of Youth"..."Love's Surging Tide"
"The Man Who Stayed At Home"
"His Wife's Jewel"
"Penrod"....."Boys Will Be Boys"
"Fiddlers Three"....."Triple Discord"
"Daddies"....."Strategic Justice"
"Head Over Heels"....."Love Lingers"
"Tiger Rose"....."The Zone of Jealousy"
"Blind Youth"....."Heedless Passion"
"Going Up"....."Stepping Heavenward"
"Friendly Enemies"."The Clutch of Crime"
"Three Faces East"...."The Taint of Sin"
"Lightnin'"....."Speeding to Perdition"

To be sure none of the foregoing titles have the slightest thing to do with the case. Just for that they will prove all the better for picture purposes. Broadway knows what they mean.

In the language of Jerry Beatty: "What does Lawrence, Kansas, care?"

—f l l—

An Instance of Cause and Effect.

Lila Lee, Mr. Lasky's Screen "Find," is "Joyous Youth Personified," Says Monte M. Katterjohn.—Trade Paper Headline.

Let's see. Who wrote Miss Lee's first scenario?—RAMBLES.

Answer: Miss Lee's first scenario was written by Edith Kennedy, from a story by Tom Gallon.

And this is not a bad place to remark that Miss Lee's **second** scenario was written by Monte M. Katterjohn, of whom you have heard.—Photoplay Enterprise Service, Los Angeles.

—f l l—

In one of the hot spells (recalled as having happened last month) Edward Weitzel discovered "a flock of chickens on a fire-escape broiling in the sun."

—f l l—

Joe Lee, the International.

"My system of distribution is perfect," says Joe Lee, a young man handy with quips. "When I release a feature all I have to do is notify the exhibitor that he can get his film from the nearest Chinese laundry."

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May Allison's Golden Opportunity.

The following letter accompanied a manuscript in its voyage to the Metro scenario department; the story was especially written for May Allison by an unknown author. Here's the very note:

"This is a good story. Their is a submarine in it and that makes it very tragical. But there is a great laugh about the submarine when you find out that instead of a german submarine it turns out to be one of the alleyes.

"The heroine is a detective. She is also a spyess, which gives her a chanct to double up and in the big scene she is shown taking herself prisoner. Of course, it is her double which she has to arrest."

Goldwyn Presents Tom Moore.

TOM MOORE, under the stress of high speed mimeographing, is now a full fledged Goldwyn star, and states that he has not acquired a limousine with a crest on the doors nor even a valet.

He says that he needs neither, and even if he found the dignity of stardom required those luxuries he would scorn them both as non-essentials to be done without until after the war.

Thomas has occupied a distinguished position on the screen for years, yet never has he found it necessary to have a private presser of trousers or to dash up to the door of a studio on four wheels. In his unassuming way, with a glint in his eyes, Tom says that walking does him good anyway.

The Playboy of the Screen.

If he has a fault to find with his present routine it is that the big Goldwyn studios in Fort Lee are too far away from the ferry to reach by foot. So much for the possibility of his acquiring a motor.

The idea of a personal servant embarrasses him. Tom says that his simple needs are best taken care of by himself, and he would hate to trouble an able-bodied man to bother with his clothes. He knows that the most arduous duty of many a valet is to strike a match for his master's cigarette, and the Goldwyn star's sense of humor would stand in the way of asking a human being to do that.

So what would there be for a valet to do? asks Tom.

Those Endearing Young Charms.

Sincere and totally lacking in the desire to attitudinize, Mr. Moore is the same today as he was years ago when he came from Ireland. He remained the same when he was a popular leading man in stock companies in Bridgeport, Hartford, Kansas City, and elsewhere.

When he scored his first success on the screen and became not only one of the most favored leading men, but a director as well, he continued with the same point of view. Now, when he finds himself a star in company with Geraldine Farrar and the rest of the Goldwyn galaxy, the center of attraction in productions more lavish than any he has ever known, does Tom Moore give way to an impulse to be just a little of the conventional self-loving player?

Not in the least.

Tom Moore is eternally modest and forever, as someone has recently called him, "the playboy of the screen."

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Worst Aid to Exhibitors.

In its "division of helps" one of our esteemed trade newspaper friends remarked under the general caption, "For the Program," in a manner thus:

"Swat the Fly" (Fox-Excel Pictures). "Do you? If you don't you really ought to, because you've probably been told and perhaps seen all the horrible things that flies can do when they are allowed to live. We can't imagine anybody more qualified to go after flies than those irrepressible imps of mischief, Jane and Katherine Lee, and we rather imagine that this is what Carl and Lena thought, too, after their series of thrilling adventures at the hands of the baby grands."

What news it will be to the showmen when he gets this feature, finds that it is anti-Hun and is entitled "Swat the Spy!"

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Preparing for Gasless Sundays.

Monte M. Katterjohn is now working on two original stories at the same time. Mr. Katterjohn follows the practice of not letting one hand know what the other is doing, and is thus able to do two stories simultaneously—and ambidextrously.

Here is one of them:

"Monte M. Katterjohn has just purchased a new car, which overtops anything else in the Los Angeles film colony. The new vehicle is a magnificent landaulet, built to his special order.

When his Japanese chauffeur, Okoko Ogata, got his first look at it, he promptly offered to work for nothing."

Rambles Round Filmtown

Happy Days Were Those About Five Years Agone.

(Compiled from the Moving Picture World.)

"Broncho Billy's Conscience" was being boosted by Essanay. The "gasoline" conscience of that same Anderson is being tested these Sundays.

"The Battle of Waterloo" was being boosted by the well known cinema. Looks as though old Bull Hunzollern was preparing to meet another and bigger one in the same general neighborhood.

J. Warren Kerrigan was heralded as Jacques Le Grand in "For the Crown" by the American Film Co. Goodness, how these actors change around!

"Who Killed George Lambert?" was the great question with Gaumont; that little matter concerning Billy Patterson having, evidently, been settled.

"High Treason," George Kleine distributing, was vogue then. It was in two acts: Act I: Commission. Act II: Execution. In regular war time there is quite a lapse between the first and second act.

Let's see what Vitagraph is doing. Here it is: "When Women Go on the War Path" in two parts. Now they are voting in two parts—husband and the boss!

The editor of the World was giving the very devil to the mayor of Cedar Rapids for stopping exhibitions of "Quo Vadis" and "Satan." Now Cedar Rapids is sending bully boys abroad to stop the exhibitions Satan has been giving "over there." "Happily such mayors as he of Cedar Rapids are few and far between," said ye ed. But there's still a lot of 'em rampant according to current tell.

"Motion Pictures Ridiculed on the Stage" was a headline referring to "Kiss Me Quick." The name of Lottie Briscoe was used to program one of the principal characters. Lottie slapped an injunction onto the whole lot. We don't find "Kiss Me Quick" still listed among shows current—but we do remember "The Squab Farm."

Weber and Fields were announced for pictures. Roy L. McCardell was billed to do the scenario for "Meyer and Mike Around the World." Guess that's where the feature is now.

"Sol. Lesser in New York" was among the headlines. "Out on the coast we are building larger picture theatres than ever," Sol said. The reason why may be found in the procession of big features this Lesser man soon started coastward. Now he feels the pulse-beat of "Hearts of the World" as far East as "The Father of (Scrubbing) Waters."

"Doomed to Die or the Vial of Wrath." Even titles like that couldn't kill the business, it would seem.

Director Huntley and Operator Wycoff were credited with revolutionizing the business of "night life," when they photographed Los Angeles after dark. The feat promised "to make the silhouetted sky-line of Los Angeles famed the world over." Truly prophetic!

Joe Brandt, publicity man for Universal, sailed for London to interest himself in Universal's affairs on the "tight little isle." Carl Laemmle was at the wharf to see that Josephus didn't weaken; a crowd of Screen Club cheerers were at hand, and thus Joe sailed away.

Issue September 6, 1913.

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Our Historian in Action.

IN AN article detailing the moving picture career of a prominent star occurs this remarkable historical puzzle:

"Perhaps you'd like to know that the first part played by Miss Young in the movies was as the ill-fated 'Anne Boleyn' of 'Cardinal Woolsey,' which was an adaptation of 'Richelieu.'"

It must have been a curious sort of story. Cardinal (one o) Wolsey died in 1530, and Armand Jean Duplessis, later Cardinal, Duc de Richelieu, was not born until 1585. How any of the facts of his life or the scenes from the play founded on his career by Edward George Earl Lytton Bulwer were utilized in a scenario dealing with the great churchman of Henry the Eighth's time and one of that fickle monarch's many wives is a trifle confusing to any one not familiar with the picture in question.—Edward Witzel.

Jasper B. Voyages in a Brig.

COL. JASPER EWING BRADY, of Metro's scenario department, began life as a "devil dog." Through the training and experience thus gained he was able to formulate the practical advice he has been able to give his two sons now in service, First Lieutenant George K. Brady, of the U. S. Ambulance service, and Jasper Ewing Brady, Jr., sergeant of M Company, 312th Infantry.

"It was a good many years ago," said Col. Brady. "I had much to learn—and I learned it. I enlisted in the Marine Corps, and reported at League Island, Philadelphia. I hadn't yet been served with my uniform, when a husky sergeant, whose name was Gallagher, came along and hit me a resounding whack on the shoulder.

"'Here, you recruit, come along and shovel some ashes,' he ordered.

"I replied to him in language more forcible than polite that I didn't propose to shovel ashes for anybody. 'I didn't enlist to shovel ashes,' I told Sergeant Gallagher.

"That was all I remembered at the time. Something landed on me—it was Sergeant Gallagher's mighty right. When I woke up in the 'brig' I was taken to the commanding officer, Capt. Forney. My offense was explained to him, and in answer to his question I told him what I had told the sergeant, that I did not enlist to shovel ashes.

"'You surprise me,' said the commanding officer. 'May I ask what you did enlist for?'

"'To see the world,' I told him. 'That's what the posters said.'

"'Well, you're going to see a part of the world you didn't anticipate. Five days' bread and water, in irons.'"

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Bill Hart Rattles a Rattler.

In the cast of the new picture scheduled to be started soon at the William S. Hart studio, one of the leading "heavy" roles is alloted to a rattlesnake. After scouring the country for a suitably villainous-looking one, it was finally located—for $20—and brought to the studio.

The rattler stayed around in a big box waiting its call to make up for nearly twenty-four hours, and everyone who had ever been scared by a snake came to the wire-covered box and took out his grudge on the helpless reptile. The result was that the morning after it was brought to the studio it gave evidences of something between St. Vitus' dance and an old-time deathbed scene, and Mr. Hart decided to take it out on the lot, shoot the necessary scenes, and then shoot the snake.

He got out his "forty-five," loaded up and went to the lot with a cameraman and the rattler. Mr. Hart got the gun ready in case it was needed unusually quick, and the snake was let out in the grass.

It had the right idea—it knew it was cast as a "heavy," but it made a mistake in the sex! It tried to be a vampire—and to charm Bill by looking him in the eye! But Bill refused to be vamped, and then the snake, Cleopatra-like, turned and bit itself, and died without a single exciting scene.

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When History Failed to Repeat.

George Seigmann was talking to Jack Ford about George's enlistment in the photographic branch of the signal corps.

"It's great to be photographing history," he said. "Just think how wonderful it would have been to photograph Washington crossing the Delaware; Lincoln signing the emancipation proclamation, or Lee surrendering his sword to Grant."

Ford rasped his bewiskered chin and said:

"Yeh; but that was mostly all night stuff. Still it wouldn't have been bad—why didn't you make it?"

—f l l—

What's all the new dashes?
Simple enough: Fourth Liberty Loan.

THE RAMBLER.

Motion Picture Educator

Conducted by REV. W. H. JACKSON and MARGARET I. MACDONALD

Bray Studio Aids Armenians in Great Relief Campaign

UNDER the title "The World's Greatest Tragedy," the Bray Studios have included in the 137th release of the Pictograph an animated diagram and several interesting scenes in aid of the American Committee for the Armenian and Syrian Relief. This takes practically the form of a donation, and is one of many efforts on the part of the moving picture industry to help the cause of liberty.

The animated diagram gives a clear idea of the particular part of the Turkish empire from which the Armenians have been driven or deported under German rule, thousands perishing from starvation and disease in crossing the desert. Scenes are also included which give an insight into the work being done by the committee which were photographed by a cameraman sent there for the purpose. Wheat lands of Persia which have been purchased by the relief committee for the benefit of these persecuted peoples are also indicated on the animated drawing.

The work which is being done by the American Committee for the Armenian and Syrian Relief which will shortly be incorporated under the title of Committee for Relief in the Near East, is a remarkable one and one which should be warmly supported. According to statistics at least 1,000,000 Armenians and Syrians in Turkey have perished during the past two years from massacre, deportation, exposure, starvation and disease. Two million are now homeless and in dire distress, and 400,000 of those in need are orphans. Little children scarcely able to feed themselves live absolutely alone in deserted homes. Seventy-five thousand children under twelve years of age are starving in Syria and Lebanon alone; and in the Lebanon district sufferers have been dying at the rate of 1,000 a day. It is also stated that $30,000,000 will be required for this winter's needs, and $5.00 per month will save a life.

The address for the American Committee for the Armenian and Syrian relief is 1 Madison avenue, New York City. This includes the work of the Armenian Relief, the Persian War Relief, and the Syrian-Palestine Committees. Communications and contributions sent to the treasurer, Cleveland H. Dodge at the above address will be thankfully acknowledged.

A Scene Showing Armenians Dead from Starvation.

A Couple of Post-Pathes.

The Post-Pathe travel and scenic pictures are rapidly gaining favor because of their many excellent qualities. One of the most beautiful of these exhibited at the Rivoli during the week of Sept. 8 was entitled "When Nature Smiles." The poetic idea voiced in the title was interpreted by scenes which fittingly illustrated verses chosen from among the works of poets of nature. If one stopped to criticise or compare, it might be decided that the picture was not unlike other scenics; but if we decide on the contrary to give ourselves over to the pleasure of merely being entertained we will find our senses responding to the beauty of thought which the picture symbolizes. "Curacao," an interesting travel subject, consists of views novel and unusual, taken on an island of the Dutch West Indies. The town of Williamstadt is shown with its architecture of quaint, attractive Dutch type. The various phases of native life are interesting. The sidewalk vendors do a thriving business and the native industries are worth studying.

"Y.M.C.A. Training School" (Universal).

At the Y M. C. A. College at Lake Massasoit, Springfield, Mass., the men who volunteer for Y. M. C. A. work are given free physical training. The manner in which this is done is shown in the 89th issue of the Universal Screen Magazine. Also views of the college's interior and exterior are shown including its magnificent library. The physical training embraces all the standard exercises, including boxing, and also games.

"The Succulent Cantaloupe" (Universal).

In the 89th issue of the Screen Magazine will be found a good illustration of what the cantaloupe industry means. In the Imperial Valley, California, thousands of acres are cultivated to supply eastern tables. The cultivation, harvesting and crating of the cantaloupes is shown in the picture.

Famous Marble Fields of Carrara, Italy.

In the 137th release of the Paramount-Bray Pictograph the story of the marble industry of Carrara, Italy, which dates back to the twelfth century is graphically told.

High on the slopes of the Apuan Alps in Italy lie beds of the finest marble to be found anywhere in the world. This marble is specially well fitted, because of its hardness and beauty, for sculpturing, and when, in the twelfth century marble came into great vogue for architecture, the little town of Carrara lying in the very center of the marble fields, became the scene of great activity and its name has since been applied to all of the marble coming from that district. The quarrying of the marble and the methods of transporting the great blocks of stone down the mountain trails to the railroad is picturesque in the extreme and, except for the use of explosives, these methods differ not at all from those employed long centuries ago. The entire work entailed in getting the marble out, cutting the blocks to size, bringing them to the railroad and carving them into works of art, is followed in this picture.

"Official War Review, No. 11" (Pathe).

Grim war has not smoothed its wrinkled front in this number. Here are actual scenes from the battle of Chateau Thierry, with enormous guns blazing on a wide front and streams of Hun prisoners making toward the rear. Pictures of widespread devastation, the capture of German tanks, and care of the dead and wounded, are also features. Some excellent close-ups of Haig, Balfour, Foch and Pershing are shown.

sition that proved one of the greatest attractions of the Exposition. This was made possible by the splendid cooperation of the film exchanges and the Motion Picture Operators' Union. Following is the list of pictures used, and which were ranked as "better films" by the Cinema Club: "Masks and Faces" (World), which is an all star picture and is contributed to the Red Cross by the eminent actors of England; "Ace High" (Fox); "Tarzan of the Apes" (First National Exhibitors'); "The Marionettes" (Select); on Congress of Mothers' Day, "His Mother's Boy" (Paramount) was shown; on Americanization Day, "One More American" (Beban-Paramount); Civic Day, a Judge Brown story and an O. Henry (General Film); D. A. R. Day, "American Withal" (Fox); Women's Federated Clubs' Day, "Mrs. Slacker" (Pathe); Cinema Club, "A Tale of Two Cities" (Fox); Animal Protective League Day, "The Puppy's Diary," "The Collie Market" and an O. Henry story (Vitagraph and General Film); W. C. T. U. Day, "The Enemy" (Vitagraph); Labor Day, "Hit-the-Trail Holliday" was screened. The motion picture tent was packed to the doors between three and four hundred people attending the showing each evening. Food, Red Cross, "Children's Year" and other propaganda trailers and slides were used daily.

Practical Kentucky Community Plan.

A number of citizens of Monticello, Ky., says the September issue of the Bulletin of the Affiliated Committees for Better Films, have organized a stock company to operate the local picture show in their community, the county seat and only sizeable town in the county. Their object is that of controlling the selection of the pictures. This method of conducting the exhibitions in a relatively small community where there is room for only one theatre, should be observed with interest.

The motion picture is an admirable form of entertainment for small localities. Unfortunately for the success of an exhibitor, he must use low priced pictures. The citizens of Monticello who have undertaken to run the theatre are doing so in the hope of raising the quality of the pictures presented. They do not plan to show new releases, but will rely upon older pictures. Their project should be practicable. There are many pictures entirely satisfactory which can be obtained at low rentals. It will therefore be of interest to discover what this committee of citizens can accomplish.

Just a Few of the Best.

The following are longer dramatic pictures for the family and for young people which have been used successfully for special programs in theatres: Famous Players-Lasky: "Say Young Fellow," "Uncle Tom's Cabin," "How Could You, Jean," "Firefly of France," "His Own Home Town," 'Sandy," "Shark Monroe," "Bound in Morocco," "M'liss"; Fox: "We Should Worry," "Western Blood"; Goldwyn: "Beloved Traitor," "The Service Star"; Metro: "The Demon," "No Man's Land," "Pay Day," "Opportunity"; Mutual: 'Ghost of Rosy Taylor"; Pathe: "Little Sister of Everybody"; Triangle: "His Enemy the Law"; Vitagraph: "The Girl in His House"; Universal: "The Eagle"; First National Exhibitor's Circuit: "Pershing's Crusaders."

SELECT ATTAINS COMMANDING POSITION

List of Leading Houses Using Product Shows Strong Intrenchment in Picture Field

HAVING just crossed the threshold of its second year Select Pictures Corporation claims for itself a commanding position in the picture theatres of the United States. This fact is substantiated by a list of the very biggest and most important theatres playing Select Pictures, covering the largest cities in each territory, which will be briefly given here. Perhaps the full significance of this list will be apparent only to those who are thoroughly conversant with the situation as regards moving picture theatres throughout the country; but even a casual reading of it must impress the well-informed with the fact that Select Pictures have been received into the very best homes of the motion picture everywhere.

The fact that Select Pictures has reached and been able to maintain a very strong position is also attested by the fact that for the new season just opening Select managers have written their largest percentage of renewals of contracts. These renewals have come from exhibitors of the highest grade throughout the country, who, having played Select's First Series of Star Pictures have come back eager to contract for the second year's supply.

Today Select Pictures finds itself in the wholly gratifying position where there is a greater demand for the Select Service than the corporation is able to gratify. General Manager Arthur S. Kane reports that he is in daily receipt of complaints from big exhibitors who do not get Select Pictures and who try to bring pressure to bear to force the service to their theatres. Mr. Kane says that it seems as if everyone is anxious to get Select Pictures, and some of his old friends have given him some hard knocks because he could not supply them with series contracts.

The following are some of the larger houses in which Select Pictures are being shown:

New York City—S. L. Rothapfel's Rialto and Rivoli Theatres, and in Marcus Loew's extensive chain of houses.

Boston—Marcus Loew houses.

Buffalo—Shea's million dollar Hippodrome.

Philadelphia—The Stanley Theatre, which is the heart of the renowned system of playhouses established by the late Stanley Mastbaum.

Washington—Harry M. Crandall's splendid new Metropolitan Theatre in the heart of Washington's downtown district, and Crandall's beautiful white marble auditorium, the Knickerbocker, Washington's neighborhood house de luxe.

Pittsburgh—Harry Davis' splendid new Grand Opera House.

Cleveland—Marcus Loew's Stillman Theatre.

Cincinnati—Strand, Walnut and Family Theatres.

Detroit—Madison Theatre and Broadway Strand.

Chicago—Ascher Brothers' great chain of theatres, the Lubliner & Trinz Circuit, Balaban & Katz's group of theatres and Sig Faller's comparatively small but widely patronized Bijou Dream.

Minneapolis and St. Paul—Lyric in Minneapolis and the Garrick in St. Paul.

Kansas City—Liberty.

Omaha—Rialto.

Dallas—Jefferson Theatre.

Atlanta—Criterion Theatre.

New Orleans—Loew's Crescent.

Denver—Talbot's America Theatre.

Los Angeles—Tally's Broadway.

San Francisco—California Theatre.

Seattle—Coliseum and Liberty.

MANITOBA CONDEMNING PICTURES.

The Manitoba Board of Moving Picture Censors is again in the limelight. It has condemned several big productions and has changed its mind on one or two others. "Toys of Fate," starring Nazimova, has been condemned, as was "Cheating the Public." Last spring the Board condemned "Old Wives for New," but the decision has been rescinded and the feature was shown for a week at the Gaiety Theatre, Winnipeg.

The Ontario Board of Censors has also been acting up a bit. The Ontario body recalled "The City of Dim Faces" after it had been presented by a number of Toronto theatres. Toronto exhibitors declare that the real test for a picture is to "get by" a certain suburban theatre without the censors receiving at least one letter about it. It is declared that the patrons at this house are more critical than all the others put together.

DACEY JOINS PATHE.

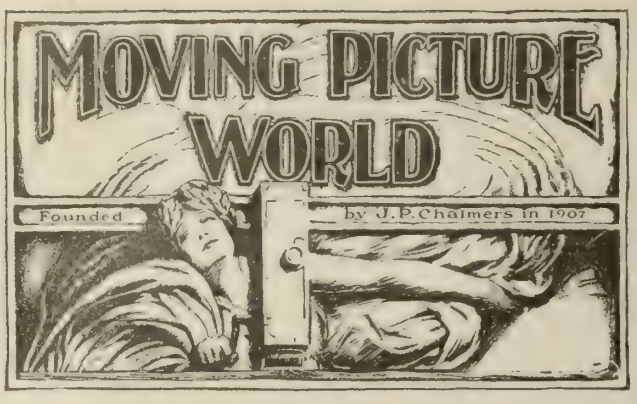
J. J. Dacey, sales manager for George Kleine, a New York office, has resigned to accept a position with Pathe. Mr. Dacey's resignation is to take effect September 21. He came to Kleine's with William E. Raynor five years ago and has handled all of New York City, Brooklyn, Bath Beach, Staten Island and Long Island. Mr. Dacey is to be associated with Mr. Raynor, who is Pathe's New York branch manager, and will have charge of all the big circuits of new York and Brooklyn.

GENERAL'S SMILEAGE CAMPAIGN.

In a recent circular letter from W. F. Rodgers, Sales Manager, the exchange officials of General Film Company were urged to participate in the drive for Smileage Pledges, which is being conducted by the Commission on Training Camp Activities of the War Department. Blanks were distributed among all the branches of the General organization along with the letter. Appreciation of this action has come in a letter to Mr. Rodgers from L. J. Meyberg of the Commission. Replying, Mr. Rodgers assured the commission that no effort would be spared to aid in the success of the drive.

BROWNELL A MUTUAL MANAGER.

H. H. Brownell has been selected by Mutual as branch manager at Portland, Ore., succeeding F. M. Hamburger, who has resigned to take the management of a big Portland theatre. The new branch manager is known to every exhibitor on the coast, where he has been affiliated with the film industry for many years. Aside from his executive ability he has made a reputation as an expert cameraman. Ted L. Serr will assist Mr. Brownell as chief road man.



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Saturday, September 28, 1918

FACTS AND COMMENTS

IN this issue of the MOVING PICTURE WORLD is announced the award of the trophy in the booking contest on "Pershing's Crusaders," which closed September 1. The contest was a remarkable one. In the first place more than 3,700 bookings were reported, and in the second place it was completed in sixty days. The records of the motion picture business do not reveal an equal achievement for any single production in any particular, and we predict that it will be some time before the record thus established is passed. Undoubtedly considerable is due to the fact that this was a patriotic picture and that the picture theatre owner felt it was his duty to open his house to it; but the booking of 3,700 individual houses by the managers of the First National Exhibitors' exchanges was accomplished in sixty days speaks of the application and industry of those managers, many of whom had to cover wide and difficult territory, as in the case of the winning team at Denver. Then, of course, we will be pardoned if we mention the influence exerted by the MOVING PICTURE WORLD'S trophy, which had the effect of spurring the boys to do their best work.

*

THIS brings us to mention of the second war feature, "America's Answer," which the Division of Films is putting out through the World Pictures Exchanges. The campaign for the distribution of this most interesting story of our achievements for the prosecution of the war will commence shortly, though upon a somewhat different basis than that adopted for "Pershing's Crusaders." D. J. Sullivan, manager of distribution for the Division of Films, has devised a plan by which he hopes to make the price of rentals for the second feature fit the house in which it is to be shown. For this purpose representatives of the Division of Films will arrange the terms of rental with exhibitors in such a way as to obviate all criticism on the price question. As a war subject "America's Answer" is superior to "Pershing's Crusaders" and should draw wider patronage. Exhibitors who made money with the first subject offered them cannot fail to be successful with the second. That the terms offered by Mr. Sullivan will be equitable; those who have had business relations with him in the past will have no fears. His chief desire is to place the pictures at a rate that will not require an increase of admission prices, and we believe that his plan will work.

* * *

IT may be too soon to brag about what the motion picture can do to sell Liberty Bonds, but we feel obliged to say now that the propaganda pictures contributed to the Fourth Liberty Loan campaign by the motion picture producers and their stars, as shown at the Rivoli Theatre last Tuesday, are well nigh incomparable. It was a tremendous task that the committee of the National Association undertook, but it was accomplished in a thorough manner in so far as production was concerned. In the list of thirty-seven subjects there is power potential to coax billions from the pockets of the public if it can but see them.

* * *

LEST any one should get a mistaken idea about the "essentiality" of the motion picture business, it may be well to remind everyone that nothing is essential that does not serve some definite, essential purpose in winning the war. Government officials have discovered that motion pictures can be of great assistance to them in the work they have on hand, provided that motion picture men co-operate with the Government in the matter of spreading information that will help sell bonds and War Saving Stamps, or assist in raising funds for other war activities. If the motion picture interests should fail to measure up to what is expected of them along those lines the question of the essentiality of our great business would become debatable. We might even lose our present standing with "the powers that be" and become unessential. As much has happened to trades as great as our own, so that such an event is not impossible. There is but one way to insure our position before the Government and that is to make ourselves so thoroughly essential that our services cannot be dispensed with.

WHICH WAY ARE WE HEADED?

By Louis Reeves Harrison.

THERE are two distinct classes of men engaged in the production and exploitation of moving pictures —progressives and conservatives—one in favor of change, the other antagonistic to it. It may be admitted that both are sincere. The conservative mind is disposed to retain and maintain what is established, and it has powerful supporters among business men who are cautious about experiment and opposed in a general way to innovations of almost any kind in the artistry end.

The conservative mind is largely guided by precedent.

What is once accepted gives validity to what follows.

Hence the numerous adaptations from novels and stage plays.

Let us, however, consider the *form* in which we are presenting our subject matter. Love, romance, mystery, adventure, will never lose their charm, and this is true of the story, transposing as it does the affections and mental characteristics of interesting beings like ourselves from one situation to another quite different. This interest is awakened by skilled creative work, method of telling and treatment, all of which should be suited to the times and to the *medium in which it is expressed.* It is otherwise a mere makeshift.

At first directors patched up stories in studios.

This costly process has been largely replaced by a system.

Continuity writers are paid to perfect a working scenario.

Then comes a step which will some day be regarded with good-natured amusement, a policy which is now taken seriously. There are agents who have copyright novels to sell, at all prices, from one thousand to twenty-five, wholly irrespective of the novel's subject matter and of its suitability for screen presentation, and these agents are doing an active business. The idea is that whatever has succeeded in print will have a like success on the screen, no matter whether or not it is old stuff, in which people of today are no longer interested. It is not common sense to produce the unsuitable—it is not even conservatism.

Why are those novels not sold to theatrical producers?

The theatrical producer is in close touch with his audiences.

The finest modern dramas are not monuments of printed fiction.

The successful play may, like the novel, be concerned with our individual evolution and our social regeneration, but its interpretation of vital phases in our struggle onward is a human one. Human beings utter the word, and they, with the settings, *are* the word. Form, style, treatment, quite as well as the subject matter, must be suited to stage requirements, and it must all be *alive*.

Why do not publishers go to the screen for stories?

All they need to do is to purchase the rights and hire a novelist to write out the literary "continuity."

Such precedents in established arts can be easily counted.

It is not a question of producing what has succeeded in some other medium, but of producing what *will* succeed in our own.

We can conserve all that is good in our New Art and yet move onward to where literature and the drama now stand. In those arts it is well known that the people must be entertained with what is new, that most stories have a short life, that few are worth reviving when their novelty is worn off, and we are neither progressing nor conserving in motion picture production if we fail to recognize those facts. There is an overripe flavor to constant reproduction and imitation, "decayed fruit" as it were, when even storekeepers know enough to hold their trade by the carefully selected fresh article.

We are all in the midst of a new vitality, of a marvelous national harmony of feeling, a spiritual solidarity of human thought. The screen would under such circumstances gain in dignity and greatness as our spokesman and interpreter.

People will not go to the picture shows as they should unless we respond intelligently to the urge of our times. Whatever may be done in business, there is only one conservatism in art to be thought of, preservation of its finest examples. We must progress with the people, and we will not lose by going a step beyond careful commonplace to the highest beauty and the strongest vital interest moving pictures can attain.

THE FOURTH LIBERTY LOAN

By Robert C. McElravy.

INTERESTING plans on the part of film manufacturers for the forthcoming Liberty Loan campaign have been announced by Adolph Zukor, chairman of the special committee appointed by the National Association of the Motion Picture Industry. No better proof could be given of the essential work being done by the films in this great crisis in the history of the world.

One has but to read over the list of producing companies that are turning out patriotic subjects, with the special view of helping out this gigantic loan, to gain an insight into the far-reaching effort to be made. Previous loans have found the industry prepared to help, for it was already instinctively working along patriotic lines, but it was not prepared in any such way as it will be this time, and, we hope, for subsequent loans.

A high sense of service animates the producers who are making these films and also the artists who will appear in them. War has been made the motive now of many hundreds of subjects and is likely to be the dominating theme for some time to come. There is scarcely a home in America that has not been touched by the great conflict in some way. Moving pictures possess the power of bringing our people near to the scene of action. They will be eager and anxious to see these new subjects when they appear. Exhibitors are therefore making their plans accordingly, and when the gong sounds for the new drive there will be no false starts in getting under way for the big race.

The sale of Government bonds to citizens is something new to America, and it is a commendable practice from every point of view. Begun as a matter of necessity at a time when the people's earnings are needed to press forward the battle for liberty, it may be that in future years other Government issues will be made for various purposes. The custom is frequently employed in France and other European countries, where the smallest individual from a financial point of view is yet able to invest in his country's bonds. There is no doubt but that it makes for general loyalty and solidarity.

In this country, since the war started, the contents of the melting pot have been thoroughly melted. The scum has risen to the top and is being cast aside, leaving the clean, white-hot metal of Americanism be-

neath. We have a united country, fighting valiantly for the principles of democracy. We have no foreigners with us today. Any man or woman who comes clean through this ordeal has won a place in the great heart of America.

Our men have traversed the high seas and are fighting by the hundreds of thousands on the fields of France. More are following, and yet more will follow, until the final blow destined to crush military autocracy has been struck. When that moment shall come we little know or care. The feeling in America is simply that it must come. The ranks of the enemy are already cracking, and there are indications that soon a false cry of peace will be raised. The great bully of Europe, finding the fight going against him, will try tears and supplications. He will ask for a peace conference, where he may sit in conference with better men, trying by further lies and trickery to hold a part of his spoils. But in this also he seems likely to be defeated.

Meanwhile, it is up to Americans at home to buy more bonds. The war must be financed and the men on the battlefields supported in their efforts. The moving picture industry is preparing to do its share.

TIME AND THE REISSUE

By Edward Weitzel.

AN interesting question in both its artistic and its commercial aspect is how the moving picture public are going to receive a series of contemplated reissues of once highly successful photoplays. One was shown to the reviewers last week, and they agreed unanimously that the greatest merit of the picture was to demonstrate the improvement in story, continuity, unanimously that the greatest merit of the picture was direction, lighting and acting for the screen that has taken place in the last four years. The contrast is startling and gives rise to the question as to whether the screen will be obliged to follow the stage, when it wishes to revive some past success, and have everything belonging to the production brought strictly up to date.

Familiarity with the present standard of screen art must put the best examples of only a few years ago in an exceedingly bad light. It is so easy to excite the ridicule of the spectator by showing him the artistic errors that have been overcome in the making of moving pictures, and by drawing his attention to the undeveloped state of the shadow stage when its technic was so little understood, that putting out reissues without remaking them is a matter for serious consideration.

One feature of the matter is its effect on the actor. To have his artistic sins rise up and confront him, to permit his public to contrast an almost amateurish attempt at acting modeled strictly after the method of the spoken stage with the comparatively matured art of today can benefit neither him nor his profession.

Elusion is the genius of the actor's art and the veil that separates it from a harsh and uncompromising reality is very fragile and easily destroyed. To break down in the slightest degree the high regard he has won for himself and for the artistic standing of his best rounded impersonations is to invite a sneer from the shallow mind and a feeling of deep regret from the judiciously inclined.

Scenario writer, director, cameraman, all come in contact with the same danger, the same opportunity for good natured amusement at a once serious undertaking or the open ridicule of those only too ready to scoff.

Group of War Releases from Red Cross Bureau of Pictures Powerfully Dramatic

WITH the forecast of another American and Red Cross picture called "Of No Use to Germany," three war subjects, each of one reel, form the initial group of releases from the organization's Bureau of Pictures. W. E. Waddell, director, announces the latest subject is entitled "Of No Use to Germany." It deals with the human wreckage that came out of Belgium, citizens too old or too ill or too young to toil at tasks set by the invader. How they are taken care of by the American Red Cross is graphically shown with many scenes that discount the attempted realism of imaginative war photoplays. This release will follow "Soothing the Heart of Italy" which is already being routed to the public through General Film exchanges which are co-operating with the Bureau of Pictures by physical distribution of the film.

Headed by the remarkably popular initial release "The Historic Fourth of July in Paris," which opened with a pre-release run at the Rivoli in New York and at hundreds of Keith, Proctor and affiliated U. B. O. houses outside of New York, the American Red Cross has at this time three single reel subjects at the exchanges, or ready for release, with posters and slides.

The Bureau of Pictures is preparing, with J. T. Kelly as editor, a sheet descriptive of these releases, which will be available to exhibitors to guide them in heralding the pictures. These sheets will be sent to the exchanges.

The current release "Soothing the Heart of Italy" presents scenes from the timely dash of American relief to the homeless people driven before the big enemy advance which occurred about the time America declared war against Austria. Food was scarce and the people were in a panic, not knowing how far south the invaders would come. It was an hour of fear and Italy was actually prostrate. It was at this moment that the blessed processions of Red Cross trucks began rolling into the country with food, medicine and warm clothing, and the people were inspired to new hope. A touching evidence of its effect was the tribute paid to Henry P. Davison by children in the villages during his tour of inspection of the work done. A complete story is told of this period of the war in Italy by the film.

Commissions for Three Lasky Men

L. M. O'Connor and Ed Morrison, two of the cameramen from the Lasky lot in Hollywood, have just completed a course at the School of Aero Photography in New York, which is part of Columbia University, and have been awarded commisions in the photographic division of the army, where they will carry the standards of Paramount and Artcraft photography into the service of their country. Lieutenant Roy Marshall is another Lasky boy who has quickly won his way to a commission. Marshall, who was assistant director with George Melford, enlisted as a private some time ago, and worked up to a non-commissioned officer's job, later receiving his commission.

COLTON TO DO STORIES FOR KANE.

John Colton, the author and dramatist, has been employed by the Gail Kane Productions to write scenarios for the remainder of the pictures of the present series now being produced by Miss Kane for release through the Mutual Film Corporation. Mr. Colton's first story for Miss Kane, the third of her series is now under way at the Biograph studios. The final title has not been decided upon. Mr. Colton is an ex-newspaper man and critic, as well as a dramatist and magazine writer. On the completion of his college course at Columbia University, he went to Minneapolis, Minnesota, where he became dramatic critic for the Daily News. Later Mr. Colton returned to New York. He became an associate editor and subsequently a contributing editor on Every Week.

Billie Ritchie's New Home.

Billie Ritchie, star of Henry Lehrman Sunshine Comedies, has moved into a beautiful new home up in Laurel Canyon in Hollywood, Cal. So enthusiastic has Mr. Ritchie become over his new residence that the white lights of Los Angeles haven't seen him for a long time, and Mr. Ritchie says it will be a pretty distant day before they will again.

The industry has been declared essential because the Government has faith in the industry. Get ready to boost the Liberty Loan.

Lila Lee's Screen Debut as Seen by a World Man

By Edward Weitzel.

THE introduction of the Famous Players-Lasky star, Lila Lee, to the New York public took place at the Rivoli Theatre the week of September 1. Most of the daily papers pronounced the debut of the young actress an unqualified success. S. F. Rothapfel sent the following message to the Paramount office: "The Famous Players-Lasky Corporation is to be congratulated upon the acquisition of a new star. Lila Lee is beautiful, vivacious, and what is more, possesses that absolute essential to success—intelligence. 'The Cruise of the Make-Believes' was accorded an excellent reception at the Rivoli, and if that vehicle may be regarded as a criterion of the future pictures in which Miss Lee is to appear her popularity is assured."

The Evening Mail—She is of the stuff from which celluloid stars are made; she is beautiful to a marked degree and it is quite evident that her pretty little head is crammed full of intelligence. She has "arrived" with her first picture.

The Globe—She has youth and a certain dusky prettiness, but more than that she has imagination, humor and screen magnetism. There is no doubt she has successfully passed the danger of arriving as a mere "discovery."

The Morning World—Spectators at the Rivoli Theatre yesterday witnessed the advent of a new and surprisingly talented motion picture star who, unlike her long line of predecessors, is not a recruit from the legitimate stage.

The Telegram—The young actress is beautiful, has the charm of youth, is most graceful and attractive. She promises to become a strong favorite.

New Star's Unique Personality.

Lila Lee is unlike any other screen star. Her personality is unique in motion pictures. Setting aside her extreme youth and the training she received on the vaudeville stage, where she was known as "Cuddles," it is quickly made manifest that the spectator is going to become very fond of this calm-eyed, frank appearing girl for the same reason that he admires the sweet and wholesome things of life—the breath of a spring morning in the country, the candor and the happy laughter of a little child.

After watching Lila Lee for a few moments, it is easy to understand why she was given the nickname of "Cuddles." Her ability to creep into the affections of all who came in contact with her is still apparent. This qualification is beyond art. Lila Lee will find it her most valuable endowment.

Every successful screen star has something distinctive in personality and method. Mary Pickford wins by the arch innocence of the heroines she impersonates and the impish goodness of her smile. Marguerite Clark has the daintiness and exquisite art of a bit of Dresden ware. Lila Lee does not take the onlooker by storm either by her physical charm or by brilliant flashes of acting; but watching her soon brings the gratifying conviction that back of her pleasant young face is a deeper beauty—beauty of character, the freshness and fascination of a nature that is open and generous and without guile.

Technically she still has considerable to learn. She will advance rapidly, however—the progress she has made already indicates that—and her place in the heart of the screen patron will be won quickly and firmly. "The Cruise of the Make-Believes," her first Paramount release, gives her a character in key with her most responsive impulses. The story has humor and romance; but in adapting it to an American locale a strong flavor of the original English atmosphere and the Dickensesque nature of its characters has been permitted to remain, a condition that works somewhat against the picture's ability to convince.

Theatre Opened at Naval Training Station

A THEATRE with a seating capacity of about 500, designed especially for the entertainment of incapacitated lads at the naval training station at Mare Island, Cal., was recently opened. This was built and equipped by the naval hospital corps under the direction of Medical Director Aman Farenholt, United States Navy, and W. S. Burr, amusement officer, much of the work being done by the boys in training. A feature of the arrangement is the level loges on either side, where forty-eight wheel chairs can be accommodated. Moving pictures are being shown here every night, these being given by San Francisco film exchanges, while once a week vaudeville is added, talent being donated by Bert Levey.

Early in August a benefit entertainment was given at the Columbia Theatre in San Francisco, and $2,000 was raised for the furnishing of this new home of recreation. The entertainment was in the form of a musical comedy composed by E. G. Dickenson and was arranged by a committee of film men consisting of Louis Reichert, chairman; Bert Levey, Phil Frease, Meyer J. Cohen, Newton E. Levi, William J. Citron and Sam Loverich. The publicity work was cared for by Ralph Pincus and Lester Fountain. Many film exchange men and exhibitors attended the opening of the new theatre, the Government supplying a tug to bring them back to San Francisco.

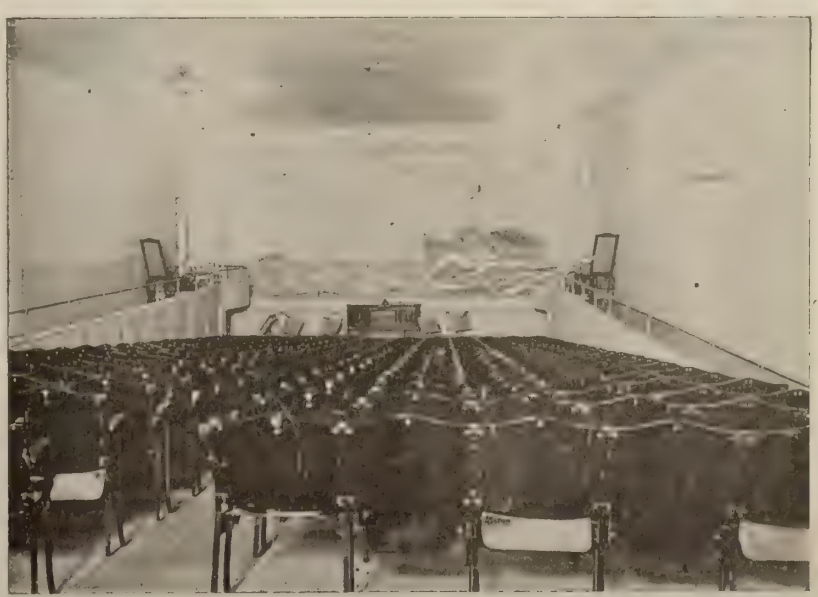
Arthur Jacobs to Manage Talmadge Film Corporation

Arthur H. Jacobs one of the best known men in the producing end of the film industry has just accepted the position of general manager of the Norma Talmadge Film Corporation and studios. He is particularly well fitted for his task through a wide and varied experience; having been an independent producer for a long term, as well as president of the Triumph Film Corporation, during which period he personally supervised productions for such stars as Helen Ware, Julius Steger, Lenore Ulric, Jane Grey and others equally well known. After selling out his interest in this corporation, Mr. Jacobs became an independent producer bringing out such features as "The Flower Of Faith," "Her Fighting Chance" and "When My Ship Comes In."

Mr. Jacobs will make his offices at the Norma Talmadge studios, No. 318 East 48th street.

Rivoli Illustrates German Frightfulness.

If anyone had failed to conceive of the utter wantoness of the German predilection for destruction he had only to attend the Rivoli Theatre, New York City, during the week of September 6 and imbibe the story of the devastation of France by her retreating enemy, as told in the Creel Committee's Official War Review. The dirgeful music with which the orchestra accompanied the scenes of ruin enhanced the sensation of outrage which the spectator felt at the awful destruction that cannot be looked upon as being other than criminal even in a time of war. Orchards deliberately sawed down, farmers' houses, implements, carts and fodder burned and broken. Shell-wrecked villages are to be expected; but the columns of smoke betokening the wreaking of an insane Hun vengeance rising in the direction of the German lines as they destroy all useful articles in a hurried retreat is bound to arouse anew in the hearts of good Americans a loathing for all methods employed in German warfare.



New Theatre at Mare Island, California.

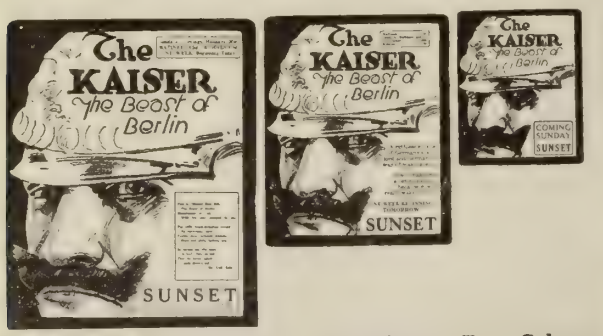
Advertising for Exhibitors

Conducted by EPES WINTHROP SARGENT

Here's Your Chance.

APPARENTLY this is going to be a poor season in theatricals. Railroad costs are high, and transportation is uncertain. Companies cannot carry heavy loads of scenery, and casts and choruses will be held down as much as possible. If you have theatrical opposition now is the time to make capital of the fact. Point out that there has been no reduction in the mounting of photoplays because the elaborate sets do not require to be transported. Show that the pictures alone will continue upon the same lavish scale. Drive home these facts, and when the playgoer tires of scanty productions he will turn more and more to the picture theatres. If your house is located in a town without traveling combinations you can also make capital of the present conditions by pointing out that even in your town you offer high class actors and sumptuous productions, where the dwellers in the cities have to turn to pictures for adequate mountings and competent casts. Point out that your own little cross roads town is getting precisely what the cities get, and contrast this with the condition before the pictures came, when a few repertoire shows and an occasional "Tommer" was the extent of the entertainment. Today the greatest stars can be found in the smallest towns, and they give the same careful performance that they give in the cities because it is precisely the same film. They do not offer a cast of tryout understudies or feel that it is not worth while to exert themselves for the yaps. They concentrate all their art in a single production, knowing that on this one performance their reputation must stand or fall. Make your people realize that the pictures offer the fullest amusement value.

A New Kaiser.

The Sunset, Portland, Oregon, used a single drawing for the displays for "The Kaiser." They did not use the cut provided by the company, but had a special drawing which was made in different sizes

Three Advertisements Varying from Two to Four Columns Using the Same Drawing.

and used with changes of copy. The illustration shows three advertisements, two, three and four columns wide, all done from the same drawing and mortised for the type announcement. The work has been well done and the advertisement stands up well in competition. Only one cut was supplied with "The Kaiser," the idea being to make this a sort of trade mark, but for a special display this idea is better, we think. We do not like the doggerel verse in the larger display. It is too cheap.

The Right Spirit.

Evidently the Hill, Newark, N. J., has found opposition, for in the last issue of the program there is this greeting to the newcomer:

EDITORIAL

We congratulate ourselves, our foresight was good, the "HILL" is entitled to the best movie plays produced. We were the first to see this view, others are following the "HILL," they are coming on the HILL. But remember (Hist; a secret), the "HILL" always will show the best before the rest.

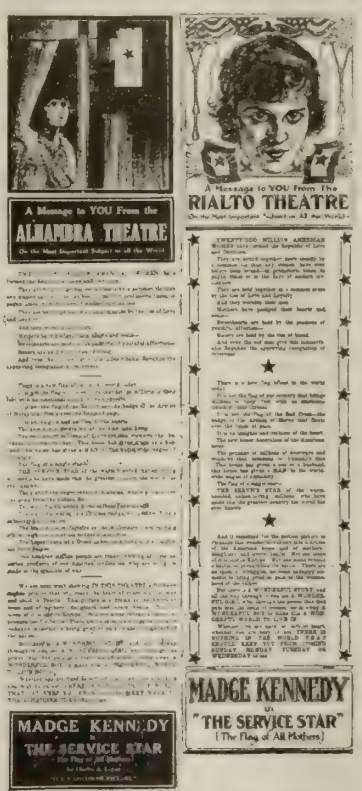
We welcome our new neighbor, we wish its management success. There is room for all of us, the more the merrier. But the "HILL" is your playhouse, and we have many surprises in store for you. Very cordially,

A. JOHNNY MACK,
Directing Manager.

We are glad to see that Mr. Mack has taken to the full signature for his editorial matter, but would suggest that "Managing Director" is more fluent than "Directing Manager." It takes nerve to write a story like that when opposition moves into territory you saw and developed, but we think that it will help the house hold its patronage.

Two Editorial Ads.

Here are two displays of the same editorial advertisement issued by Goldwyn. One is two eighteens and the other two nineteens. The copy is changed from the original in the Rialto advertisement, and we think that some of the strength is lost, but there is a compensating gain in the use of the full-faced type, which is generally used for the editorial copy in the same vein, and the use of the star border gains attention. The lefthand display is the straight Goldwyn copy, set as suggested by Goldwyn. That on the right shows what can be done to gain individuality. It is an interesting comparison, and it emphasizes the variety to be gained by different styles of composition that applies to other subjects than this. It is not merely a matter of writing copy and sending it to the printer. Study type faces and borders, and work until you can get the most effective display for any particular style of copy you may write. Know everything that the printing office has in the line of ornamental material, and use this sparingly, but intelligently. That star border can be supplied by almost any printing office, even in the towns, and it reduces the art expense to the top and bottom cuts. It looks as though it had been specially drawn for this frame, and perhaps it was, but you can have it duplicated from stock material, for every office now has star and flag border material. If you will give the foreman of your office a season pass he'll work with you, and if you'll be generous with your passes to those who actually set your advertising, you'll get still more service, and the passes will not cost half as much as art work will and often you can get the same results or at least reduce the cost of the art work. It pays to study on these little things, for they will result in an effect that will be worth while, and an attractive advertisement will invariably pull harder than one poorley set, for more persons will read it and the message will sink deeper if there is a message there. Cut-work will never replace selling talk, but it can present selling talk in the most attractive form, and that helps. This is not an argument for fussy-looking advertisements, merely for attractive displays,


A Message to YOU From the ALHAMBRA THEATRE
A Message to YOU From The RIALTO THEATRE
MADGE KENNEDY
THE SERVICE STAR
MADGE KENNEDY
in
"THE SERVICE STAR"
(The Flag of All Mothers)

Two Displays of the Same Advertisement. One is Two Eighteens and the Other Two Nineteens.

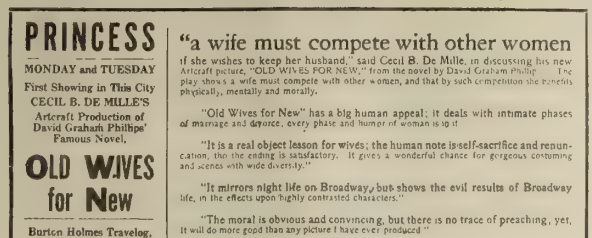
For the Fourth of July.

Sending in a nice layout for "Old Wives for New," Harry E. Gardner, of the Princess, Colorado Springs, adds a stunt he worked on the Fourth of July. As to the advertisement he writes:

> I am enclosing a copy of a curiosity arouser that I ran on "Old Wives for New" that proved a very good experiment. I followed it up Monday and Tuesday by one-by-twos scattered through the pages, with catch lines: "Sure Your Husband Loves YOU Best," "Are YOU a Good Wife," etc. The big one is not just according to lay-out.

The advertisement was a four fives, with the display in the first

column and the selling talk net three columns wide. It is a nice way to get room for the sellink talk.


PRINCESS

MONDAY and TUESDAY

First Showing in This City

CECIL B. DE MILLE'S

Artcraft Production of David Graham Phillips' Famous Novel,

OLD WIVES for New

Burton Holmes Travelog, "Around Fujiyama"

Miss BILLIE RHODES in 'WHAT THE WIND DID'

"a wife must compete with other women

if she wishes to keep her husband," said Cecil B. De Mille, in discussing his new Artcraft picture, "OLD WIVES FOR NEW," from the novel by David Graham Phillip The play shows a wife must compete with other women, and that by such competition she benefits physically, mentally and morally.

"Old Wives for New" has a big human appeal; it deals with intimate phases of marriage and divorce, every phase and humor of woman is in it

"It is a real object lesson for wives; the human note is self-sacrifice and renunciation, tho the ending is satisfactory. It gives a wonderful chance for gorgeous costuming and scenes with wide diversity."

"It mirrors night life on Broadway, but shows the evil results of Broadway life, in the effects upon highly contrasted characters."

"The moral is obvious and convincing, but there is no trace of preaching, yet, it will do more good than any picture I have ever produced"

Princess Orchestra, H. E. Tillotson, Director. Best music.
Feature Picture Starts at 1:00, 2:45, 4:30, 6:15, 8:00 and 9:30 p. m.
Come to the matinee.

A Nice Arrangement Where Much Selling Talk Is to Be Used. The Space Is Four Fives, Used by the Princess, Colorado Springs.

The second advertisement referred to was for the Fourth of July showing. The copy was not sent to the printer until too late for the other theatres to "jump" the idea. It announced that the President's Fourth of July oration delivered at Mount Vernon would be read from the stage at both afternoon and evening performances. It might be explained that for the convenience of the newspapers the speech was sent out ahead and held for release at a certain time, saving telegraph tolls and ensuring prompt delivery. Mr. Gardner probably arranged to get the speech on release, and it was delivered almost at the time the President was speaking the same words. To build up on this Mr. Gardner adds:

> I had fifteen special slides made showing a "Cycle of Democracy" opening with that famous painting, "The Spirit of '76," to the strains of "Yankee Doodle" followed by a slide copy of the big painting, "Siege of Vicksburg" (couldn't find a Gettysburg), quoted the final lines of Lincoln's Gettysburg speech, and showed Lincoln. Appropriate music, of course. I got a good hand on every change, but when I introduced "1918, 'Over There'" and showed a smashing big picture of a U. S. Marine on a background of Old Glory the din fairly made the lights flicker. And at that moment I had nearly 200 people in line who could not crowd into the house. Aside from the business and applause it was well worth the trouble, as quite a bit of favorable comment has floated in since then.

Mr. Gardner gives the real answer when he says that the chief return was in the appreciative comment that followed the showing. Getting your theatre favorably talked about is one of the most profitable forms of advertisement.

Another Double Pager.

Here is another double-page for "Pershing's Crusaders, this time from the Grand theatre, Faribault, Minn. The space was contributed by the merchants whose names are given at the bottom. If you have already

"Your Land and My Land!"

Some Facts About "Pershing's Crusaders"

FOLLOW THE FLAG TO FRANCE

"PERSHING'S CRUSADERS"

"My Country 'Tis of Thee!"

To the Mothers, Wives and Sweethearts of the Boys Fighting for the Freedom of the World

Wouldn't you like to have followed your boy from the moment he left your doorstep until he was on the firing-line in France? Wouldn't you like to know just how he was doing every hour of the day—whether in the trenches or in the Y. M. C. A. recreation hall behind the lines. Here is your big opportunity! Every one has made it possible for you to send your boy and have a part in what he is doing. You can have all of it on a ten-cent piece by seeing the true Official United States War Film—

United States Government Official War Films

PERSHING'S CRUSADERS

GRAND THEATRE TWO DAYS ONLY MON. & TUES. JULY 29-30

These Pictures Are For You

The Following Patriotic Firms Have Contributed This Space to the Committee on Public Information

10c 25c

Deverey & Donohue H. F. Orne & Co. D. D. Coughlin

Hesse & Wolf E. M. Leach & Sons Sanford Press

Lindesberg Bros. J. J. Donohue Ochs Bros.

W. T. Malhiam & Co Security Bank Hutchinson Bros.

Faribault Daily News Jim & Joe Foss Motor Co

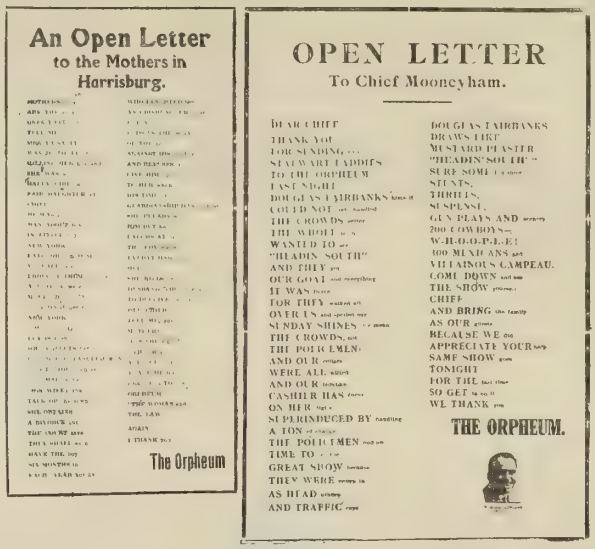
10c 25c GO

A Double Page Advertisement for "Pershing's Crusaders" Contributed by the Merchants of Faribault, Minn. You Can Work This Stunt with Any Government Film.

played this first Government film you can work the same idea with "America's Answer" or later issues. There will be a number of these issued, so keep the idea in mind. It is best to get in touch with the advertising manager of the newspaper and let him approach the merchants with the argument that they should come in to help the Government—and it does help, for in no other way can the American public be kept so fully informed as to what is being done. The house also takes a two tens in the same issue for the remainder of the bill, and below the house signature is, "Hurry! Hurry! Hurry!"

Steve Stunts.

Steve Farrar of the Casino, Eldorado, Ill., and the Orpheum, Harrisburg, seems to be hustling harder than ever now that he has to handle two houses. One of his late stunts is in imitation of K. C. B. Take your


An Open Letter to the Mothers in Harrisburg.

The Orpheum

OPEN LETTER

To Chief Mooneyham.

THE ORPHEUM.

Two Advertisements on the Lines of "The Town Gossip" from Steve Farrar.

reading glass and get the text; particularly that for Fairbanks. Mostly Steve goes in for cross-page spaces four or five inches deep, for he fins that advertising does pay, but this six-inch space for Mary Pickford is rather better than his average, and Steve is holding up a pretty

We Are Speechless

We have a picture on at the ORPHEUM Monday night and we cannot describe it to you.

AND SO TONIGHT WITH

Mary Pickford in "STELLA MARIS"

P. S.: There is something else good on the bill, abounding in laughs, a plenty ROSCOE (Fatty) ARBUCKLE in "MOONSHINE."

ORPHEUM Two Nights Only Monday and Tuesday

A Six-Inch Cross-Page Advertisement for Stella Maris.

good average these days, especially for a small town man. His stuff has the twang of the big city style, and he keeps business going even at advanced prices, because he picks his shows more carefully, gets better runs and then advertises for patrons in a way that gets the extra coin to pay for the extra expense. He has a lot more nerve than some of the big town exhibitors who think a fifteen-cent top will ruin their business. And you'll notice that he is playing the big stuff two days instead of one. That's one reason why he can advertise. He can keep the film long enough to make money on it.

So Far—

Lately we wrote W. T. Howley, of the Star, Concord, N. H., that his little house organ, Star-light, was all to the good if he could keep it up, and to prove that he can keep it up, Mr. Howley made a whole page of copy over the fact that we forgot to sign the letter. We think he qualifies in the newspaper stakes all right after that, for it is a slim foundation for several hundred words, but he got away with it. He lets page three of the program talk about the plays. The rest of the space is trade ads and talk, and he romps all over the space that is not taken up by the trade advertisements. And we're inclined to think that the Star-light will bring the outsiders better returns than the daily paper, because it is more apt to be studied. Mr. Howley is getting up an orphan's day and letting his patrons contribute toward the expense, and he is also working on a locally produced picture; and if he can run one of those contests and still turn out a cheerful program we'll know he has the mark on him. As a taste of his style here's the way he announces an addition to the staff.

> Mr. David J. Adams has agreed to enter the employ of our concern and will be actively engaged in promoting theatricals during the coming season. His advice in regards to various matters pertaining to the "show business" should prove valuable, and he will have a free hand to place before you the best that the market affords in the way of vaudeville, musical comedy, repertoire shows, etc., etc. We hope that what we don't know—he does—and P. S.—If he does—he'll know a whole lot.

We think that Mr. Howley is getting almost as much fun out of the sheet as are his patrons, but he's welcome to our share of handling the amateur players. We got fed upon that years ago. Perhaps Mr.

Howley will send you a sample program if you send him a stamped envelope for the return. He has the right idea of how to get out a program that is not wasted.

Bleich Displays.

George A. Bleich, of Owensboro, Ky., sends in another batch of his work. One example is a neat arrangement of his Sunday advertisement, with each day in a shaded panel. It's attractive, but we think his old style, recently shown, gives his regular readers a better idea of the

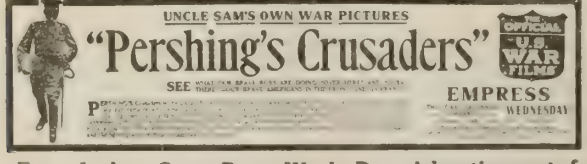
J. WARREN KERRIGAN in "A MAN'S MAN"
EMPRESS
JACK PICKFORD
EDITH STOREY in "Trial of Mary"
WILLIAM FARNUM in "ROUGH AND READY"
WM. S. HART in "Selfish Yates"

A Four and a Half Inches, Cross Page, Giving the Weekly Program in the Sunday Issue.

coming program. It is good for a change, but we like the old style better. Another Sunday advertisement is different because Mr. Bleich wanted to make a spread for "Pershing's Crusaders." He split his advertisement, taking four twelves for Pershing and three nines for the rest of the bill. The printer has set the general advertisement too full. Fatty Arbuckle, for example, is so close to the house signature that the value of the name is lost. It would have paid to set the name in type two picas smaller, using the two picas thus gained in white space above and below the name. This is something printers never will learn. The

A Four Twelves and a Three Nines Comprising a Single Sunday Advertisement Which Gives a Special Display to the Big Feature.

other names get a chance to fight for their lives, but the top name is obscured. The Pershing advertisement is very much better. It is nicely displayed and gives full value to the text. Through the week smaller spaces were taken, the third cut showing a four-inch space cross page. This is rather more than Mr. Bleich's average week day display, but he has from two to four and even more advertisements each week day for the three houses he manages, generally the current attraction and the underline. All through the Pershing engagement he took space, because



A Four Inches Cross-Page Week Day Advertisement for "Pershing's Crusaders" by George A. Bleich.

he knows that the Government desires to give the fullest publicity to this picture and Mr. Bleich is head and front of the propaganda in his town; he serves on all committees and does his bit in other ways.

Poor Program Copy.

There is no use paying for the printing of a program unless you make it work for you. We are looking at a sightly four-pager that stops being good looking when you start to read, for some of the stories are not stories at all, and instead of attracting you to the film make you wonder what there is in the yarn to make it worth while going to see. For example, Vitagraph's "A Game with Fate" is given this announcement:

> Apparently Harwell has lost his fortune. He seeks aid from both Dawson and Shields, but is refused. Meeting the men at a dance, Harwell's fiancee, Elaine, notices the coldness of his reception and asks the reason for it. Harwell tells her that he cannot tell, but asks her to believe in him no matter what happens. That night Dawson disappears, and within a short time Harwell is arrested for murder.

There is nothing in that to make the reader desire to see the story. Indeed there is no story here, for the story of the play is all that follows the promise here printed. It is one of the best stories the Vitagraph has had in a long time—a tricky succession of thrills which very nearly cause an innocent man's death, yet the bald statement given is merely the opening of the story. The editor took a synopsis and cut when he had enough matter to fill the space. In the same way Pathe's "The Mysterious Client" is cut off just when it begins to become interesting in this fashion:

> Harry Nelson, a young attorney, waits vainly for clients. Boris Norjunov offers him money if he will perf rm an unethical legal service for him. Harry refuses. Suddenly, Jeanne Darcy dashes into the office and begs Harry to protect her until she can put an envelope into a safety deposit box. The appeal moves Harry to accent, but he is attacked in the street and the envelope stolen.

Here again the cut was made when the necessary seven lines were gained without regard to the pull of the selling talk. It is a waste of time and money to put out a two-color program with no more punch than this. Better no program at all than one which convinces the reader that the stories are poor and not worth while.

Ruff Stuff.

Ralph Ruffner sends in a four fulls used by him for "The Kaiser's Shadow." The display is large enough to stand the use of the shaded letter, but we do not like them, no matter how large they may be, but the space is shown in reproduction because of a characteristic Ruff touch. At the bottom of the panel you will notice the Hooded Terror carrying off a helpless maid. The text reads: "If Dorothy ever went after this gun, he'd never have a chance." The serial runs the latter part of the week, and this is a Saturday display for a Sunday showing, but Butte is engrossed in the Pathe serial, so Ruff found a chance to get a laugh and he knows the value of a laugh in an advertising space. In the Thursday advertisement the serial was referred to as "Butte's favorite indoor sport," and that got another laugh. Audiences laugh at the strenuosity of the serials, but they like them none the less, and Ruff, knowing this, plugs away at the serials to get all the good he can from them. As a rule the serials are very poorly advertised. Managers are too apt to take it for granted that the first episode will pull for the entire run of the story. They take pains to get it started right and then let it run with some such casual mention as "And the 15th Episode of 'The Lure of Laura.'" They never seem to think of making capital of the serial *every* week, but permit their audiences to forget. Every single item on a bill should be exploited; not in an inch or two of space, but with cleverness. Keep up the interest if you want the serial or the short stuff to bring in money.

RIALTO
TOMORROW 4—DAYS—4
THE KAISER'S SHADOW
Involving the Machinations of German Spies in this Country whose stealthy movements are thrillingly covered by a Clever, Capable Woman of the Secret Service, played by.....
DOROTHY DALTON
and splendid cast
2. THE PATRONS' CHORUS
3. ALLIES OFFICIAL WAR REVIEW
4. "THE COLD STORAGE CUPID"
LAST TIMES TONIGHT
FANNIE WARD
KAMMING THE KAISER
THE HOODED TERROR
ANIMATED WEEKLY

A Four Fulls by Ralph Ruffner Also Advertising a Serial.

HELP FOR THEATRE MANAGERS
Picture Theatre Advertising
By EPES WINTHROP SARGENT (Conductor of Advertising for Exhibitors in the Moving Picture World

A TEXT BOOK and a HAND BOOK. It tells all about advertising, printing and paper, how to run a house program, how to frame your newspaper advertisements, posters or throwaways, how to make your house an advertisement, how to get matinee business, special schemes for hot weather and rainy days. Practical plans that have helped others and will help you.

By mail, postpaid, $2.00. Order from nearest office.

Moving Picture World, 516 Fifth Avenue, New York
Schiller Building, Chicago, Ill.
Wright & Callender Building, Los Angeles, Cal.

Projection Department

Conducted by F. H. RICHARDSON

Manufacturers' Notice.

IT IS an established rule of this department that no apparatus or other goods will be indorsed or recommended editorially until the excellence of such articles has been demonstrated to its editor.

Important Notice.

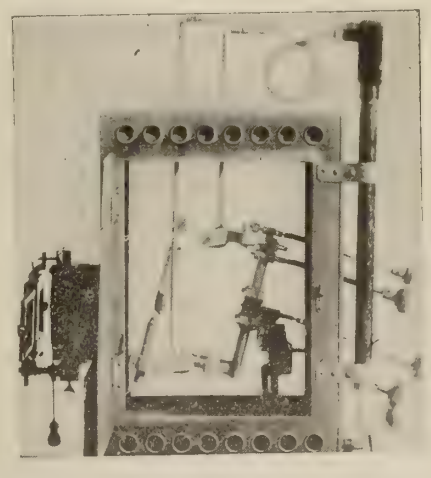
Owing to the mass of matter awaiting publication, it is impossible to reply through the department in less than two to three weeks. In order to give prompt service, those sending four cents, stamps (less than actual cost), will receive carbon copy of the department reply, by mail, without delay. Special replies by mail on matters which cannot be replied to in the department, one dollar.

Both the first and second sets of questions are now ready and printed in neat booklet form, the second half being seventy-six in number. Either booklet may be had by remitting 25 cents, money or stamps, to the editor, or both for 40 cents. Cannot use Canadian stamps. Every live, progressive operator should get a copy of these questions. You may be surprised at the number you cannot answer without a lot of study.

An Entirely New Scheme.

Frank Munz, Minot, North Dakota, submits two very badly burned lugs, photograph and drawings of an invention of his, together with the following letter:

> First of all, kindly understand that the lugs are not from the lamps I am in charge of. Will you kindly give me an estimate of the resistance offered by each of these two. One was removed from a Power's, without the use of any tool at all, the other from a Motiograph, which had only run 200 hours, though the lug may have been used longer. In each case current was taken through Ft. Wayne compensarc; 60 amperes; 48 volt arc.
>
> I am including photo, drawings and full data concerning a soldered contact, an invention of my own which is covered by letters patent. Photo shows actual condition after 221 hours actual use (since May 4, 1918), pulling 40 amperes D. C. Am also sending a lug tested in connection with this invention for one-half hour at 75 amperes. There was some heat, true, but it was because I was unable to get a proper alloy for the upright bars and had to use copper, which is a great conductor of heat. As you will see from the lug and attached wire strands, not much heat was carried to them. I am fully convinced that with this device the renewal of lamp leads would not be necessary during the life of the lamp. Aside from the great saving thus effected, a perfect contact is maintained at all times and there is no waste of current through resistance due to burned lugs and wires. Besides this, the device has other good points. It eliminates the wires hanging out of the back of the lamphouse, which is especially advantageous when two machines are operated from a center position, or where the projection room is too small. I have also seen the back of a lamphouse bent out of shape by opening the lamp wide to put in long carbons. With this device the lamp works just as freely wide open or closed, as though no wires were attached. It allows of free adjustments in all directions intended by lamp manufacturers. It costs so little that it will very quickly pay for itself. When properly made it consists of two brass bars and a few pieces of asbestos board. I fully believe that if shown its advantages, any theatre manager would do as did my own employer, who said: "Put it on the other lamp." "That will cost you ten bucks," was my reply, to which he responded: "I don't care what it costs! Put it on." And I did. Condemn it F. H. if you see fit to. It has stood every test.
>
> Why the last remark, Brother Munz? In the first place I could neither condemn



nor commend a device such as this without first having reports on practical tests made by projectionists. In the second place, I do not condemn things just for amusement. My impressions are, however, as follows: First, it would interfere with the vent pipe which every lamphouse should have, leading to the main vent flue or to the open air, but that could be gotten around quite handily. Second, the conductor attached to the lower carbon arm would be subjected to pretty high temperature, which would inevitably act to raise its resistance if copper were used. Whether or not this would hold true with an alloy I do not know; nor have I the necessary book here to determine the point. As to its efficiency in saving lugs and wires there can be no manner of question. From the photograph our readers will be able to judge of the device just as well as I can. I would suggest that when you get them on the market you give the names of several projectionists using them. My own opinion will be based on what they say. As to the amount of resistance the lugs you submit would develop, I could not even make an intelligent estimate. In the one case it would be very heavy indeed and it would be heavy in both. I had thought the type of solid ivory top who lets his lugs and wires get into such utterly wretched condition was about weeded out. By the way, why do you refer to the device as a soldered contact? There does not appear to be any solder connected with it, so far as I can see.

Wise Wisdom.

Recently a New York City projectionist sent in details of a trouble which the editor was unable to solve. It was a very peculiar case and we referred it, by way of experiment, to the Board of Motion Picture Examiners of New York City and Boston, asking them to submit such solution as might seem to fit the case.

Boston comes in with the following; signed by J. J. Carey, Deputy Chief:

> Your communication July 22, addressed to the Board of Motion Picture Examiners, has been referred to this department (Inspection Dept. Ed.). The matter on which you desire information has been referred to the examiners, and from your statement in relation thereto it would appear that a great many causes could be advanced for the trouble to which you refer and statement for the cause of your trouble from the examiners would be merely a guess. Under these circumstances it would appear that this matter would have to be gone over very carefully on the job to arrive at even a fair conclusion, or a remedy to correct the trouble. I will state for your information that each examiner advanced several reasons for the trouble and pointed out cases where almost similar conditions prevailed, and in each case the cause was different.

Um, jesso, jesso! A bit strange, though, that with my somewhat extensive experience I am myself not aware that there are so very many reasons for a D. C. arc persisting in climbing up the back of the carbons.

Later: We are just in receipt of the solution offered by the New York City board of examiners, as follows:

> Regarding trouble experienced by projectionist cited in your communication of July 22, advise that tests be made to determine whether any heat is developed at contacts on main fuse blocks, especially at main fuse connections. The statement of conditions is not complete (It is as complete as it was given me.—Ed.), but we presume the two projectors are connected on opposite sides of a 3-wire D. C. system; that it is the neutral fuse which blows; that the projectionist sets his carbons at an angle to each other, and that the trouble does not occur every time his second arc is struck. The reason his arc climbs the back of the carbon is that the arc voltage is too high, caused by loose connection at main fuse giving him the voltage of the two outside wires (same reason I advanced for this part of the trouble, except that I surmised it was due to a ground.—Ed.), when the second arc is struck. His fuse would not blow when both projectors were in operation, but would blow from the combined heat of the loose connection and the cur-

rent taken through it when using one side of the line only.

This letter is signed by George R. Brown, Inspector in charge of Sub-Division of Licenses. I like friend Brown's letter. There is side-step to it. He may be wrong, but has supplied such information as the information seems to warrant, exactly as this editor does nearly every day of his life. If he is wrong it is no disgrace to him or his colleagues on the board, who doubtless considered the matter with him. As he says, the information supplied is not complete. Personally I believe his explanation is the correct one, though that particular explanation had not occurred to me.

The theatre is the Windsor, 823 Third avenue, New York City, Ben Friedman, projectionist. By Brother Friedman's consent I will ask Mr. Brown to send an inspector up to the Windsor, if he will, to verify the conclusion he has reached, or to give us the correct dope.

A Highly Meritorious Action.

John W. Quinn, Cambridge, Mass., tells us of a most commendable act on the part of Cambridge Lodge of Elks, as follows:

> Am submitting the following as of possible interest to your readers: Cambridge Lodge of Elks propose installing a Power's projection equipment and asbestos projection room in the Cambridge City Home (Poor House), Sunday, September 8. The committee, John W. Quinn, Chairman; Wm. Haserty, Secretary; Thomas Sullivan, Treasurer; Edgar MacDougall, Joseph F. Noonan and Joseph Sully, with view to doing something really worth while in the Big Brother movement, solicited the members, raised the price of the apparatus and had enough left over to give a show and luncheon on the day of presentation.

Now here is something really worth while. This committee showed judgment of high order when it purchased a projection apparatus, because they have supplied something which will provide interest and smiles, for years to come, to the sad hearts of those who have failed, possibly through no serious fault of their own, in the long pull up life's ofttime stony hill. Few have been their joys and many their sorrows. We who have fought the battle and won, or believe we have, in so far as actual fear for the future be concerned, are all too apt to forget those who in their decling years face naught but a dreary, drab existence, such as the forced acceptance of "charity" inevitably entails; especially when it comes through open acknowledgement in a "City Home."

I well know this is not exactly a fit subject for this department, but the letter reached my drawer, probably through error in mail distribution, and I cannot refrain from comment on the splendid act of the Elks Lodge and its committee. It was a real Big Brother act, if ever there was one.

Rectifier Connections.

J. L. Casey, Clarendon, Texas, indites the following:

> Guess you don't hear much from we small-town rubes. However, being a regular reader of the department, which is great, I will butt in anyhow. Myself and friend boss own all three editions of the Handbook, which are the best ever; also I own set of Hawkins'; excellent books for the projectionist. My projection room is 6½ feet floor to ceiling, 6½ feet wide, and 9½ feet long. Too small, yes! And now for a question: Am running two Motiographs, which I think are as good as any made (trust the Enterprise Company will not get angry with me for letting that get into print. If they wont, I promise not to print the one previous to it.—Ed.), but am running one of them off a compensarc and the other off a G. E. Rectifier. What I want to know is, how may I connect both lamps to the rectifier so as to not burn out the tube.

Connect your second lamp to the rectifier secondary leading to the first lamp anywhere between rectifier and machine table switch. This will have the effect of placing the two lamps in multiple. You will not be able to burn both lamps at once, but you can "steal" the current from one to the other, thus: When ready to start the second lamp close the machine table switch and freeze the carbons of the idle lamp. The other arc will go out instantly, and you must separate the carbons to strike the arc very quickly, because while the carbons are frozen (in contact with each other) the resistance of the arc is cut out and the tube overloaded. The plan has disadvantages, as follows: It gives the tube a rather severe "jolt" every time the second arc is struck; it prevents the burning in of new carbons while the show is on, and it requires considerable practice to steal the current from one lamp to the other without losing both arcs. I cannot recommend the plan. Better either get another rectifier or a motor generator of sufficient capacity to allow of burning both arcs at once for a limited period. This department is just as much for the smallest small-town man as it is for the city man. The name of your town brought a smile. I fired an engine on the old Denver and Ft. Worth (now the Colorado & Southern) when Clarendon was merely a sidetrack, store, two or three dwellings, a hotel and two saloons. Over the hotel desk was the following legend: "Six miles to wood, six hundred feet to water, six feet to hell, God bless our home." I have myself viewed the foregoing card many times, for Clarendon was the end of a freight division at that time. That was about 1890, I think.

QUESTION BOX

Questions Answered Without Publication of Name or Address.

From a correspondent comes the following:

> Have been a department reader for three years, and have secured therefrom much valuable information. Now I am in an argument and want the right dope. Have two Power's 6-A projectors working at 50-foot throw. They now propose adding twenty feet additional distance of projection. My boss, who is a new man in the game, claims we can still use A. C. and get the same results; also there is a film exchange man (they know it all anyhow) who says the same thing, whereas I claim it cannot be done.

Your boss is in error. You will not "get the same result." Other things being equal, you will get a better one. That you have read the department is good, but I am afraid you have not studied it and the handbook to very good purpose. I have told you many times that within reasonable limits the distance of projection makes no difference in screen illumination provided the lens system of your projectors be properly matched up. This applies equally regardless of kind of current. Assuming a picture of ordinary size, say 12 to 18 feet, very short throws make for poor definition because they make necessary projection lenses of very short focal length. This also may bring the shutter position inside the lens barrel, compelling the use of a shutter blade wider than would be necessary could the dissolving point of the light ray (areal image of condenser) be reached, and this, in turn, makes for a badly balanced shutter and added flicker tendency. Very long throws, say more than 125 feet, with picture of ordinary size makes it very difficult to avoid excessive waste of light because of long back focus of projection lens. As between 50 and 70 feet you will find no difference to speak of in screen illumination, always provided you match up your lens system intelligently, and your definition will probably be somewhat improved, the improvement depending on size of picture you are using, and assuming its size will not be changed. You see, brother, these are some of the things involved in technical knowledge of projection. Knowledge of them and kindred problems marks one difference between the mere "operator" and the projectionist. Those who take pride in their profession and wish to be respected therein will set their brain working and get into the latter class. I am sorry, but your "boss" and the exchange man are in the right and you are in error. Assuming an amperage of 60 A. C. you should have the following, which will not be changed by the added throw, but will be changed by any considerable change in amperage: Two 6½ condenser lenses so set that their apexes are not to exceed 1/16-inch apart, with about 18½ inches from centre of condenser combination to aperture, using plano-convex lenses. Projection lens diameter for 3, 4, 5 and 6 inch back focus, respectively, should be 1.56, 1.84, 2.1 and 2.3 inch. If you use m bi-c condenser lenses then use 6½ meniscus and 8½ bi-convex, with 21 inches from centre to aperture; projection lens diameter requirements essentially the same for equal back focus.

Projection Experience

MOTION PICTURE

HANDBOOK

For Managers and Operators

By F. H. RICHARDSON

The recognized standard book on the work of the operator. Complete descriptions and instructions on all leading machines and operating equipment.

There isn't an operator's booth in the universe in which this carefully compiled book will not save its purchase price each month.

Buy It Today $4 the Copy, Postpaid

MOVING PICTURE WORLD

516 Fifth Avenue, New York City
Schiller Building, Chicago, Ill.
Wright & Callender Bldg., Los Angeles, Cal.

To save time, order from nearest office.

Claims Patented Article in Use Long Time.

Frank A. Ruth, Chicago, arises to remark:

> In August 24 issue, Brother V. Wood, of Local 330, Ft. Worth, Texas, lays claim to the invention of change-over signal device; also gives warning of intention to protect all rights thereto. Well, Brother Wood is just a bit out of luck; also, perhaps, some coin of the realm. If he will journey to Chicago, we will undertake the contract of showing to him where his device has been in use for more than a year; also we will not only show him the kind he believes himself to be the inventor of, but so many other kinds that he will wonder where they all came from. I have also seen more than a dozen different kinds of automatic cut-offs for rewinders.

I have myself examined a great many kinds of automatic cut-offs for rewinders, and I guess Friend Wood had better investigate before taking any action, legal or otherwise.

Will Keep Posted.

Our old friend G. A. Yager is with the colors now. Says he likes it fine, and his only fear is that the war will be over before he is. Asks that the Moving Picture World be sent to him at Call Field, Witchita Falls, Texas, so he can keep posted even though temporarially out of the game. Says Y. M. C. A. puts up good projection with a single projector and very poor films. Says if he goes through New York City on his way "over there" he certainly will look us up.

Music for the Picture

Conducted by GEORGE W. BEYNON

The Small Showman Seeks for Surer Service from the Producer

WE MAY dwell upon the wonders of our Rialtos and Strands, talk of the big picture presentations in legitimate theatres, where the "Hearts of the Worlds" draw packed houses, stand with mouth agape and in joyful anticipation when we hear of the million dollar picture palaces promulgated, but—every film manufacturer still loudly, and we might say boisterously, acclaims the little man as "The backbone of the industry."

Now the question arises regarding the proper interpretation of this trite, but true saying. Does the producer purposely raise his voice that the little fellow may hear and pat himself on the back, strengthening a further inclination to do business with him—his bosom friend and philanthropist? Is it an insincerity both polite and politic that calls forth these kindly words without any real feeling in the matter?

"By their good deeds shall ye know them!"

The producer who, in all good faith, firmly believing in the general growth of the picture industry, conscientiously solicits the business of the little fellow, not because he is legion, but from a desire to foster his growth, can rightly claim the best of intentions. Good intentions are praiseworthy, but unless they be carried out, become but a barren field. It is said "Hell is paved with good intentions" and we believe it.

It is not within our province to enter into a discussion involving the general film service offered to the exhibitor. Music is our field and its fences give more than enough room for roaming. Hence to our subject!

The music service offered to the exhibitor is a joke. The intentions of the producer no doubt are the best in the world but his ignorance regarding its importance or essentials is colossal. Would he detail a person to get out his publicity service and then go away and forget all about him? Would he wait for the exhibitor to tell him his service was poor? Would he permit his publicity man to work in his own way, when it suited him and be engaged in similar occupations for others or other occupations for himself? Would the producer never study the publicity question for himself nor familiarize himself with its basic principles?

No, all these things he would not do. To think lightly of the publicity service of his business would spell ruin, yet that is the way he thinks regarding music service. He knows music is important. He knows his pictures either stand or fall by music. He knows that exhibitors help to fill their houses by the added feature of good music. He knows that these same exhibitors pay thousands of dollars yearly to maintain an orchestra and their large music library. Singers of the best type are engaged to enhance the program. These cost money. He knows that his music cue sheets are not used in the large houses because they are in no way adequate nor helpful. He knows that because of this inadequacy he must send a print to the projection room of the big theatre in order that it may be "Screened for music." And, lastly, he knows that the service refused by the big fellow because it is worthless he foists on the little fellow and calls it music service. If it is not service for the big show, we cannot see where it can be used in the smaller theatre to foster growth. If a retrograde movement be desired, this service will certainly help.

Until the producer sees the wisdom of appointing a competent musician on his staff, and regards the question seriously enough to closely follow it, making comparisons, developing new ideas, and inculcating a unity of purpose between his picture director and music director, "the back-bone of the industry" is going to continue his sufferings.

Musicians who take upon themselves the duty of arranging cue sheets merely to obtain extra cigar money cannot be relied upon to put forth any unusual energy either mental or physical to make the cue sheets productive of good results. It is a side issue in their young lives. Beside the publicity and picayune they derive from it, there is no incentive to greater endeavor.

Those arrangers, subsidized by publishing firms, cannot give service for their scope is limited. Each cue sheet prepared by them has a strange similarity of suggested selections. It is to their advantage to place before the buying directors all those numbers which they desire to popularize and of which they wish to increase the sale. In other words, the producer is paying to advertise the wares of certain publishers. This is not conducive to good music service for the exhibitor.

Suggested musical selections are a vital necessity. Without them, the cue sheet would be abortive, but unless they be chosen without prejudice or favor, and for the sole purpose of interpreting the scene affected, no results can be expected. Loyalty to the interests of producer should be always paramount. Service to the exhibitor should become the foremost thought, followed by concentration upon the technical part of the work. Variety of music is needed. New numbers and up-to-date "Hits" are called for. The musical leader of every picture thatre should be made to feel that he can depend upon the service submitted to him by the film manufacturer.

Dr. Riesenfeld Praises Department.

THE RIALTO, Times Square.
THE RIVOLI, Broadway at 49th st.

September 6, 1918.

Office of the Musical Director.

My Dear Mr. Beynon:

I am much interested in your new department, "Music for the Picture." There is indeed much that can be improved and done to give atmosphere, and not enough can be said or written on the subject. I cannot express any opinion on the performances in other moving picture houses over the country, as I unfortunately never get a chance of hearing them. I can only tell you that my experience is that I find a fresh riddle to solve with each picture we present, and I am sure this must be the case with other conductors and managers, who will greatly appreciate the help you will be able to give them.

Please let me wish you good luck in your new undertaking and let me assure you of any assistance in my power.

Very sincerely yours,

Hugo Riesenfeld.

"John Brown's Body" Marching Song.

Practically all patriotic songs have been created in a period of national stress. A song to fit the time is notably true of "John Brown's Body," which bears the reputation of being the most stirring march-song of the anglo-saxon race.

The simple little ditty had a most humble origin. The tune is supposed to have been composed by William Steffe, a writer of many Methodist hymns. It was used as a camp meeting song long before the civil war, and was very popular with the negroes of the South.

Most of us have clung fondly to the idea that the "John Brown" mentioned in the song was the great emancipator of Harper's Ferry, who died for and because of his convictions. But there is no place in history for sentiment, and we are disillusioned in the most practical manner.

At the outbreak of the Civil War, the melody was launched on its way by a batallion of Infantry occupying Fort Warren in Boston. The company seized upon the old melody as a medium of relieving the tedium of work. The religious nature of the words did not suit the men and they soon began to improvise. There chanced to be in the company a good-natured Scotchman, named John Brown. The name had an appeal, and around him the song centered. It voiced its way into the hearts of the brave and reckless boys and became their marching song on their way to the front.

In December of 1861, Julia Ward Howe was in Washington. One day she saw a skirmish between troops near the city. There she heard for the first time the song which had become so popular among the Northern soldiers. She went home and wrote the lyrics beginning "Mine Eyes Have Seen the Glory of the Coming of the Lord," and her composition has come down to us as "The Battle Hymn of The Republic."

It would be impossible to conceive of a greater contrast than existed between the inane jingle of the army and the stately words of Mrs. Howe. But the music answered a two-fold purpose in the complex life of a soldier. He could march weary miles chanting the former, and could lay down his life for his country, breathing the faith voiced in the latter.

The surprising popularity of the song

CUE SHEETS for CURRENT FILMS

"Beloved Blackmailer, The."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Impish Elves.	Moderato.	Borch
1. AT SCREENING. 2 min.	THEME	
2. T. SAMUEL BRIGGS, BOBBYS. 4 min.	May Dreams. Andante Moderato.	Borch
3. T. WORKING TIME'S UP, DAD. 3 min.	THEME	
4. T. BE A GOOD SPORT AND COME. 3 min.	Babillage. Capricious Allegretto.	Castillo
5. T. WHY, YOU ALMOST ACTED. 3 min.	Selection of College Airs	
6. D. AS FOOTBALL SCENE FADES. 2 min.	THEME	
7. T. IN THE SILENT HOURS OF THE. 2 min.	Heavy Mysterioso No. 1.	Levy
8. T. SPIKE BROGAN. 3 min. 45 sec.	Legend. Moderato Con Expressione.	Friml
9. T. DO YOU REMEMBER BOBBY. 2 min. 45 sec.	Celtic Dance	Bullard
10. D. WHEN NURSE LEAVES DRUG STORE. 2 min. 15 sec.	Perpetual Motion. Mezzo Allegro.	Borch
11. D. WHEN SPIKE TELEPHONES. 1 min. 15 sec.	Cupidietta Moderato Intermezzo.	Tobani
12. T. WESLEY MARTIN, A NEW YORK 3 min.	Chiffonette. Moderato Con Grazia.	Atherton
13. D. WHEN BOBBY ENTERS AUTO. 4 min.	Capricious Annette. Allegretto Moderato.	Borch
14. D. WHEN BOBBY LEAVES ROOM. 4 min.	Mountaineer's March.	Borch
15. T. MORE THAN HE BARGAINED FOR. 2 min. 45 sec.	Wedding of the Rose. Intermezzo.	Jessell
16. T. WHILE WALL ST. ENACTS ITS. 1 min. 30 sec.	Golden Dawn. Moderato Tone Poem.	Cobb
17. T. AND BY THE END OF THE. 3 min. 45 sec.	The Music Master. Allegretto Grazioso.	Hegner
18. T. IF YOU ARE GOING TO FIGHT. 2min. 45 sec.	Hurry No. 33.	Minot
19. D. WHEN LETTERS ARE MAILED. 2 min. 30 sec.	Fata Morgana. Allegretto Moderato.	Tobani
20. T. THE FOLLOWING MORNING. 2 min. 30 sec.	The Magpie and the Parrot, Allegretto Giacoso.	Bendix
21. T. MISS NORRIS, OF ALL. 3 min. 15 sec.	Scherzetto From Symphonette Suite.	Berge
22. D. WHEN BOBBY SEES CORRINE. 1 min.	THEME	
23. T. THAT EVENING. 3 min.	Alborada Allegretto.	Andino
24. D. SCENE CHANGES TO INN. 3 min. 30 sec.	Kathleeen Waltz. Valse Intermezzo.	Berg
25. D. WHEN BOBBY ARRIVES AT INN. 1 min. 30 sec.	Hunkatin One-Step.	Levy
26. D. BOBBY CLIMBS VERANDA. 1 min. 45 sec.	Agitato No. 69.	Shepherd
27. T. A DAY OF RECKONING. 1 min. 30 sec.	Graciousness Allegro Moderato.	Smith
28. T. LET ME INTRODUCE THE REAL. 45 sec.	THEME	
CHARACTER.	Comedy-drama.	
ATMOSPHERE.	Neutral.	
MECHANICAL EFFECTS.	Auto, phone, dinner bell, china crash, water.	
SPECIAL EFFECTS.	None.	
DIRECT CUES	None.	
REMARKS.	None.	

"Eagle's Mate, The."

Released by Paramount—Five Reels.

Prepared by J. C. Bradford.

THEME—Sweetheart		Romberg
1. AT SCREENING. 3 min. 30 sec.	Prelude Moderato.	Bizet
2. T. TWENTY-FIVE YEARS LATER. 3 min.	Springtime Tempo Di Valse.	Drumm
3. T. DUKES IN HOUSE. 2 min. 15 sec.	Down South. Moderato.	Myddleton
4. T. VOWED I WOULD NEVER LIFT. 2 min. 30 sec.	Dramatic Andante No. 32, Molto Moderato.	Berge
5. D. BOY TELLS OF CAPTURE. 1 min. 30 sec.	Hurry No. 3. Vivace.	Minot
6. T. THE RETURN OF THE EAGLET. 5 min. 45 sec.	Adagio Pathetique. Adagio.	Godard
7. D. CLAN WAITING, RIDE AWAY. 2 min.	Love Theme. Lento Espressivo.	Herbert
8. T. THE AUDACITY OF EAGLES. 5 min. 45 sec.	Ride of Valkyries. Vivace.	Wagner
9. D. CLAN ENTER HOUSE. 3 min. 30 sec.	A Love Song. Allegretto.	Bartlett
10. D. SHERIFF AT DOOR. 3 min.	Dramatic Tension No. 9, Grave.	Andino
11. T. WITH THE RETURN OF HIS. 2 min. 45 sec.	Fantastique Tempo di Valse.	Eville
12. T. ANEMONE IS RELIEVED. 2 min. 45 sec.	Butterfly Allegretto Scherzando.	Densmore
13. T. THE EAGLE'S PREY. 3 min.	Love Theme. Lento Espressivo.	Herbert
14. T. I'LL NOT DRINK THAT TOAST. 2 min. 30 sec.	Agitato No. 37. Agitato.	Andino
15. D. ANEMONE AND LANCIA. 4 min. 15 sec.	THEME.	
16. D. ABNER HAS NIGHTMARE. 1 min. 45 sec.	Astarte Allegretto Moderato.	Mildenberg
17. T. ANEMONE IS LOST. 2 min. 15 sec.	Tete-a-Tete Moderato.	DeKoven
18. D. LANCIA JOINS ANEMONE. 1 min. 30 sec.	THEME.	
19. D. LANCIA IN WOODS. 2 min.	Air de Ballet. Allegretto.	Borch
20. D. LANCIA GIVES ANEMONE HER. 2 min. 15 sec.	THEME.	
21. T. LATENT 2 min. 30 sec.	The Brook. Allegretto.	Boisdeffre
22. T. THE REV. MR. HOTCHKISS. 3 min. 30 sec.	March Miniature. Tempo di Marcia.	Jacobi
23. T. I HAVE DECIDED TO MARRY. 1 min. 30 sec.	Love Theme. Lento Espressivo.	Herbert
24. T. THE JOKE'S ON THE GANG. 3 min.	Jeanette Allegretto.	Risenfeld
25. T. EAGER FOR ENORMOUS RANSOM 3 min. 45 sec.	Dramatic Tension No. 67, Molto Moderato.	Shepherd
26. T. FISHER RETURNS TO CABIN. 1 min. 30 sec.	Eastern Romance. Moderato.	Korsakoff
27. T. LANCIA DECIDES. 1 min. 30 sec.	THEME. Valse Lente.	
28. T. FISHER TURNS TRAITOR. 3 min. 45 sec.	Athalie Overture. Molto Allegro.	Mendelssohn
29. T. THREE CHEERS FOR. 1 min. 30 sec.	Sinbad Allegro.	Romberg
30. T. YOU'RE TOO LATE. 2 min.	Poppyland Moderato.	Keifert
31. D. ANEMONE ENTERS CABIN. 1 min. 30 sec.	THEME.	
CHARACTER	Dramatic.	
ATMOSPHERE	Neutral.	
MECHANICAL EFFECTS.	Follow picture.	
SPECIAL EFFECTS.	None.	
DIRECT CUES.	None.	
REMARKS	None.	

"In Pursuit of Polly."

Released by Paramount—Five Reels.

Prepared by M. Winkler.

THEME—Impish Elves	Intermezzo	Borch
1. AT SCREENING 2 min. 30 sec.	Sleeping Rose. Valse Lente.	Borch
2. T. IT ALL HAPPENED 2 min. 30 sec.	THEME.	
3. T. SAY YOU'LL MARRY ME. 45 sec.	Turbulence Allegro.	Borch
4. D. FLASHBACK TO POLLY. 30 sec.	Continue pp.	
5. T. AS LUCK WOULD HAVE IT. 2 min. 15 sec.	Serenade	Ern
6. T. THE NEXT DAY. 3 min. 45 sec.	Romeo and Juliette. Waltz.	Gounod
7. T. GENTLEMEN, MY DAUGHTER. 3 min. 15 sec.	Lisolette Moderato.	Adam
8. T. SO ON MONDAY. 2 min. 15 sec.	Elysian Dreams. Novelette.	Reviland
9. T. THE RACE BEGINS. 3 min. 15 sec.	Galop No. 7.	Minot
10. T. I'LL GIVE YOU $100. 3 min.	Perpetual Motion. Allegro.	Borch
11. T. IN THE MEANTIME. 2 min. 30 sec.	Sinister Theme.	Levy
12. D. POLLY ON THE ROAD FIXING. 2 min. 45 sec.	The Enchantress. Moderato.	Peters
13. T. AND ALL THIS TROUBLE. 1 min. 45 sec.	Humoresque. Allegretto Scherzando.	Tschaikowsky
14. T. THE MOUNTAINVIEW INN. 3 min. 15 sec.	Descriptive Mysterioso. (No. 66)	Minot
15. T. AFTER POLLY'S MAID. 3 min.	Dancing Leaves. Mazurka.	Miles
16. T. COULD YOU EVER IMAGINE. 3 min. 15 sec.	THEME.	
17. T. MEANWHILE BOB COLLEY. 3 min.	Frills and Furbelows. Rondo Rococo.	Crespi
18. T. YOU'RE DISCOVERED. 3 min. 45 sec.	In the Glade. Allegretto Scherzando.	Gruenwald
19. T. IN THE MEANTIME. 5 min. 15 sec.	Half-Reel Hurry.	Levy
20. T. WE CAN GET AWAY. 2 min. 15 sec.	Hurry No. 33.	Minot
21. T. LOOK AT ME. 3 min.	Pivo Finale. Symphonette Suite.	Berge
22. T. WE'RE ON YOUR TRICKS. 3 min. 30 sec.	Dramatic Mysterioso No. 22	Berge
23. T. I AM SORRY, BUT. 3 min. 15 sec.	THEME.	

is attested by the fact that it has been made the marching song of Great Britain. It was sung with great enthusiasm by Kitchener's soldier's in the Soudan, and by Robert's troops in South Africa. It was discarded by our men in the Spanish war, where the North marched shoulder to shoulder with the South. That was indicative of good-taste and delicacy of feeling. All felt that the "John Brown" words were too reminiscent of days long dead. None of the splendid body of fighting men of the now ideally merged United States cared to resurrect a sentiment that was better burried in the ground along with the Scotch John Brown and the great man of the same name who gave up his life for an ideal.

Interesting Music Heard at the Rialto.

The Rialto program for the week commencing Sunday, Sept. 8, opened with the Overture, "Solonelle" by Tschaikowsky. Mr. Riesenfeld and his orchestra fairly outdid themselves in this number. The audience showed their approval by giving both conductor and orchestra an ovation.

The musical setting for the scenic, "Punting With Sugar," followed out the Rialto standard for detail—even to sweet melodies.

Annie Rosner, soprano, made the most of a song called "Mine" by Solman. The gentleman conducting the orchestra seemed to have a little difficulty in following the singer. Whether it was the singer's fault or the fault of the conductor, it was hard for us to judge.

The "Prologue from I Pagliacci was given by Desere La Salle, baritone. Just why the aria was not finished, we do not know. Possibly because the average audience has the wrong idea of where the ending of the aria really is, and applauded too soon. But we would suggest that an aria should be finished and in time patrons will realize their mistake.

The feature, "The Law of the North," afforded an atmospheric musical setting, which was admirably done. It is very unfortunate that the number following the feature is alweys spoiled by so many of the audience leaving. As a suggestion —why not hold up this number a bit as at any concert, until the new arrivals are seated. It will surely be appreciated by those remaining. These two charming numbers "Irish Tune From County Derry" and "Shepherd's Hey" were absolutely lost. Even the men in the orchestra were affected and did not play as carefully as usual under Mr. Riesenfeld.

The comedy "His Wife's Friend," followed by "Marche Religeuse" by Guilmant with Arthur Depew at the organ, closed a very delightful program.

Rosey Hits Added to Belwin Catalogue.

Belwin, Inc., again, in the short months of its existence, is proving to the musical world that it intends being an important factor in the industry. Much progress has been made in its catalogue. Its latest scoop is to secure the entire catalogue, with the exception of his albums, of George Rosey, the well known publisher, composer and arranger.

Among the many hits may be mentioned, "Valse Divine," a most impressive waltz; "Valse Moderne," the captivating hesitation waltz of the day; "Golden Youth," a charming characteristic valse lento; "A La Mode," a characteristic French one-step; "Savannah," a thrilling one-step, which has an unusually catchy melody; "Sachem," a sensational Indian one-step, just the kind for dancing and pictures; "Military Tactics," which will hereafter be known as the representative favorite for patriotic music; "A Selection of Favorite Melodies," a medley arrangement of excerpts from famous and standard works.

Within a few days, an important announcement will be made of a unique and special offer to musicians. This offer will last only for a limited time, so we advise everyone to take advantage of this opportunity to secure such valuable additions to his library.

Sacha Votichenko Revives Forgotten Art.

Sacha Votichenko, the eminent Russian musician, came to America in the early part of July, 1917, bringing with him the Royal Tympanon, one of the most unique instruments in existence. Indeed, to him, this tympanon is of priceless value, as it descends to him lineally from his famous ancestor, Pantaleon Hebenstreit, who near the end of the seventeenth century was one of the greatest musicians of his time.

King Louis XIV. presented Hebenstreit with this large gold tympanon as a wedding present, thus it holds cherished memories.

It is difficult to describe the fascination of this wonderful instrument. When Sacha Votichenko stands before it in the dim light of his beautiful New York studio, in the Hotel Des Artistes, he appeares to be a spirit of ancient times. He believes that the tympanon can be heard to the best advantage in a small theatre or studio. All of his concerts, therefore, are of a personal and spontaneous kind, in which the hearers are almost as important as the performer and the conventional gulf between the stage and the auditorium is bridged by community interest and effort.

Of late, Mr. Votichenko's compositions all

Sacha Votichenko.

show the marked influence of the World War. They have the pathetic appeal which it is impossible to describe. Of his playing one may truthfully say, that seldom is it possible to hear anything more beautiful, more mystical, or more comprehensive of all the perfections of vocal and instrumental technique.

It is the human element that stands forth most prominently in this artist's work. His methods, therefore, are worthy of careful and analytical study. There is not a singer or player of ordinary instruments who may not learn much from him.

Rivoli Presents Perfect Performance.

Hats off to S. L. Rothapfel. He has called us "finicky." We accept the appellation. We expect a high standard of music from his theatre orchestras, but it is a pleasant surprise to be offered a **perfect** performance. Again we say, "Hats off to S. L. Rothapfel."

Erno Rapee conducted the "Southern Rhapsody Overture" opening the show of September 8. He excelled himself in the difficult interpresentation of this quaint number. The orchestra put into it everything they possessed in the way of music, and never have we heard them to better advantage. The audience thought so too.

"Carmen Overture" was used for the educational film, "A Modern Mexican Hacienda." It fitted every inch of it, especially the bull fight. And—there was perfect synchrony.

"Temple Bells," an oriental song from the Indian Love Lyrics," by Woodforde-Finden, was well sung by Riccardo Bonelli, a baritone.

Seated upon oriental rugs with the incense pots dreamily smoking, cigarette between his lips, he languidly began the first verse. Beyond him the Sahara sky glowed in stars, the azure blue setting off in relief the red of Persian tapestry. Gradually his ennui disappeared as he became more earnest in his song. Throwing away his cigarette, he plunged into the third verse and brought the large audience to its feet by his mighty finale. It was a real touch of the Orient.

The Animated Pictorial received a fine setting, the chief number being "La Forza del Destina Overture." Here again was perfect synchrony.

The orchestral prelude to "He Comes Up Smiling" was a number called "Smiles." Every layman caught the significant connection by the titles and it made a strong appeal. The picture was lightly fitted, but held a dignity in keeping with the policy of the Rivoli. We congratulate "Roxy." He can play a comedy without the use of clap trap, cat calls and other cheap effects.

The organ solo closed the finest bill we have seen since "Blue Bird" was shown in the same theatre.

New Idea in Music Service Exchange.

Changes of industrial conditions always bring into existence new lines of business enterprise. Probably no new industry has had such a following of auxiliary companies in its wake, as the moving picture estate. We have seen the countless numbers of accessory firms spring up like mushrooms. New publishing houses for handling bills and posters have vied with the music publishers to catch some of the picture money. As the picture business has advanced so have these satellites prospered.

Music is now the great cry of the industry and the far seeing backers of the Music Service Exchange have caught the significance of the cry. Leaders situated in the large cities of New York, Boston, or Chicago, find little trouble in filling their musical needs, but those who guide the musical destinies of the small theatre in outlying districts find it almost impossible to procure a suitable library.

It is for the purpose of serving these unfortunate one, primarily, that the Music Service Exchange has been formed. This firm plans to sell to the leader any music he may need at no increase of price. It guarantees immediate shipment and speedy service. It will keep in close touch with the picture playing game, and if necessary, will select as well as buy if requested to do so. It will not publish any music nor ally itself with any publisher. It will always be a house of service in the strictest sense of the word.

Here is the chance for musicians and theatres to place themselves upon a standing order list that they may receive every new number as soon as it is placed on the market. There should be no excuse in the future for playing antiquated music, nor will the leader escape on the plea that his dealer cannot procure the music desired. Music Service Exchange will get it for you if it is in print.

We have investigated this company and find that it is all that it advertises to be. We extent to those connected with it our best wishes and feel free to say that they are a splendid acquisition to the moving picture industry in general and to the picture playing musician in particular.

24. T. YOU MAY FEEL SORRY.....Continue ff.
1 min. 15 sec.
CHARACTER .....Comedy-drama.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Automobile honks, hoof beats, etc.

"Johnny Get Your Gun.

Released by Paramount—Five Reels.

Prepared by Harley Hamilton.

THEME—None.
1. AT SCREENING.....Nip and Tuck.....Parlow
3 min. Galop.
2. T. BUT THAT PARTICULAR EVE..In the Tavern.....Hensen
2 min. 15 sec. Waltz.
3. T. ABOUT TWO PAYDAYS LATER.Hurry No. 2.....Langey
4 min. Allegro.
4. T. SO BILL BURNHAM, THE HOOTIN .....Babillage .....Gillet
3 min. 15 sec. Allegro.
5. T. AT THE BURNHAM HOUSE.....Cupid's Frolic.....Miles
4 min. Moderato.
6. T. DON'T YOU KISS ME.....Phyllis .....Doppen
2 min. Valse.
7. T. WELL, IT'S MY TALCUM POWDER .....Caprice Annette.....Borch
3 min. 15 sec. Allegretto Grazioso.
8. T. WELL, ANYHOW, SHE'S A PIP..Badinage .....Herbert
2 min. 30 sec. Allegretto Rubato.
9. T. THE STABLE BOYS HAS FOUND.All for Joy.....Fahrbach
2 min. 45 sec. Galop.
10. T. MEANWHILE ATTORNEY COTTER .....At Sunset.....Cohen
2 min. 45 sec. Moderato.
11. T. I KNOW A SQUAW IN CARSON.Prestissimo Galop..Waldteufel
3 min. 45 sec. Galop.
12. T. THE BUTLER SAYS I—FLIRTED.Iris .....Reynard
3 min. 30 sec. Moderato.
13. T. THEN THE MONEY I'VE BEEN.Phyllis .....Dappen
2 min. Valse.
14. T. THE NIGHT OF THE BURNHAM.Camouflage .....Lampf
3 min. 15 sec. Marcato—One-Step.
15. T. JOHNNY GET YOUR GUN.....Colicoco .....Frey
3 min. 30 sec. Moderato—Fox Trot.
Moderato.
16. T. AFTER A NIGHT'S REST.....Babillage .....Gillet
2 min. 15 sec.
17. T. VERY WELL, THEN, I WILL...Bicycle Galop.....Puerne
2 min. 45 sec. Galop.
18. T. DIG IN, POLLY.....Hurry No. 2.....Langey
3 min. Allegro.
19. T. THEM'S GIRLS' TRACKS.....Agitato No. 3.....Langey
3 min. 15 sec. Allegro.
20. T. YOU'LL BE OVERLOOKING HELL .....Valse Gracieuse.....German
2 min. 30 sec. Allegretto.
21. T. NO, I AIN'T BILL, I'M.....Prestissimo .....Waldteufel
3 min. Galop.
CHARACTER .....Comedy.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Follow picture.
DIRECT CUES .....,"Johnny Get Your Gun"
REMARKS .....Be sure to get this old song for use in the picture.

"Love's Law."

Released by Mutual—Five Reels.

Prepared by Sullivan.

THEME—Reverie .....Lento Espressivo.....Rissland
1. AT SCREENING .....Prelude .....Jarnefelt
1 min. 15 sec. Allegro Quasi Allegretto.
2. T. THE ONE JOYOUS THING.....Humoreske .....Tschaikowsky
1 min. Allegro Scherzando.
3. T. WHEN DIRECTORS MEET TO...Prelude .....Kistler
2 min. 15 sec. Andante Serioso.
4. T. HAMILTON AT ONCE PUTS.....Dramatic Tension No. 44.
1 min. 45 sec. Moderato Agitato. Borch
5. D. CLOSE-UP SONIA AND OLD.....Simple Aveu.....Thome
2 min. 15 sec. Moderato-Dramatico.
6. T. THEY'S GIVEN US ANOTHER..Ein Maerchen.....Bach
3 min. 15 sec. Dramatic Fantasie.
7. T. SONIA CAN FIND PLENTY TO DO .....Romance .....Gruenfeld
3 min. 15 sec. Andante Con Moto.
8. T. "WHERE'S MY VIOLIN?".....Romance .....Gruenfeld
45 sec. Agit. ed Appas.
9. D. MEN OUTSIDE SHANTY.....Romance .....Gruenfeld
2 min. 30 sec. Andante Con Moto.
10. T. NIGHTFALL BRINGS TO.....Simple Aveu.....Thome
1 min. Moderato-Dramatico.
11. D. HAMILTON PLAYING VIOLIN..Humoreske (Violin only),
30 sec. Dvorak
12. T. THAT IS MY VIOLIN.....Dramatic Allegro No. 1.Langey
45 sec. Agitato.
13. D. SONIA PLAYING VIOLIN.....Flower Song.....Lange
1 min. 30 sec. (Violin only.)
14. T. "I GUESS I RAN TOO HARD"...Simple Aveu.....Thome
2 min. Moderato.
15. T. SO, FOR A YEAR, SONIA.....Humoreske .....Dvorak
1 min. 15 sec. (Violin only.)
16. T. "SHE IS QUITE READY FOR"..THEME.
4 min.
17. T. ALEXIS KAFFRIOFF, A FELLOW .....Extase .....Ganne
4 min. 30 sec. Andante Appass.
18. D. AFTER ALEXIS HAS LEFT.....THEME.
2 min. 15 sec.
19. T. HAMILTON'S BUSINESS.....Misterioso Moderato No. 7,
2 min. Moderato. Breil
20. T. AT LAST SONIA'S GREAT.....Maesmawr .....Braham
2 min. 15 sec. Valse Lente.
21. T. SONIA'S TRIUMPH.....Humoreske .....Dvorak
1 min. (Violin and piano.)
22. D. AFTER SONIA STOPS PLAYING.Maesmawr .....Braham
1 min. Valse Lente.
23. T. "CONGRATULATIONS — YOU WERE" .....THEME.
1 min. 15 sec.
24. T. "MARRIAGE! DON'T YOU KNOW" .....Dramatic Agitato No. 43.Borch
1 min. 30 sec.
25. T. "YOU HAVE INSULTED SONIA".Agitato No. 2.....Andino
1 min. 15 sec. (Furia.)
26. T. DAYS PASS WITH HAMILTON..Rustle of Spring.....Sinding
2 min. Agitato Moderato.
27. D. SONIA ATTENDING SICK WOMAN .....Andante Pathetique No. 23,
1 min. Borch
28. D. AFTER FADE-OUT—HAMILTON.Andante Agitato...Mendelssohn
2 min. 15 sec. Fantasie.
29. T. FOR MEN MUST WORK.....Simple Aveu.....Thome
1 min. 3 sec. (Dramatic-Pathetic.)
30. T. "IT'S ABOUT TIME THAT SOMEONE" .....Erl King.....Schubert
4 min. 15 sec. Allegro Agitato.
31. T. "I LIED—LIED TO SAVE YOU".Dramatic Tension.....Andino
2 min. 30 sec.
32. D. WHEN ALEXIS ENTERS ROOM.Allegro Agitato No. 69..Minot
2 min. 15 sec.
33. T. THROUGH THE LONG HOURS...THEME.
CHARACTER .....Dramatic.
ATMOSPHERE .....American and Russian.
MECHANICAL EFFECTS.....Follow the picture.
SPECIAL EFFECTS.....Violin and piano duet and violin alone.

"Money Mad."

Released by Goldwyn—Five Reels.

Prepared by M. Winkler.

THEME—Silent Sorrows .....Andante Pathetique.....Borch
1. AT SCREENING .....Oriental Song.....Kiefert
2 min. 15 sec.....
2. T. ELSIE JEAN MAE MARSH.....Serenade Dramatic.....Widor
2 min.
3. T. THE REV. DR. GAVIN.....My Paradise.....Zamecnik
3 min. Moderato.
4. T. YOU'VE GIVEN THE MEDICINE.THEME.
2 min. 45 sec
5. T. AND JUST AT DAYBREAK.....Sorrow Theme.....Roberts
2 min.
6. T. YOUR MOTHER IS GONE.....Tragic Theme.....Vely
1 min. 30 sec. Dramatic.
7. T. THE READING OF THE WILL...Dramatic Narrative....Pement
2 min. 15 sec. Andante.
8. T. AND WHEN FOUR YEARS PASSED .....Love Song.....Fiegier
1 min. 45 sec. Dramatic.
9. T. THAT NIGHT.....The Vampire.....Levy
1 min. 45 sec.
10. T. A WEEK LATER.....THEME.
1 min. 30 sec.
11. T. ELSIE PAYS A LITTLE VISIT...Capricious Annette.....Borch
1 min. Melodious Caprice.
12. T. SO FEW DAYS LATER.....Continue to Action.
2min.45sec.
13. T. FOR TWO DOLLARS THE DOCTOR .....Melody .....Kretchmar
1 min. 45 sec. Moderato.
14. D. ORIENTAL SERVANT AT TABLE.Weird Oriental Theme...Levy
1 min.
15. D. ORIENTAL SERVANT LEAVES..THEME.
3 min.
16. T. I BEG PARDON, I JUST.....Dramatic Tension No. 6..Levy
1 min.
17. T. AT CHARLTON ST.....Continue to Action.
2 min. 45 sec.
18. T. AND FOR MOTHER'S SAKE....Continue pp.
45 sec.
19. T. NEXT DAY .....Sinister Theme .....Vely
3 min. 15 sec.
20. T. ELSIE, DEAR, I CAN'T MAKE...Weird Oriental Theme....Levy
2 min. 45 sec.
21. T. I WILL WAIT UNTIL HE.....Dramatic Mysterioso.....Levy
3 min. 30 sec.
22. T. A FEW DAYS LATER.....THEME.
2 min.
23. T. AND MADAME RAMA PREPARES .....Sinister Theme.....Vely
2 min. 30 sec.
24. T. WHILE SIMA ANXIOUS TO.....Dramatic Agitato.....Hough
45 sec.

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25. T. AND SIMA TELLS THAT.....THEME.
30 sec.
26. T. THAT NIGHT .....Continue ff.
30 sec.
CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Follow picture.

"A Nymph of the Foothills."

Released by Greater Vitagraph—Five Reels.
Prepared by S. M. Berg.

THEME—Mountain Song .....Andantino Moderato.....Borch
1. AT SCREENING .....THEME.
2 min. 15 sec.
2. T. JEFF CRANDALL WHO HAS....Pulcinello .....Aletter
3 min. 45 sec. Allegretto Intermezzo.
3. T. "PLENTY OF TIME TO BE"....La Grace .....Bohm
3 min. Moderato Intermezzo.
4. T. ALKY HALL, WHO LIVES AS....Pastoral .....Kiefert
3 min. 15 sec.
5. T. "YOU'D A MADE A KETCH"....THEME.
2 min. 45 sec.
6. D. WHEN FISHING ROD DROPS...Vivo Finale.....Berge
3 min. Symphonette Suite.
7. T. "BUT IN SPITE OF ALL".....May Dreams .....Borch
2 min. 45 sec. Moderato Romance.
8. T. "WE, TOO, MIGHT BUILD US"..THEME.
1 min. 15 sec.
9. D. WHEN EMMEY AND BEN LEAVE .....Agitato No. 49.....Shepherd
1 min.
10. D. WHEN EMMEY ENTERS HOUSE.Dramatic Tension.....Levy
1 min.
11. D. WHEN EMMEY CLIMBS THROUGH .....THEME.
8 min.
12. T. "SHE'S RUN AWAY WITH THAT" .....Furioso No. 60.....Shepherd
30 sec.
13. T. "THIS IS THE LITTLE WOMAN".THEME.
2 min. 15 sec.
14. D. WHEN EMMEY LOOKS AT RING.Andante Appassionato..Castillo
2 min. 45 sec.
15. T. AT THE HOME OF THE KIRKLANDS .....Tragic Theme .....Vely
3 min. 30 sec.
16. T. WHILE BACK IN THE FOOTHILLS .....Sinister Theme.....Vely
4 min.
17. T. SOMETIMES LIFE IS JUST.....Serenade d'Amour.....Blon
1 min. 30 sec. Moderato Grazioso.
18. T. SOCIAL EVOLUTION.....Hunkatin .....Levy
2 min. One-Step.
19. T. THEIR FIRST PARTING.....THEME.
2 min. 30 sec.
20. T. "WHERE WERE YOU MARRIED" .....Elegie, Op. 38.....Grieg
3 min. Allegretto Semplice.
21. D. WHEN EMMEY ENTERS BEDROOM .....Homeward, Op. 62.....Grieg
3 min. Allegro Giocoso.
22. T. BACK AGAIN WITH THE COOL. Andante Doloroso No. 51,
4 min. Borch
23. T. THE SCALES OF JUSTICE.....Dramatic Andante.....Berge
3 min.
24. D. WHEN JURY RETURNS TO COURT .....Dramatic Tension No. 44. Borch
Moderato Agitato.
25. T. "THIS IS A FINE COURT".....Dramatic Finale.....Smith
1 min. 45 sec. Moderato Appassionato.
26. T. AFTER LONG SEARCHING HE.. THEME.
1 min. 15 sec.
CHARACTER .....Dramatic.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Shots, water, rain and train.
SPECIAL EFFECTS.....None.
DIRECT CUES.....None.

"On the Quiet."

Released by Paramount—Five Reels.
Prepared by W. Winker.

THEME—Impish Elves .....Allegretto Moderato.....Borch
1. AT SCREENING .....He's a Jolly Good Fellow.Song
1 min. 15 sec.
2. T. THIS IS THE GIRL.....THEME ff.
3 min.
3. T. THIS IS THE JUDGE.....Humorous Drinking Theme,
1 min. Roberts
4. T. THIS IS BUN.....Eccentric Comedy Theme,
1 min. 45 sec. Roberts
5. T. AND THIS IS BUCKY.....Humorous Drinking Theme,
2 min. 15 sec. Roberts
6. T. YOU MADE ME WHAT I AM....You Made Me What I Am
15 sec. To-Day .....Song
7. D. CLOSE-UP OF GIRL.....THEME.
2 min.
8. D. ROBERT IN BED.....Two Thomas Cats.
5 min. (Comic Trombone Characteristic.)
9. D. INTERIOR OF BATHROOM.....Scherzetto .....Berge
3 min. 15 sec. Symphonette Suite.
10. T. I'LL OWE IT TO YOU..... Dramatic Recitative.....Levy
3 min.
11. T. REMEMBER YOU'RE SPEAKING. Valse Des Midinettes. Bachman
1 min. 15 sec. Valse Moderato.
12. T. SO ROBERT REFORMS.....Black and Blue Rag...Nichols
3 min. 15 sec.
13. T. IN THE MEANTIME AGNES.....Serio Comique.....Sorensen
2 min. 45 sec.
14. D. INTERIOR OF RECEPTION ROOM .....Capricious Annette.....Borch
3 min. 15 sec. Intermezzo.
15. T. ROBERT, YOU WERE INTOXICATED .....THEME.
2 min. 30 sec.
16. T. I'LL SEE THAT.....Humoresque .....Tschaikowsky
3 min.
17. T. THIS IS THE REPORTER.....Cupid's Frolic.....Miles
1 min. 30 sec. Moderato.
18. T. WHERE THE BLACKMAIL BEGINS .....Continue pp.
45 sec.
19. T. BOOKS, BOOKS!.....School Life.....Johnson
1 min. March.
20. T. THERE'S ONLY ONE WAY.....Legend of a Rose.....Reynard
1 min. 45 sec. Allegretto.
21. T. THE HIGH COST OF.....Sparklets .....Miles
2 min. Moderato.
22. T. STAGING THE SCENE.....Jealous Moon.....Zamecnik
2 min. 30 sec. Moderato.
23. T. FOR THE LOVE OF MARY.....Turbulence .....Borch
2 min. 45 sec. Allegro.
24. T. MAKE THESE GIRLS THINK...Three Graces .....Herman
2 min. 30 sec. Allegro.
25. T. THAT WAS THE BABY'S BOTTLE .....Intermezzo .....Arenski
2 min. Presto.
26. T. YOU'VE MADE A MISTAKE.....Half-Reel Hurry.....Levy
6 min.
27. T. THERE'S A LIFE SAVING STATION .....Sinister Theme.....Levy
2 min. 45 sec.
28. T. SO YOU'RE A DIVER.....Gavotte Piquante.....Pierson
2 min. 15 sec. Allegro.
29. T. ALONE AT LAST.....THEME.
30 sec.
CHARACTER .....Comedy.
ATMOSPHERE .....Neutral.
MECHANICAL EFFECTS.....Follow picture.
SPECIAL EFFECTS.....Trombone cat calling.
DIRECT CUES.....'You Made Me What I Am To-Day"

"Soldier's Oath, A."

Released by Fox—Five Reels.
Prepared by Geo. W. Beynon.

THEME—Unnecessary. .....
1. AT SCREENING .....Canzonetta .....Godard
2 min 30 sec. Allegretto.
2. T. DO YOU REMEMBER.....Reverie .....Corelli
2 min. Andante.
3. T. THEN WAR—LIKE A VOICE....Marseillaise Segue into Pershing's March .....Watt
3 min. 15 sec.
4. T. DEATH APPEARS .....Misterioso Dramatic No. 22,
1 min. 30 sec. Borch
5. T. AT FIELD HEADQUARTERS....March Militaire.....Schubert
1 min. 45 sec. Allegro.
6. T. CLOSE UPON HIS HEELS.....Misterioso Agitato No. 66,
2 min. Agitato. Smith
7. T. I SWEAR TO FULFILL PROMISE .....Organ only.
2 min. 15 sec. Andante.
8. D. PIERRE ENTERS HOME.....Prayer .....Wolff-Ferrari
2 min. 15 sec. Andante.
9. D. BURGLAR ENTERS HOME.....Allegro Agitato.....Andino
1 min. 30 sec. Subdued—pp.
10. D. WIFE SURPRISED BY BURGLAR .....Pizzicato Misterioso.....Minot
1 min. 30 sec. Agitato.
11. D. AT DEATH .....Asa's Death .....Grieg
2 min.
12. T. MY MAMMA WON'T SPEAK TO ME .....Three Songs from Eliland,
2 min. 30 sec. Andante Dolorosa. Von Felitz
13. D. LETTER INSERT .....Marseillaise.
1 min.
14. T. DUVAL, LAST NIGHT.....Elysium .....Speaks
3 min. 30 sec. Andante.
15. D. AT THE HOME OF THE DUKE..Norwegian Folk Song....Borch
2 min. Andante.
16. T. THE COURTMARTIAL .....Light Cavalry.....Von Suppe
2 min. 30 sec. Allegro.
17. T. THEN THE WONDERFUL COMES .....Destiny Waltz.....Baynes
4 min. Waltz, slow and sad.
18. T. TEN YEARS PASS.....Garden of Love.....Ascher
1 min. Allegretto.
19. D. AT FIRE IN PRISON.....Fire Music—La Valkyre,
3 min. Furioso. Wagner
20. T. JUSTICE CAN REWARD.....Even Song .....Martin
2 min. 15 sec. Andante.
21. T. THE NIGHT OF PIERRE'S.....Waters of Venice...Van Tilzer
3 min. Valse.

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22. T. A REFUGE AND A LIVELIHOOD. Caressing Butterfly. Barthelemy
3 min. 15 sec. Allegretto Grazioso.
23. T. SHATTERED HOPES ..... Reverie ..... Vieuxtemps
4 min. Andante.
24. T. YOU CALL YOURSELF..... Dramatic Agitato..... Berge
1 min. 30 sec. Agitato.
25. T. HE IS MY FATHER..... Romance ..... Rubinstein
3 min. Andante.
CHARACTER ..... Dramatic.
ATMOSPHERE ..... Warlike.
MECHANICAL EFFECTS..... Sand blocks, Sirene.
REMARKS ..... Good music makes a good picture.

"Till I Come Back to You."

Released by Paramount—Six Reels.

Prepared by Harley Hamilton.

THEME—None.
1. AT SCREENING ..... Arabesque No. 2..... Debussy
2 min. 15 sec. Allegretto.
2. T. BECAUSE OF A LEAKY..... Chasing the Chickens... Walker
4 min. Fox Trot.
3. T. YOU DON'T UNDERSTAND..... Prelude ..... Jarnefeldt
1 min. 15 sec. Allegro.
4. T. THE ADVANCING GERMAN LINE ..... Dramatic Allegro No. 1. Langey
3 min.
5. T. AT THE ORPHANAGE..... Phyllis ..... Deppen
2 min. 15 sec. Waltz.
6. T. ANSWERING THE CALL OF WAR ..... Marche Burlesque..... Gillet
2 min. 15 sec. Un peu Allegramante.
7. T. THE CAPTURE OF VON KRUTZ. Misterioso No. 1..... Langey
3 min. 30 sec. Moderato.
8. T. THE PRE-ARRANGED ESCAPE.. Fingal's Cave .... Mendelssohn
4 min. 15 sec. Allegro.
9. T. ALIAS "KARL VON KRUTZ".... Misterioso No. 2..... Minot
4 min. Moderato.
10. T. I'VE NO TIME FOR NONSENSE. Tears ..... Zamecnik
3 min. 15 sec. Moderato.
11. D. APPEARANCE OF AEROPLANES. In the Village..... Godard
1 min. 30 sec. Allegro Vivace.
12. T. THE GERMAN INSPECTOR VISITS ..... Valse Poupee ..... Poldin
3 min. 30 sec. Valse.
13. T. I'M GOING TO TEACH YOU WHO. Presto No. 5..... Lake
1 min. 45 sec. Presto.
14. T. ALBERT, KING OF BELGIUM... Dramatic Allegro No. 1. Langey
1 min. 30 sec. Allegro.
15. T. A BRAVE, LITTLE MESSENGER. A Curious Story..... Frommel
3 min. Allegretto.
16. T. AMERICAN "KULTUR" ..... An Old Love Story..... Conte
2 min. 30 sec. Andante.
17. T. I DON'T LIKE GERMANS ANY.. Misterioso No. 1..... Langey
2 min. 30 sec. Moderato.
18. T. AT THE GERMAN PRISON CAMP ..... Ruy Blas ..... Mendelssohn
1 min. 45 sec. Allegro Molto.
19. T. BURROWING LIKE MOLES..... Fingal's Cave.... Mendelssohn
4 min. Allegro.
20. T. I'M THE ONLY ONE WHO WAS. Valse Poupee ..... Poldini
4 min. Valse.
21. T. LOSE NO TIME IN GETTING TO. Little Sandman..... Eilenberg
2 min. Andante.
22. T. IT'S TOO BAD YOU'RE A GERMAN ..... Reve d'Amour..... Zamecnik
3 min. 15 sec. Allegretto.
23. D. ENTRANCE OF CHILDREN..... In the Village..... Godard
4 min. Allegro.
24. T. BEAT IT BACK TO OUR LINES.. Erl King ..... Schubert
3 min. Vivace.
25. D. STRONG'S WRIST WATCH..... Dramatic Tension No. 9. Andino
3 min. Grave.
26. T. CONFUSED BY THE ARROW.... Agitato No. 1..... Langey
3 min. 45 sec. Allegro.
27. T. DON'T WORRY; THERE'LL BE.. Hurry No. 2..... Langey
3 min. 30 sec. Allegro Vivace.
28. T. THERE AREN'T ANY MORE.... Ruy Blas ..... Mendelssohn
3 min. Allegro Molto.
29. T. DID THE GERMANS CUT YOU.. Cantaline ..... Golterman
1 min. 15 sec. Andante.
30. T. COURT MARTIAL..... La Brabanconne. (Belgian Air)
3 min. 30 sec. March.
31. S. YOU SAID TO TAKE CARE OF.. Men of Sparta..... Zamecnik
2 min. 15 sec. Marziale.
32. D. APPEARANCE OF U. S. SOLDIERS ..... Hail Columbia... American Air
1 min. 15 sec.
CHARACTER ..... Dramatic.
ATMOSPHERE ..... Warlike.
MECHANICAL EFFECTS..... Follow picture.

"T'Other Dear Charmer."

Released by World—Five Reels.

Prepared by S. M. Berg.

THEME—Scherzetto ..... Allegretto Moderato..... Berge
1. AT SCREENING..... Over the Top, Boys..... Berge
2 min. 45 sec. March.
2. T. I DON'T KNOW WHETHER YOU. Sweet Bells..... Gruenwald
3 min. Allegretto Intermezzo.
3. T. TOM WENTWORTH, WHO STOPPED ..... Procrastination Ray..... Cobb
3 min. 30 sec.
4. T. THE FOLLOWING DAY..... THEME
2 min. 30 sec.
5. T. BREAKING THE NEWS TO AUNT ..... Sleeping Rose..... Borch
2 min. 45 sec. Valse Lento.
6. T. HALLWELL HALL IS NEAR..... Turkish Towel Rag..... Allen
3 min. 30 sec.
7. T. SATURDAY MORNING ..... Rattletrap ..... Mehden
3 min. Allegretto.
8. T. IT'S NO USE, SHE CAN'T..... Bitter Sweets..... Engelmann
3 min. Moderato Intermezzo.
9. T. WHERE IS THE FRENCH MAID? ..... Savannah ..... Rosey
3 min. Allegretto.
10. T. WALTZ OR TWO-STEP..... THEME
1 min.
11. D. WHEN SCENE FADES TO..... Impish Elves..... Borch
3 min. 30 sec. Intermezzo.
12. D. WHEN DOG CHASES BETTY.... Hunkatin ..... Levy
3 min. 30 sec. One-Step.
13. D. WHEN BETTY AND TOM LEAVE. THEME
4 min.
14. D. WHEN BITLER CALLS TOM..... Withered Flowers..... Kiefert
2 min. 45 sec. Intermezzo Pathetic.
15. T. POOR LITTLE BETTINA..... Visions ..... Buse
4 min. Intermezzo.
16. T. OH! PLEASE DON'T BOTHER... Kathleen ..... Berge
3 min. 15 sec. Valse Lento (piano only).
17. D. WHEN TOM SEES BETTY..... THEME
3 min.
18. T. I WON'T GO BACK TONIGHT.... Sparkling Moselle... Gruenwald
2 min. 30 sec. Allegretto Moderato.
19. D. WHEN BETTY LEAVES AUTO... THEME
30 sec.
20. T. SO YOU THROW OVER THE.... La Coryphee ..... Hosmer
3 min. 45 sec. Moderato e Rubato.
21. T. MY COUSIN, SHE TELL ME..... Serenade Badine. Gabriel-Marie
3 min. 45 sec. Scherzando Serenade.
22. T. I WANT YOU BETTINA..... THEME
1 min.
23. T. MY DIAMOND BROOCH IS STOLEN ..... Dramatic Narrative.... Pement
2 min.
24. T. IF BETTINA GOES..... THEME
2 min.
CHARACTER ..... Comedy drama.
ATMOSPHERE ..... Neutral.
MECHANICAL EFFECTS..... Auto, electric bell, dog barking.
SPECIAL EFFECTS..... Piano to action.
REMARKS. ..... Give special attention to mechanical effects.

"Whatever the Cost."

Released by Plaza—Five Reels.

Prepared by Geo. W. Beynon.

THEME—Shadowland ..... Allegretto ..... Gilbert
1. AT SCREENING ..... Midshipmite Polka..... Leffler
2 min. Allegretto.
2. T. JESS (Anita King)..... THEME
2 min. 30 sec.
3. T. JOHN FARLEY ..... Language des Fleurs... Roberts
3 min. 30 sec. Valse.
4. T. GLEN COVE ..... Dramatic Agitato..... Minot
2 min.
5. T. BLACK JACK ..... Piano to action.
2 min. Western Dance.
6. T. PIPE THE SISSY, BOY..... Intermezzo ..... Arensky
2 min. Vivace.
7. T. FIND OUT WHERE THEY..... Dramatic Tension..... Andino
3 min. 15 sec.
8. T. THE CONTENTS OF THE TRUNK ..... THEME
3 min. 30 sec.
9. T. CAN YOU LET ME HAVE..... L'Artesienne Overture.... Bizet
4 min. 30 sec.
10. T. PAUL'S KNOWLEDGE ..... Hawke's Dramatic Series. Hawk
3 min.
11. D. WHEN JESS SEES BODY..... THEME
1 min. 45 sec.
12. T. THAT NIGHT THE NEWS..... Fedora ..... Giordano
2 min. 15 sec. Dramatic Agitato.
13. T. LIKE A SUNBEAM..... La Melancholie..... Prume
3 min. 15 sec. Andante.
14. T. UNCLE DUD HAS SUCCEEDED.. Summer Dreams..... Squire
2 min. Moderato.
15. T. EVENTS OF THAT NIGHT..... Dramatic Recitative..... Levy
2 min. 15 sec.
16. D. PAUL ENTERS ROOM..... Hurry No. 2..... Langey
1 min. 45 sec.
17. D. END OF FIGHT..... En Mer..... Holmes
2 min. 30 sec. Dramatic Andante.
18. T. I SAID, WHATEVER..... Mephistole ..... Boito
4 min. 30 sec. Overture.
19. T. HE LIES ..... Le Villi..... Puccini
3 min. 15 sec. Begin before K.
20. T. I KILLED YOUR FATHER..... Visions ..... Tschaikowsky
2 min. Andante.
21. T. THAT GIRL SAVED YOUR LIFE. THEME
3 min. 30 sec.
CHARACTER ..... Dramatic.
ATMOSPHERE ..... Sea-faring.
MECHANICAL EFFECTS..... Water, shots.
SPECIAL EFFECTS..... Piano, violin, singing to action.

Leaders' Service Bureau.

Questions Asked—Suggestions Offered.

Q. Can you tell me the name and address of the organization which looks after music for the camps? I have been told there is such an organization in New York which supplies sheet music of popular and marching songs for the cantonments at cheap rates. One of the drafted men from our office has written me as editor of the music column to find out the name of such an organization. He is at Camp Devens and says there is a woeful lack of music there. Any information you can give me on this subject will be appreciated.

A. It is understood that the "Raymond B. Fosdick Commission on Training Camp Activities" is collecting sheet music for distribution among the camps in the United States, but as this commission is located in Washington, D. C., there would have been more or less delay in communicating with it. Therefore, we telephoned directly to the following music publishers of New York, stating the need of Camp Devens. In every instance the answer was at once: "We will be pleased to send music." So the thanks of the "boys" at Ayer can be given to Shapiro, Bernstein & Co., 226 West Forty-seventh street; Joseph Stern, 102 West Thirty-eighth street; J. H. Remick & Co., 219 West Forty-sixth street; Leo Feist, 235 West Fortieth street, and M. Witmark & Sons, 144 West Thirty-seventh street.

The generosity of the musical profession generally is most gratifying to those connected with it. There has never been an appeal sent out for music, musical instruments or for singers and instrumentalists to take part in entertaining the soldiers at the camp, but what a ready and instant response has been received. It is hoped that Camp Devens soldiers will enjoy the contributions of music which they will shortly receive.

* * *

Q. I am a leader working in a picture house and supporting a family of three. I fall within the draft age. How does the law effect me?

A. You are working in what is considered an essential industry and you can claim exemption on that ground. The fact that you have a family wholly dependent upon you is a further reason for your exemption, and we believe that your local board will hardly expect you to go to the front.

* * *

Q. Our director is continually balling me out in front of the others and I feel that it is unjust. What can I do?

A. Get a new job or find out the real reason behind his actions and govern yourself accordingly.

* * *

Q. I receive much benefit from reading the Leaders' Service Bureau. Perhaps this question will not properly come under that head, but I am most anxious to know what becomes of the royalties on the German-owned Grand Operas in this country now that we are at war with that country. Can you tell me?

A. A great number of German-owned Grand Operas, Operettas, Plays, Songs and Books have been very successful in this country and have yielded splendid royalties. Only a few weeks ago, A. Mitchell Palmer, alien property custodian, took over the American rights to all such property which had been reported. The royalties in payment of these American rights are being collected and will be invested in Liberty Bonds.

* * *

Q. "I am preparing my next season's program and wish some songs which appeal to the public. I like 'The Women of the Homeland,' but it is a patriotic number. Is the public tiring of this kind of music? What would you advise.

A. No one is tired of patriotic songs. "The Women of the Homeland" is a good song, with a pronounced heart appeal. Mme. Schumann-Heink includes it regularly in her repertoire and this fact alone proves the worth of the composition.

* * *

Q. "Exactly what does libretto mean? Have operas always had librettos? Is an interesting libretto essential to an opera?"

A. Libretto is the diminutive of the Italian word, "libro," book, and means "little book." Time and use have modified that definition, however, for now the word libretto is, technically, "the book of the opera." In France, much interest centered around words of the opera and in French operas, the story is always interesting—with an appeal to the understanding of the audience. In light opera, it is essential that the words shall be understood, that the comedy may not be lost, but in grand opera, bad diction has been responsible for the fact that the public often listens to the music with no understanding of the plot of the opera. In the seventeenth century, Metastasio was a celebrated librettist. The "Father of French Opera," Abbe Perrin, with Cambert, produced the first French opera, "La Pastorale," which was first performed in 1659. Scribe, Barbiere, Meilhac and Halevy wrote the librettos of the nineteenth century. W. S. Gilbert, to whom Sir Arthur Sullivan was indebted for his librettos, is one of the most recent famous men. Planche was the author of Weber's "Oberon." Verdi was indebted to Boito for his "Otello and Falstaff." This will serve to give you a faint idea of the value of this form of composition.

HONOR ROLL

LAD O'ER THE SEA

By

GERTRUDE WILSON

Published by Harold Flammer
New York

This plaintive little ballad is one of the best we have heard. Filled with sentiment, it has the true heart interest that will appeal to your patrons. Beautiful in melody, it makes an admirable theme. Get it.

Oscar Spirescu Passes Away Suddenly.

It was with deep regret that we learned the sad news of the passing of Oscar Spirescu, Symphony Director of the Strand Theatre, New York.

Mr. Spirescu had endeared himself to orchestra and patrons by his musicianly ability and kindly manner. Coming into the picture playing field after a wide experience in Grand Opera and Symphonic works, he rapidly forged to the front, quickly grasping the new elements that go to make pictures popular.

The Strand has sustained a distinct loss through his death and many thousands of his unknown friends will miss his genial presence. We extend to those bereaved our heartfelt sympathy, assuring them that Mr. Spirescu lived not in vain. His influence and character have stamped the industry indelibly.

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By FAY FOSTER

Makes a most remarkable photoplay theme and has been popularized upon all the programs of the greatest singers during the past year. An orchestral arrangement of this most beautiful song will shortly be issued.

ADVANCE OF PUBLICATION orders will be accepted at 50 cents for a complete orchestration, to be delivered as soon as issued. This price will be withdrawn.

WE'LL BE GOING HOME

Warship and Trench Song

of the

Sailors and Soldiers

Written for the Boys in Blue and Khaki
By the Rt. Reverend JAS. HENRY DARLINGTON
(Bishop of Harrisburg)

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Index to Cue Sheets.

Picture.	Producer	Page.
"Beloved Blackmailer, The"	World	1888
"Eagle's Mate, The"	Paramount	1888
"In Pursuit of Polly"	Paramount	1888
"Johnny Get Your Gun"	Paramount	1890
"Loves Law"	Mutual	1890
"Money Mad"	Goldwyn	1890
"Nymph of the Foothills, A"	Vitagraph	1892
"On the Quiet"	World	1892
"Soldier's Oath, A"	Fox	1892
"Till I Come Back to You"	Paramount	1894
'Other Dear Charmer"	World	1894
"Whatever the Cost"	Plaza	1894

Manufacturers' Advance Notes

Metro Announces Its Quartette of October Releases

METRO PICTURES CORPORATION announces four superb production for the month of Octover, in its All-Star series, in addition to the great Nazimova production, "Eye for Eye," and the Screen Classics, Inc., superfeature, "Pals First," starring Harold Lockwood. Two new stars are included in the quartette of luminaries of the month's release.

"Secret Strings," introducing Olive Tell as a star in the Metro constellation, heads the list for the month. Miss Tell scored heavily in "To Hell With the Kaiser," in which she was featured, Lawrence Grant playing the name-part of the Kaiser. "Secret Strings" provides an idea vehicle for her beauty and histrionic gifts. Kate Jordan is the author of this story, which appeared originally in Ainslee's Magazine. June Mathis has prepared it for Miss Tell's use in five absorbing acts. It has been directed by John Ince.

"Secret Strings" is the story of a master-crook and how he was outwttted by master-detectives, with the aid of a clever woman. The finish of the story contains a surprise. Mystery is one of its principal elements and the action is spirited.

Miss Tell in the role of Janet Newell is surrounded by a distinguished cast. She has practically two leading men, William J. Kelly and Hugh Thompson. John Daly Murphy is seen as the man who poses as Richard de Giles. Marie Wainwright, who was long a star in Europe and America, plays Mrs. de Giles. Hugh Jeffrey, John A. Smiley, Edward Lawrence, Barbara Winthrop and Bert Tuey are also in the cast.

Second on the list, and released Oct. 14, is "His Bonded Wife," with the favorite little star, Emmy Wehlen. This picture provides Miss Wehlen with a vehicle of wonderful attractiveness. The part of Doris Morse provides Miss Wehlen with every opportunity, and should make her even more popular than ever in Metro's All-Star Series. Miss Wehlen is famed for the perfection of her gowning, and in "His Bonded Wife" there is a contrast in simple and elaborate raiment.

"His Bonded Wife" has scenes of surprising novelty and charm. One of the most interest shows an al fresco entertainment at the Newport villa of the heroine. Another scene shows the rush hour in the neighborhood of Herald Square, New York, with employees pouring out of Macy's, Saks', and Gimbel's and the Hotels Martinique and McAlpin in the distance. These scenes have been skillfully handled by Camerman Bergquist.

Creighton Hale heads the cast surrounding Miss Wehlen. He has the role of Philip Hazard. Warda Howard, William Frederic and John Terry also are cast in excellent parts.

Lois and Arthur Zellner wrote "His Bonded Wife," which was adapted for the screen by June Mathis, and Charles J. Brabin has directed it.

Hale Hamilton will be introduced as a Metro star in "Five Thousand An Hour," which will be released Oct. 21. It is a picturization of the story by George Randolph Chester of "Get-Rich-Quick Wallingford" fame, published by Bobbs, Merrill & Co. Mr. Hamilton apepared opposite May Allison in "The Winning of Beatrice," and wrote for Miss Allison "The Return of Mary," her September release.

"Five Thousand An Hour" was directed by Ralph W. Ince, assisted by W. W. Cohill, and photographed by William Black. June Mathis has made the scenario version. Mr. Hamilton has the part of Johnny Gamble, who achieves wealth by a series of clever and amazing financial adventures. The part shows Mr. Hamilton at his best, with the contagious good-nature, daring and vigor that characterize that actor's best work.

The picture shows the actual races of "the season" at Saratoga, and both the Saratoga and Belmont race tracks are shown. Some brilliant people have been chosen to surround Mr. Hamilton in his first Metro vehicle. Lucille Lee Stewart, as Constance Joy in "Five Thousand an Hour," has a totally different type of part from that of her first Metro picture, "Our Mrs. McChesney," with Ethel Barrymore, in which she plays a chorus-girl bride. In the Hale Hamilton picture her own charm and beauty have full sway. Gilbert Douglas plays Paul Gresham, a villain. This is Mr. Douglas's first appearance in pictures, although he has been prominent in Broadway productions. Robert Whittier, well known on both stage and screen, plays another villain. Florence Short, also a Metro favorite, plays Constance's chum, Polly Parson. Her most recent picture was "Kildare of Storm," starring Emily Stevens. Other clever people in the cast are Robert Middlemass, Charles Edwards, Warren Cook, William Frederick and Isabel O'Madigan.

"The Testing of Mildred Vane," with May Allison as the star, will be the month's final release, coming Oct. 28. This picture is from the pen of Charles T. Dazey, the author of "In Old Kentucky," and it has been adapted for the screen by George D. Baker, production manager of Metro's West coast output. Wilfred Lucas, who also directed Miss Allison in "The Return of Mary," has directed "The Testing of Mildred Vane," and William E. Fildew is the cameraman.

Spiritualism is the theme of a portion of this story, and the power of heredity is cleverly linked with it to form an absorbing picture. Unscrupulous people make use of these mighty forces, in the photodrama, to attempt injury to innocent persons, and for a time Mildred Vane (May Allison) is in dire straits. Science adds to the tensity of the clever scenes in this five-act feature, and there are also vistas of great scenic beauty.

Darrell Foss again, as in "The Return of Mary," plays opposite the star. His part is that of Albert Moreland, a young professor. George Field plays the villainous Dr. Miguel Hernandez. Fred Goodwins has the picturesque role of Ralph Jeffries, a man with a wrong viewpoint of life. Nigel de Bruiller plays Matthew Vane, Mildred's father. "The Testing of Mildred Vane" affords Miss Allison a wonderful opportunity to show her dramatic powers.

Maxwell Karger is manager of productions of the New York output, supervising every detail of the preparation of pictures, and George D. Baker is in charge of the Hollywood, Cal., plant.

Anita King, Smuggler's Daughter.

In "Whatever the Cost," Anita King's next picture for distribution by the W. W. Hodkinson Corporation, the Outdoor Girl of Plaza pictures is seen as the daughter of the leader of a gang of whiskey smugglers. She is supported by an able cast consisting of Stanley Pembroke, Patrick Calhoun, Corenne Grant, Bruce Smith, Charles Dudley and Gordon Sackville.

Scene from "Three Wounded Men" (Universal).

Powerful Story for Hayakawa's Second Special

SESSUE HAYAKAWA'S second special production, "The Temple of Dusk," made by the Haworth Pictures Corporation, for release through Mutual, is built around a story of Japanese devotion and ideals that culminates in supreme sacrifice.

Frances Marion in constructing this tale for Hayakawa has built a story that contains the elements permitting luxuriant settings and exceptional situations. Miss Marion feels that she has created a work that equals her most famous photoplay successes, which include "The Foundling," "The Daughter of the Sea," "The Feast of Life" and "Rebecca of Sunnybrook Farm."

In "The Temple of Dusk" Sessue Hayakawa interprets the role of a chivalrous young Japanese poet of a proud old Samurai clan.

Hayakawa has been surrounded with a brilliant cast. Jane Novak and Sylvia Bremer, two of the best known young women in pictures, who have appeared in numerous successes, play leading parts. Lewis Willoughby, an English actor who has a reputation in this country as an artist of distinction, interprets a prominent role. Henry Barrows, who has both a wide stage and screen experience, is prominently identified with the cast. Mary Jane Irving, the four-year-old child actress, plays an important role.

In addition to these there are a number of Japanese actors numbering among them twelve Geisha girls who were former members of the Imperial Dramatic Company of Tokio, in which Hayakawa was formerly starred.

The picture was made under the direction of James Young, whose screen work is well known. His long association with pictures has placed to his credit a large line of successes.

Elinor Field in Many Characters.

Elinor Field, the winsome high school girl star of the Strand-Mutual comedies, is called upon to play a great variety of characters in her latest production, "All Kinds of a Girl," which will be released by Mutual on September 17.

This is perhaps the first time in her young career that she has been called upon to interpret so many different characters in one picture, a feat that would be worthy of someone of longer experience. She interprets the demure, quiet little girl knitting for the Red Cross who is of a retiring nature and always industrious, seeming to have no time for frivolities. Then there is the little domestic girl who loves to potter about with pots and pans, working over steaming kettles, constantly applying the dust cloth and broom. As the sporty girl in riding habit she handles a horse, drives a car and is constantly active in an athletic way. As the vampire she charms both old and young, but uncle, with his gray hair and nose glasses, seems to fall hardest.

Miss Field is enjoying an ever increasing popularity in the smart little comedies in which she is starring. Her youth and personality lend them a fresh and cheering wholesomeness.

Animated Weekly Shows World Series.

The latest Animated Weekly release of the Universal includes big scenes from the world series games between the Cubs and the Red Sox. The presentation of a world series game on the screen as a news event represents one of the big achievements of the present day film production.

There was a time when the filming of such a contest was only accomplished through the payment of thousands of dollars for the privilege, and the picture was shown in those days as a feature attraction. Nowadays the world series has become a mere incident among more essential news incidents on the screen.

Scene from "Vive La France" (Famous Players-Lasky).

Dorothy Dalton in Ince Subject, "Vive La France"

That Dorothy Dalton's forthcoming Paramount picture, "Vive La France!" released September 15. will be one of the most thrilling war films of the day, is the confident belief of the producer, Thomas H. Ince, who has supervised personally every foot of the film.

The story of "Vive La France!" was written by H. H. Van Loan and C. Gardner Sullivan did the scenario. R. William Neill directed with the assistance of Bert Seivel, while John Stumar, assisted by George Barnes, is responsible for the camera work. It is Barnes who went aloft in an aeroplane to get scenes of an aerial conflict, obtaining results said to be startling in the extreme.

Supporting Miss Dalton as leading man is Edmund Lowe. He is a newcomer to the Ince forces, but it is said that his acting is distinctly superior in quality and that he is certain to find favor with the film-going public. Frederick Starr and Bert Woodruff are also in the cast, which apparently is of uniform excellence. The production is said to have been staged with a lavish hand.

"A Japanese Nightingale" Heads Pathe Program

The Pathe program for the week beginning September 22 is headed by the first of the Extra Selected Star Photoplays, "A Japanese Nightingale," from the popular romance of Onata Watana. Miss Ward's artistic work in this play has earned her enthusiastic praise, and there is a sure appeal in her big dramatic moments. With skilled direction, George Fitzmaurice has placed the story in the most exquisite settings, and for sheer beauty some of the scenes have never been equaled.

The sixth episode of the swift moving Western serial, "Hands Up," featuring Ruth Roland, is called "Flames of Vengeance." Echo, the heroine, is saved from the blazing Inca sacrificial pit by the timely arrival of her cowboy friends.

Toto, the irresistible clown-comedian, is in one of his funniest acrobatic moods in going threugh his adventures in "The Great Water Peril," a characteristic Rolin creation.

No. 15 of the Post Travel series is an excursion into the Dutch West Indies, and one beholds the complete transportation of a bit of Holland into the tropics. To those who find poetry in the taste of that delicious liquor the settlement of Curacao will have a peculiar interest. It is a unique part of the Carribean, which is full of odd and unusual places, as these little journeys show.

No. 4 of the "Far Flung Battle Line" will appeal to the patriotic interest of everyone who sees the pictures, for they show the American troops on furlough in France—one of the lighter sides of the great war in which there are smiles, good humor, good fellowship and sight seeing.

No. 13 of the Official War Review for variety of scene and information is one of the most interesting of the series thus far. It shows many points of the great struggle, and is a comprehensive lesson in pictures. The popularity of this feature is growing enormously, and Pathe expects that soon it will not only be shown in the 3,000 vaudeville houses when it was booked in a single contract, but in every one of the 15,000 picture houses of all classes.

Harry Carey in Dramatic Situation.

"Three Mounted Men," the special attraction featuring Harry Carey, Universal's ace among the western actors, which will be released October 7, presents an unusual twist in dramatic action. The spectacle is given of a prisoner being rescued from a posse by the same outfit which previously had captured the man and turned him over.

Harry Carey, cast as Cheyenne Harry, is a prisoner in solitary confinement, the victim of a conspirator, when suddenly he receives a pardon and the order to go out and get the man who has caused his misfortune. The situation is one of those tense emotional happenings, the like of which form the vital germ in the world's greatest literature.

How the suddenly freed man went about his task, and how he soon found the love of a girl rising in his path to defeat the task that gives him freedom, further sustain the suspense of the film. "Three Mounted Men" was switched on Universal's special attraction schedule to take the place of "Vanity Pool," featuring Mary MacLaren, which now will be released October 21.

"Jack" McGowan, Assistant Director.

John McGowan, playing opposite Viola Dana in Metro's forthcoming production, "Oh, Annice!" recently became assistant director for a day. Albert H. Kelley, assistant to John H. Collins, who directs the Viola Dana productions, was unexpectedly called away. McGowan asked Director Collins whether he might not be his substitute. Collins assented and it was soon found that McGowan had all the making of a director. For instance, he put a pencil behind his ear, took off his coat, rolled up his sleeves and made notes of the scenes taken. Director Collins had nothing but good things to say about his "assistant for a day."

Scene from "The Hushed Hour" (Garson).

Paramount Comedies for Coming Year Include One Two-Reeler Each Week

FOR the first time since starting the issue of two-reel comedies, the Famous Players-Lasky Corporation now announces that it will release one comedy a week for a full year. This is made possible through the fact that arrangements have been perfected for the production and distribution of exactly fifty-two two-reel comedies during the production year 1918-19, which began September 1.

All these comedies will be released under the Paramount trademark, the list including twenty-six Paramount-Mack Sennett comedies, sixteen by James Montgomery Flagg and ten starring Roscoe "Fatty" Arbuckle. Accordingly, a complete schedule of releases has been made out for the year, a Sennett comedy being set for every other week, with the Flagg and Arbuckle products appearing on the alternate dates. The complete schedule follows:

September 1, Flagg; 8, Sennett; 15, Arbuckle; 22, Sennett; 29, Flagg. October 6, Sennett; 13, Flagg; 20, Sennett; 27, Arbuckle. November 3, Sennett; 10, Flagg; 17, Sennett; 24, Flagg. December 1, Sennett; 8, Arbuckle; 15, Sennett; 22, Flagg; 29, Sennett. January 5, Flagg; 12, Sennett; 19, Arbuckle; 26, Sennett. February 2, Flagg; 9, Sennett; 16, Arbuckle; 23, Sennett. March 2, Flagg; 9, Sennett; 16, Flagg; 23, Sennett; 30, Arbuckle. April 6, Sennett; 13, Flagg; 20, Sennett; 27, Flagg. May 4, Sennett; 11, Arbuckle; 18, Sennett; 25, Flagg. June 1, Sennett; 8, Arbuckle; 15, Sennett; 22, Flagg; 29, Sennett. July 6, Arbuckle; 13, Sennett; 20, Flagg; 27, Sennett. August 3, Flagg; 10, Sennett; 17, Arbuckle; 24, Sennett.

With this sequence of releases the desirability of booking the entire output of Paramount comedies for the year becomes apparent to exhibitors. For not only is each series distributed through the twelve months' schedule as evenly as possible, but the alternations are such as to make the sequence perfectly balanced. It is possible, moreover, for exchanges to retain this same sequence in second and third-run bookings as well as those in the first-run houses, affording all exhibitors an opportunity to secure a perfectly-balanced schedule of comedy releases for the entire year.

Carmel Myers Cheerful War Worker.

Carmel Myers, who is starring in "One Bright Idea," her newest Bluebird photoplay, is one of the hardest little war workers on the Bluebird lot. She has been made godmother to two outfits of our military forces; she has under her supervision the collection of tinfoil at the studio, and has appeared at many Red Cross and War Relief benefits. But her best work was accomplished after her return to California from her recent eastern trip, where she made her appearances at six of the large eastern cantonments. At each of these camps she closed her talk to the soldier boys with the statement that she would be more than glad to take back to California any message from the boys who had relatives there.

Many hearts have been lightened around Los Angeles way by Carmel's messages of cheer, for to those who wear service pins the next best thing to having the dear one back is to speak to somebody who actually saw him thousands of miles away from his home. And Miss Myers is delivering these messages.

England Gets the Profits From Official War Serial

IN ARRANGING for the distribution of the seven-episode strial, "Fighting for Freedom," composed of official British war pictures, the Universal has undertaken to turn over all profits to the British government. The contract provides only a moderate percentage to the film company for service and cost of handling the picture.

"Fighting for Freedom," as judged by its reception at the opening in New York, is certain to take its place as one of the leaders among patriotic films. It is an authentic revelation of the British war forces on the ground, in the air, and on the sea in action. The production will be released in regular weekly installments, with all the elements of a dramatic serial. The first release is set for October 1.

Following are the titles of the episodes, each conveying an idea of the character of unusual scenes depicted: "Admiral Beatty's Fleet in Action"; "Bomb Dropping from Aerial Submarine Destroyers"; "The Sensational Capture of Bagdad"; "Thrilling Feats of the Royal Flying Corps"; "Repairing War's Ravages"; "Chinese and African Workers Trailing the Hun," and "Britain's Battling Bull Dog—the Navy."

Montagu Love and June Elvidge are being co-starred by World Pictures in "The Quickening Flame." Work now progressing is being directed by Travers Vale.

World Pictures for October Led by "Road to France"

"The Road to France," the picture starring Carlyle Blackwell and Evelyn Greeley, which is built around the wartime activities in American shipyards, features the World Pictures releases for the month of October. "The Road to France" is released on October 14.

First on the list of the month's releases comes "The Appearance of Evil," a decidedly different picture, starring June Elvidge. This will be released on October 7. Appearing with Miss Elvidge are Frank Mayo and George MacQuarrie. Others prominent in the cast are Clay Clement, Nora Cecil and Inez Marcel. Lawrence Windom directed the picture. The story is by Horace Hazeltine, and Clara S. Beranger made the scenario.

"The Road to France" is by Harry O. Hoyt, and it is in six reels. Dell Henderson directed it. It gives the most striking and interesting views of shipyard activities, and includes the launching of a big freighter named "The Liberty," which was christened by Mrs. E. H. Gary, wife of the steel magnate. Carlyle Blackwell and Evelyn Greeley have strong, effective roles. "The Road to France" is a big "special" in every sense of the word, and it is released on the regular World program.

Third in the month's releases comes "Just Sylvia," starring Barbara Castleton and Johnny Hines. Travers Vale directed it. Prominent in the cast are Eloise Clement, Tony Merlo and Jack Drumier. "Just Sylvia" is released on October 21.

The month's final release comes on October 28, and it is "The Grouch," starring Montagu Love. "The Grouch" is remarkable for the beauty of the scenes filmed in the bayous of South Carolina, for the strength of the story and the power of Mr. Love's acting. Forest Halsey wrote the story. Oscar Apfel directed the picture. Prominent in the cast are Dorothy Green and Margaret Linden.

Work Resumed at Keeney Studio.

After a brief lull of activities during the late summer and early fall work has been resumed by the Frank A. Keeney forces at the studios recently purchased by Mr. Keeney at 308-12 E. Forty-eighth street. The first picture is entitled "Her Family's Honor," and will feature Catherine Calvert, who has been starred in all the Keeney pictures thus far. "Her Family's Honor" is by E. Lloyd Sheldon, who has contributed many successes to the screen, as well as to the stage and the pages of the magazines.

Miss Calvert will be supported by an exceptionally strong cast. The story was especially written for her, and gives her a role which admirably fits her winsome personality. Her popularity as a screen artist has been amply demonstrated in the great success of the two Keeney pictures thus far released, "A Romance of the Underworld" and "Out of the Night." The third picture, "Marriage," is to be released shortly. It is expected the date will be announced within a few days.

Marie Walcamp in Five-Reeler.

Marie Walcamp, a Universal star who has figured in serials, is playing the lead in a photodrama that Colin Campbell is directing. The feature is adapted from Bret Harte's story, "In the Carquinez Woods." Lanier Bartlett prepared the screen script.

Director Campbell has taken the company to the redwood forests near Santa Cruz, Cal., and the picture will be on the identical location mentioned in the original story. Al Whitman, formerly with the Vitagraph, is playing opposite Miss Walcamp. Other members of the cast are Alfred Allen, Frederic Starr and Lilly Clark. This is Miss Walcamp's first five-reeler since she played in Bluebird's "The Flirt."

Viola Dana Does "Souse" Scene.

Viola Dana, for the first time in her theatrical career, was recently given a scene in "Oh, Annice," her new Metro picture, which she found difficult to grasp. She was called upon to do a "souse" scene. Annice, while wearing the garb of a boy, pretends to be intoxicated, in order to gain admittance to a sanitarium where the hero is being wrongfully held prisoner. The star tried again and again to play the scene, but the effect was not realistic.

Director John Collins could think of but one way out—to have someone with worldly experience train her. A kind-hearted actor, whose name is withheld for obvious reasons, volunteered to do the teaching. Up and down the studio floor he staggered reminiscently, Miss Dana following in his footsteps, much in the manner of Leon Errol giving a dancing lesson in the Follies. She almost gave up hope of ever getting the true "I won't go home until morning" look, and was heard to regret that she had no experience of her own to draw upon. However, it was not long before she had the art down perfectly, and those viewing "Oh, Annice!" on the scene will be able to testify not only that Miss Dana is an apt student, but also that she had an excellent teacher.

Vivian Martin in "Her Country First."

Exhibitors who book "Her Country First," the Paramount picture starring Vivian Martin, which is released September 22, are assured of a timely, patriotic picture, which has a mixture of comedy and dramatic thrills, and which is one of the popular little star's best vehicles, according to the producers' announcement. It was written by Mary Roberts Rinehart, and the name of that famous authoress is proof of a story of unusual excellence and drawing power.

The picture concerns the adventures of Dorothy Grant, a pretty and winsome heroine, who is determined to do something for her country. Vivian Martin is said to be at her best as the determined little Dorothy Grant, and she receives excellent support from John Cossar, J. Parks-Jones, Florence Oberle, L. W. Steers, Louis Willoughby, James Farley, Lillian Leighton and Jack McDonald. Director James Young has done himself proud, according to reports, in his excellent blending of the comedy and dramatic elements. Frank E. Garbutt's photographic effects are well above the average, it is said, and establish the pictorial excellence of the picture from the beginning. Edith Kennedy wrote the scenario from Mrs. Rinehart's story.

"Battle Cry of Liberty" After "The Common Cause"

ALTHOUGH J. Stuart Blackton has not yet set the release date for "The Common Cause," the superfeature he is now completing under the auspices of the British-Canadian Recruiting Mission for Vitagraph distribution, he is, nevertheless, not halting in his plan to work steadily on special productions to be offered the exhibitor as up-to-the-minute attractions of propaganda as well as entertainment value.

In line with this plan, therefore, he has just announced that after "The Common Cause" is launched he will immediately begin work on "The Battle Cry of Liberty," the story of which is from the collaborated pens of Charles T. Dazey and Commodore Blackton himself. "The Battle Cry of Liberty" is destined to be the successor of "The Battle Cry of Peace," which will be remembered as the forerunner of war specials of propaganda nature produced by Commodore Blackton four or five years ago for and distributed by the Vitagraph Company, of which he was one of the founders.

William Farnum Scores in "Riders of the Purple Sage"

WILLIAM FARNUM has scored the greatest success of his career in the dramatization of Zane Grey's novel, "Riders of the Purple Sage," according to an announcement made this week by the producer.

First run houses everywhere report a tremendous business, says the statement, and the William Fox policy of utilizing only novels and plays that have achieved definite success as works of literature or from a financial standpoint is assured continuation throughout the 1918-1919 season.

Emphasis is laid on the assertion that improvement in motion pictures from this time forward must come through better and bigger stories. With the growth of the motion picture's popularity among all classes there has also developed a finer discrimination on the part of patrons until today the motion picture lover demands something better than the film fare given him only comparatively recently.

It is in recognition of this demand for big stories that William Fox has shaped his production policy. "Riders of the Purple Sage" is only one of many big books and stage plays which he has bought for production this season, and its success is taken as complete justification of his stand.

The run of "Riders of the Purple Sage" at Los Angeles may be taken as an example. The engagement in that city was at the Kinema Theatre, and because of the experience of this theatre with male stars since its opening nine months ago the success of "Riders of the Purple Sage" is especially gratifying. The manager of the Kinema says that he has played numerous male stars since he opened his theatre, but all of them had proved failures. William Farnum in "Riders of the Purple Sage," however, opened on a Sunday to a record crowd. Moreover, the crowds continued throughout the whole week, capacity houses being the rule at every performance. The manager reports that he did the biggest business he has ever done with "Riders of the Purple Sage."

This is only one instance of many that have been brought to the attention of the Fox Film Corporation.

Louise Glaum in "Goddess of Lost Lake"

LOUISE GLAUM, who has done nothing but heavy dramatic roles, will surprise her admirers when they see her light comedy acting in "The Goddess of Lost Lake," her next picture, a Robert Brunton production to be distributed by the W. W. Hodkinson Corporation. In the role of a quarter-breed Indian girl, Miss Glaum graduates from college with high honors and takes her refinements of dress and manner back to her tribe. W. Lawson Butts, as the hero, passes through the country, and the girl mischievously decides to pretend to be a stolid, ignorant squaw and win his love with brilliant feats of horsemanship, faithfulness and childlike love.

The amusing complications which arise in the love affair while, meantime, an exciting plot unfolds about an ancient Indian legend of gold, make of "The Goddess of Lost Lake" a story crammed with human interest, thrills and real drama—all enacted against the mighty pines and crags and canyons of the San Bernardino mountains. Wallace Worsley directed the picture, which was photographed by L. Guy Wilky.

Thrilling Scenes in "Official War News."

It is a grim, thrilling picture that is shown in the thirteenth issue of Pathe of the "Official War Review"—the rain of busting shells that fall just in front of the advancing men. Here, indeed, one sees the spirit and feels the throb and vibration of the great conflict and realizes the enormous sacrifices in flesh and blood. And yet this wonderful martial panorama is not without its sunny side, for it is shown that, even in the shadow of sudden death, men may laugh and make merry.

This, one of the most interesting and inspiring of the series thus far, will be released the week of September 23. It shows how, as the Hun lines bend back, thousands of eager soldiers, fighting for the democracy of the world, press on to join the fighting; the building of pontoon bridges, over which the armed men pass like a great stream. There are other views of no less interest and historical value in the "Official War Review," which covers all points of the conflict, and which is viewed each week by increasing thousands of patriotic Americans.

Edna Goodrich in "Treason."

"Treason," the Edna Goodrich special production, which will be released by Mutual on September 29, was written especially for her by Henry R. Durant. Together with Miss Goodrich he drafted the high spots of the story, covering the various situations and developing the plot along lines that would permit this gifted actress the widest latitude.

Mr. Durant has a great number of successful stories to his credit which have appeared in fiction form in the various successful magazines. Several of his more important offerings have been converted into motion pictures. "Treason," however, was written by him for Miss Goodrich's use.

In "Treason" Mr. Durant has injected human interest, suspense, love, patriotism and some happy ingredients which have made a well rounded out story, not only adaptable to motion pictures, but suitable to Miss Goodrich's individual style of acting.

The story revolves about a young wife whose happiness is centered in her husband and child, but feels her husband is neglecting her. When the final test comes, however, she proves herself a true wife and patriot.

Hayakawa Strong in Chicago.

E. H. Duffy, manager of Mutual's Chicago office, reports that bookings on the Hayakawa Productions have broken all Chicago records for feature productions of Mutual.

"Practically every representative house in Chicago has booked the Hayakawa pictures," said Mr. Duffy, "the majority of them booking for two and three days. I have never heard so many complimentary remarks from exhibitors as I have had on 'His Birthright' after the trade pre-view. One thing that has impressed the trade favorably is the advertising and publicity aids given in the special press-book issued on this production. I predict that the box-office returns will justify the statement that the Hayakawa Productions are the best 'buy' on the market today."

Flash Knives in "The Velvet Hand."

Authorities on wrestling will see much to make their eyes sparkle in the fight scene of "The Velvet Hand," the Bluebird scheduled for September 30. The players who enact the struggle were carefully trained for the scene, and some unusual tricks of attack and defense are revealed. The fighters are Eugene Corey, in the part of Russino Russelli, and Wedgwood Nowell as Prince Viscomte.

Russino, finding the prince in company with the woman whom Russino loves, attacks the prince with a knife. The latter skillfully wards off repeated blows of the flashing knife and swings his adversary around several times with a wrestling manoeuvre of science. Fritzi Brunette is star of the film.

Cumulative Advertising Pushes "The Romance of Tarzan"

ADVERTISING past advertising" will be one of many unusual features of the exhibitor-to-the-public publicity campaign on "The Romance of Tarzan," soon to be released by First National Exhibitors' Circuit.

Apart from the novelty appeal of the sequel to the celebrated "Tarzan of the Apes" is the insistent possibility of a direct and strong attack in the advertising and publicity for "The Romance of Tarzan" on the tremendous amount of general advertising which has been given to this phenomenal fictional character of story and screen by the sale of more than three million books of the Tarzan stories by Edgar Rice Burroughs, and its subsequent publication in six thousand newspapers, and the translations into fourteen languages.

This record-breaking amount of publicity paved the way for the success of "Tarzan of the Apes." Then the showing of the vivid picturization of his experiences as a child of the jungle, nursed at the breast of a wild mother ape, and reared in the tree-tops, piled up to tenfold its former volume the popularity of the character of Tarzan.

The cumulative effects of this world-wide publicity in books, newspapers and on the screen has created what is described by officials of First National Exhibitors' Circuit as the greatest ready-made market that has ever awaited any feature production.

Exhibitors will be urged, by representatives of the distributing company, to focus their advertising for "The Romance of Tarzan" on this popularity so that there will be no chance of a misunderstanding by patrons of the fact that the sequel story is the concluding chapters in the pictorial version of the weird life and strange experiences of the original Tarzan.

Virginia Hammond to Support Louise Huff.

The engagement of Virginia Hammond by World Pictures to support Louise Huff in "The Crook of Dreams" registers the screen acquisition of one of the best known leading women of the legitimate stage. Before going upon the stage Miss Hammond was a teacher in the public schools in Chicago. Her first appearance on the stage was when she became a member of E. H. Sothern and Julia Marlowe's company. She stayed with this organization for several years. When Mr. Sothern and Miss Marlowe separated professionally Miss Hammond was elected to the position of leading woman to Mr. Sothern. She appeared with this eminent star in "If I Were King," "The Proud Prince," "Lord Dundreary," "Hamlet" and other plays in which Mr. Sothern's name is indissolubly linked. Upon Mr. Sothern's active retirement from the stage Miss Hammond married. Last season she again made her re-entry in the profession, playing the leading role in "What's Your Husband Doing" at the 39th Street Theatre, New York. Many times in the past Miss Hammond has been approached by picture companies with a view of securing her services, without success. Her engagement with the World company was brought about through the personal friendship between her and R. B. McIntyre, the casting director of the company.

Mae Marsh in Dual Role.

The unusual opportunity to do something she had never before attempted is responsible for the delight Mae Marsh feels in her newest Goldwyn picture, "Hidden Fires," in which she plays a dual role, which not only exploits her versatility, but it is part of an uncommonly strong story.

As is usually the case, the two girls are widely different in character. One is Peggy Murray, who dispenses newspapers, magazines, cigarettes and candy from a hotel stand. The other is Louise Parks, daughter of a wealthy woman, who has been caught in the whirlpool of Bohemia and sunk to the depths. Her mother is pining away for the sight of her when her physician is struck by the resemblance to the lost girl he sees in the face of little Peggy Murray. After much persuasion, he induces Peggy to take the place of Louise in order to save the life of the mother. Much against her will, Peggy consents to the pardonable deception, and the mother accepts her as her long-lost child. It is at this point that the real drama begins.

Emmy Wehlen's Picture "Sylvia on a Spree"

WORK has been begun at Metro's Sixty-first street studio on Emmy Wehlen's forthcoming feature, "Sylvia On A Spree, an original photoplay by E. Forst, which has been adapted for the screen by June Mathis.

The opening scenes in this attractive production, which is being directed by Harry L. Franklin, are laid in the "den" of a clairvoyant, a woman of the type patronized by the ignorant and credulous. Francesca Ward has been engaged to play the clairvoyant in question, Madame Claire St. Clair. Miss Ward has had her own act in vaudeville, but the role of Madame Claire St. Clair so appealed to her that she cancelled some bookings in order to accept it.

W. I. Percival will play Jack Bradley, the part opposite Miss Wehlen. Mr. Percival recently apepared with Ethel Barrymore in Metro's production of "Our Mrs. McChesney," in the role of the traveling salesman, "Beauty" Blair. He is American born and bred, hailing originally from Philadelphia, and having spent most of his life in New York. He has played for all the leading managements of the American stage, including Klaw & Erlanger, Lew Fields, Charles Dillingham, Florenz Ziegfeld and the Shuberts.

Not all the cast of "Sylvia on a Spree" is complete as yet. However, Frank Currier has been engaged to play Prof. D'Aubrey, the old actor, and Eugene Acker will be Walter, Sylvia's brother. Mr. Currier has been in so many Metro pictures that he has almost stoped counting them. One of his latest appearances was as Prof. Munroe, the father, in "To Hell With the Kaiser" the great Screen Classics, Inc., patriotic feature.

Fred Warren will assist Mr. Franklin in directing, and Arthur Martinelli will preside at the camera. Beautiful exterior scenes will be photographed in connection with "Sylvia on a Spree," and the locations of these will be announced at an early date.

"Winning the War" Series Released by Pathe Oct. 20

The first of the "Winning the War" series showing the activities in America toward assisting in victory of democracy on the battlefields of Europe will be released by Pathe the week of October 20. It is called "The United States Boys' Working Reserve Solves the Great Farm Problem."

Divisions of Films, Committee on Public Information, some time ago arranged with Pathe to produce a series of one-reel pictures from scenarios furnished by the committee and to be known under the announced title. At that time it was believed possible to make a regular monthly release, but, owing to the many restrictions regarding the photographing of Government work, the releases cannot be fixed by schedule. They are therefore booked on a contract basis.

The second picture is well on the way, and will be released about November 17, while it is planned to release the third on December 15. They will prove to be some of the most interesting revelations of the war, for they show us just how thoroughly the peaceful part of the nation is throwing all of its energy into the war. The big note was sounded with the first picture—a note to service and to patriotic duty!

Cavalieri in a "Woman of Impulse."

Mme. Lina Cavalieri, the internationally famous beauty and star of grand opera, will make her next screen appearance in "A Woman of Impulse," which will be released on the Paramount schedule September 29. In this photoplay, adapted by Eve Unsell from the stage play by Louis K. Anspacher, which was produced with great success in 1909 at the Hudson Theatre, much of the story of Mme. Cavalieri's own career is said to have been reproduced. Moreover, it is said to afford the celebrated diva a role even more dramatic than those she essayed in her two previous Paramount successes, "The Eternal Temptress" and "Love's Conquest."

Edward Jose, who produced both of Mme. Cavalieri's two former pictures for Paramount, directed the star in this production. The cast was carefully chosen and is said to be of uniform excellence. Raymond Bloomer is leading man and the supporting players include Robert Cain, Gertrude Robinson, Ida Waterman, Leslie Austern, J. Clarence Handysides, Corinne Uzell and Mrs. Matilda Brundage.

United Theatre Equipment in St. Louis.

During the past year the United Theatre Equipment Corporation has executed plans for the handling of its constantly growing business. For the St. Louis territory the United Theatre Equipment Corporation has appointed the Church & School Motion Picture Co., 109 N. Ninth street, St. Louis, Mo., under the management of Mr. Geo. N. Dobson. A large stock of U. T. E. apparatus and specialties has been placed in St. Louis.

The stock includes a large number of Power's No. 6-A and No. 6-B Cameragraphs, for which the U. T. E. Corporation is the exclusive distributor in 26 states. The Church & School Motion Picture Co. have also taken steps to install several Hallberg motor generators, electric economizers and incandescent lamp mazda regulators for both A.C. and D.C. and Mr. Dobson reports a big demand for the Velvet Gold Fibre Screen and other U. T. E. specialties.

Exhibitors in the vicinity of St. Louis will find it to their advantage to communicate with our representative, the Church & School Motion Picture Co., because Power's loan mechanism can be had while repairs are being made on worn machines, and besides a regular service station is maintained for the purpose of taking care of the troubles, if any are experienced, or where improvements in the projection is desired.

Mr. Dobson is an expert and will put at the service of the exhibitors the entire projection engineering department of the United Theatre Equipment Corporation.

Bluebird Makes Change in Title.

The title of "Vendetta's Daughter," the Bluebird scheduled for release September 23, has been changed to "The Velvet Hand." Fritzi Brunette is the star of this film. The picture is based on a story by Edith Barnard Delano. F. McGrew Willis wrote the scenario and Douglas Gerrard was the director. The scenes are laid in Italy.

Miss Brunette is cast as Gianna Russelli, the daughter of an old violin maker.

Blackwell-Greeley Filming "Allies."

Carlyle Blackwell and Evelyn Greeley, under the direction of Dell Henderson, are at work on "Allies." This photoplay was originally published in the Saturday Evening Post under the title of "The Hudge Black One-Eyed Man."

June Elvidge
In "The Appearance of Evil" (World).

Mutt and Jeff Cartoon "The Kaiser's New Dentist"

As an example of the policy now almost exclusively followed utilizing big news events as the themes of the Mutt and Jeff Animated Cartoons, an announcement this week calls the attention of exhibitors to the current release, "The Kaiser's New Dentist." Besides showing Captain Bud Fisher's famous characters in an exceptionally humorous situation, this cartoon is declared to have the benefit of the great advertising accruing from the serial story published by the New York World and nearly a hundred other papers throughout the country. This serial was written by Dr. A. N. Davis, an American, who was the Kaiser's dentist for fourteen years, and who only recently returned to this country. Dr. Davis' story, recounting his personal relations with the German War Lord, created a sensation wherever it was published, and, it is understood, it will soon be issued in book form.

In "The Kaiser's New Dentist," Mutt and Jeff, like the shrewd business men and the true patriots that they are, take advantage of the fact that the Kaiser is in need of a good dentist, and, through a ruse, get to Berlin and open an office. First, they prevail upon the Crown Prince to become one of their patients, and their treatment of him is so effective that the greatest long-distance fighter in the German Army persuades his father, the All Highest, to sit in the new dentists' chair. That is what the dentists are waiting for, and shortly after Mutt gets the forceps on the Kaiser's pet molar the audience in any given theatre will be allowed to stand up, and in slow, measured tones chant that ditty: "Good-bye, Kaiser Bill!"

Metro Cameraman Has Submarine Tank.

Frank Williams, camerman for the latest Bushman and Bayne Metro picture, "Little Miss Moneybags," has patented a tank for photographic under-water sea effects which will be used in Metro productions at an early date. This device is said to make it possible to photograph undersea scenes without the blurs and shadows which formerly seemed to be a necessary evil in connection with such pictures.

Mr. Williams was chief cameraman with the Keystone Company for Mack Sennett and for "Charlie" Chaplin, and he photographed "Mickey" with Mabel Normand. He was sent abroad by the Pathe company to take scenes for their weekly news pictorials. He worked for Universal, Mutual, World, and when Bushman and Bayne began their joint screen career he ground the camera for a number of the pictures in which they appeared.

Expert Advertising Aids Save Money for Showmen

AN EXPERT on such subjects in the Universal estimated the other day that the advertising service provided by that company for its Special Attractions amounts to an annual saving of about $200,000 a year for the exhibitors. He based his calculations on the fact that every exhibitor using Special Attractions who intended to advertise the pictures adequately in the local newspapers would have to hire special talent to make the drawings and lay out the copy, etc., if the Universal did not do this for him. Universal sends out complete matrices of scientifically prepared advertising and elaborate press sheets for every Special Attraction.

An average of three high class advertisements is provided for each Universal Special Attraction. Preparing the press sheets for these subjects keeps a formidable staff busy all the time. But this staff would be a corporal's guard compared to the number of persons employed on the campaign if each exhibitor had to use his own resources.

The expert figured that more than two hundred writers would be required to make the chief exhibitors their own advertisers. Each writer would have to study the pictures for his ideas, and each would get different ideas. Then there would be a vast outlay for material. Drawings and plates costing thousands of dollars would have to be produced, only to be scrapped when the pictures finished their run in each town.

Thirteen special attractions will have been released by December 30 since July 1. Every one is declared to be what its trademark implies—a film of special attractiveness. The films represent dramatic stories of strong values. An exhibitor without special training would have a tremendous task in studying the stories and getting the vital advertising thoughts out of each.

Following is the list of current and pending releases of special attractions and the stars who are featured in them: "Hell Bent," Harry Carey; "Her Body in Bond," Mae Murray; "The Mortgaged Wife," Dorothy Phillips; "A Woman's Fool," Harry Carey; "Bread," Mary MacLaren; "Modern Love," Mae Murray; "Talk of the Town," Dorothy Phillips; "Vanity Pool," Mary MacLaren; "Three Mounted Men," Harry Carey; "Danger—Go Slow," Mae Murray; "Kiss Or Kill," Herbert Rawlinson; "Till We Meet Again," Dorothy Phillips; "The Big Little Person," Mae Murray, and "Boiling Over," Harry Carey.

Pathe Advertising for "Wolves of Kulter"

In addition to the country-wide poster campaign, announced by Pathe, for the exploitation of the patriotic serial, "Wolves of Kultur," made by the Western Photoplay Co., the serial will have the most extensive advertising helps that Pathe has ever given to a similar feature.

Pathe's Publicity Department has been busy at work for the last two months on the preparation of helps of all description. Every exhibitor in the United States will receive an attractive booklet to which he may turn for information and direction concerning every angle of the serial. It will be composed of thirty pages with a complete cover design in five colors, a reproduction of the splendid 24-sheet by Burton Rice, whose previous work for Pathe has evoked commendation from all over the country.

There have been prepared a special line of attractive ad cuts and mats, portrait cuts of many sizes of Leah Baird, the star, Sheldon Lewis, and Charles Hutchison, for use on programs and advertisements, and cuts on each of the first three episodes, so as to give the story a big initial momentum.

In addition to the regular lobby display furnished on all serials, there is to be issued a sepia, 22x28, scene photo on every episode. These scenes were selected with special care both for their pictorial and dramatic value as showing the biggest moments of each episode.

Having abundantly demonstrated the success of banners, Pathe will in a generous measure apply the scheme to "Wolves of Kultur," reproducing the 24-sheet in five colors, thus gearing up the banners with the billboard campaign. Many exhibitors have found this arrangement productive of the best results.

Cameraman Rides "Sausage" for Screen Telegram

At Omaha, where the government conducts the largest balloon school in the world, Harold P. Brown, staff cameraman of the Screen Telegram, secured the first motion pictures ever taken from an American observation balloon at this school. These pictures have been passed by the Committee of Public Information and are shown exclusively in the Screen Telegram Number 53.

These "eyes of the artillery" are perhaps only second in importance to the airplane as an observation medium. Mr. Brown has secured some exceptional views of the workings of the balloons. His efforts were not confined to the air. He obtained intimate pictures of the detailed ground work necessary to the launching of one of these "sausages," showing them ascending and descending. He also shot scenes showing their peculiar construction.

The photography of these pictures is clear and clean-cut. The city of Omaha, punctuated with its many houses, thoroughfares and big buildings, as seen from above, stands out clear and distinctive. Other balloons at their stations dot the sky, giving an idea of how these observers go about the business of detecting enemy activities.

Harold P. Brown.

"Treat 'Em Rough." New Tom Mix Play

The picture of the United States Army Camel "Treat 'Em Rough" has been selected as the title of the new Tom Mix picture it is shortly to the Fox Film Corporation. The picture, which is an adaptation of a novel by Charles Alden Seltzer, "The Two-Gun Man," was completed last week at Prescott, Ariz., where Mix and his company spent four weeks on a ranch. The company had to go to Prescott to find a ranch big enough for the setting of "Treat 'Em Rough," which demanded real Western life and actual cowboy acting. One of the stunts Mix has to perform was what is known among cowboys as "bulldogging the herd." To do this it was necessary to stampede a large herd of cattle.

Confident in Mix's ability to break up the stampede, the foreman of the ranch readily assented to Director Lynn Reynolds' request that the herd of cattle be stampeded. A fusilade of revolver shots among the animals soon had them started on a mad rush across the prairie. Mix, while all the cowboys of the ranch looked on admiringly, rode through the thundering herd until he got to the leader. Then, still on horseback, he worried the steer until it fell, thus breaking up the stampede. Directly in the path of the cattle were Jane Novak, leading woman in Mix's company; the camera man, and Director Reynolds.

Had Mix's horse fallen the star would have been trampled to death beneath the hoofs of the frightened cattle, and Miss Novak, Director Reynolds and the camera man would have been in great peril of death.

World Pictures Keep Hotel Help Contended.

J. J. Sweeney, manager of White Face Inn, a summer resort hotel located on Lake Placid at White Face, N. Y., and also proprietor of Highland Park Hotel at Aiken, S. C., has arranged with World Pictures to supply him with a weekly program, because he has, in a great measure, solved the help question through the use of moving pictures. Mr. Sweeney has found that help around hotels want amusement as well as the guests, and if you keep them in good humor you can retain their services. "Moving pictures is the best medium," declares Mr. Sweeney. "I devote two evenings each week to pictures, and give the cooks, waiters, chambermaids and bell boys plenty to talk about, thereby throttling their wandering spirit. The ideal program consists of a five-reel feature, a two-reel comedy, and a one-reel travelogue."

Film Benefits by Changed Title.

In changing the title of "The Bargain True" to "The Lure of Luxury," Universal plays up the big idea in the Bluebird picture. The film was adapted by Fred Myton from a story by Nalbro Bartley. Elsie Jane Wilson is the director. The picture will be released October 7.

By the lure of luxury, Philip Leswing, a wealthy man, tries to wean Dale Aldis, the daughter of his dead friend, from the love of a country boy. Leswing invites Dale to New York, introduces her among grand persons and into the dazzling circles of the city's upper life. His efforts to conquer the girl with luxury and the strong emotional conflict that travels through the story proves interesting.

Shirley Mason in First Emerson.

The first John Emerson-Anita Loos production for Paramount, "Come On In," in which Shirley Mason and Ernest Truex will make their first appearance as costars in Paramount pictures, has been scheduled for release September 22. The play, which was directed by John Emerson, was written especially for the diminutive stars by Mr. Emerson and Miss Loos and is said to be perfectly suited to their distinctive talents.

Doris Kenyon,
Heading her own company, De Luxe Pictures, Inc., in her latest successes, "The Street of Seven Stars," "The Inn of the Blue Moon," and "Wild Honey."

Doris Kenyon Starts Making "Wild Honey"

DORIS KENYON'S next picture, "Wild Honey," by Louis Joseph Vance and Vingie E. Roe, will be made at the Biograph studio. Following the arrangement made by Theodore C. Deitrich, president of De Luxe Pictures, Inc., with William L. Sherry for eight pictures a year beginning September 1, work will be started this week.

It is probable that all of the Doris Kenyon pictures during the year will be made at the Biograph studio, either in New York or California. Mr. Deitrich has made arrangements with Thomas A. Persons for studio space at the Biograph. If the coal shortage prevents continuation of the work in New York Miss Kenyon and her company will immediately leave for the Biograph studio in California.

The exteriors for "Wild Honey" will be made in the Adirondacks and on Staten Island. A town, consisting of two streets, is now being built at the latter place and will be used as the principal set for the production. As soon as these scenes are taken, the entire company will be sent to the Adirondacks, where the mountain scenes will be filmed.

"Wild Honey" will be by far the most pretentious production yet made by De Luxe Pictures, Inc.

A Younger Marsh on the Screen.

Screen fans will be interested in knowing that Mildred Marsh, the baby sister of Mae and Marguerite Marsh, will be seen with Gail Kane in "The Daredevil," the second feature of the present series Miss Kane is making for the Mutual Film Corporation. Little Miss Marsh is sixteen years old, and has been spending her vacation away from convent in New York with her sisters and mother. She will leave in September for school in San Francisco, and the motion picture studios will not know her again until her next vacation.

Mildred Marsh hopes to become an all-the-time screen actress when she finishes school.

Farrar Has Dramatic Role in "Hell Cat."

Geraldine Farrar's second Goldwyn picture, "The Hell Cat," announced for release November 11, is not alone a powerful story. It provides the star with a colorful, highly dramatic role as well—a character, Geraldine Farrar declares, which is more like her famous "Carmen" of the opera than any she has ever had.

William Russell Clever in "Hobbs in a Hurry"

WILLIAM RUSSELL'S latest picture, Hobbs in a Hurry," is an avalanche of pep, ingenuity and applied humor and is being booked by representatives of the American Film Company, Inc., with great success throughout the thirty-odd selling territories of the corporation. The picture is the first one of a series of eight made by William Russell Productions and handled by the American and through Pathe Exchanges.

Not only because it is a side-splitting story, but because it bristles with surprising athletics and much wholesome comedy, the picture is exceptionally well received. Unlike some of the productions abounding in "stunts", this picture does not become tiresome and the onlooker does not become over-fed with explosive and unjustified exhibitions of somebody's being a "helluva feller." On the other hand Russell's story justified the clever work of the star of ever growing popularity because the many hair raising situations are the consequence of the story and the story was not written around the tricks.

Hobbs is always in a hurry and sweeps the rest of the action and cast with him into a maelstrom of laughter. It is a veritable cataract of surprises. Russell's work on top of a fast train and on horseback should make the stunt specialists, the world famous riders, sit up and take notice.

After the picture "Hobbs in a Hurry" has gone the rounds it will be evident that Russell's versatility is far greater than any of his former subjects would indicate.

Film Comedian Victim of Thugs.

Charles Inslee, an L-Ko comedian, is recovering from injuries received recently when he was beaten and robbed by automobile bandits. Inslee was accosted on a lonely road near the L-Ko studio by a party in a passing automobile.

They offered to take him back to Los Angeles when Inslee entered the machine and was taken to a deserted part of Huntington Park and suddenly attacked by the two men and the woman who were in the machine. He was stripped of his valuables and left unconscious on the road.

Goldwyn Signs Cella and Tate Theatres.

Goldwyn Pictures will have their first run in St. Louis at the big Columbia Theatre, chief of the Cella and Tate chain of houses and subsequent runs in the Shenandoah, the Kings, and the smaller theatres of this great organization. Negotiations for the signing of the biggest picture combination in St. Louis were conducted between Frank N. Tate and Charles Cella and representatives of Goldwyn and their signing for the complete annual output of Goldwyn for all of their houses is a signal indorsement of the position that Goldwyn has attained in the industry.

Changes Titles and Release Dates.

Universal has announced this week changes in the title and release dates of several Bluebirds and special attractions. "The Society Sensation," formerly called "The Borrowed Duchess," will be released September 23. "The Velvet Hand," formerly entitled "Vendetta's Daughter," will be released September 30. "The Lure of Luxury" is the new title for the picture formerly called "The Bargain True." It will be released October 7.

Hart in "The Border Wireless."

William S. Hart's next Artcraft appearance will be in "The Border Wireless," which is announced for release October 6. This picture is an adaptation of a story by Howard E. Morton, and the task of fitting the picturesque Ince star and his Western rig into a strictly modern tale, one which required no little ingenuity, was entrusted to C. Gardner Sullivan.

Rogers a Big Surprise in "Laughing Bill Hyde"

APPEARING nightly before several thousand persons, being seen in the last three years by several million, sought by the picture magnates without being persuaded to enter the motion picture field, a personality who in a fortnight will prove to be one of the big surprises of the cinema in years, makes his screen debut.

The personality is Will Rogers, and his first picture is the Rex Beach Goldwyn success, "Laughing Bill Hyde," one of Mr. Beach's popular stories that demanded and required the presence of a definite and unusual personality. The famous wit and lariat thrower from the Texas Panhandle is a retiring and modest genius, much given to under-rating himself. "I don't believe I'd amount to much in the movies," Rogers would say in the same slow drawl that thousands have chuckled over in the theatre.

It can be announced with certainty that Will Rogers was all wrong about himself. He is an instantaneous success on the screen; a human, lovable fellow with an abashed smile; with a deep well of pathos.

"Just say, he is the most human man I have ever seen on the screen," says Rex Beach by way of interjection and assurance, and a Rex Beach appraisal ought to be good enough for anybody.

"Laughing Bill Hyde" is a gripping, human drama of redemption by a master story-teller; a story that has just been waiting for the ready-made personality to put in an appearance.

"From the crown of his head to the soles of his feet Will Rogers is 'Laughing 'Bill Hyde,'" says Mr. Beach. "When I look at him off screen without make-up I feel as if my character had stepped right out from between the covers of the book."

Metro Will Screen Novel by Anne Warner

METRO PICTURES CORPORATION has acquired for the use of Francis X. Bushman and Beverly Bayne the screen rights to "The Gay and Festive Claverhouse," one of the most brilliant stories of the late Anne Warner. Little, Brown & Co. published this fascinating story, which fits the well known co-stars as if it had been originally written for them. June Mathis and Katharine Kavanaugh are adapting the Warner story into a five-act motion picture.

Mr. Bushman and Miss Bayne will begin work on this as soon as they complete Elaine Sterne's story, "Little Miss Moneybags." Charles J. Brabin, who has directed "Little Miss Moneybags," will also have "The Gay and Festive Claverhouse" in charge. J. Bernard Durning will be his assistant and Frank Williams will be cameraman.

Francis X. Bushman will play the part of the Hon. Ernest Claverhouse. The scenes are laid in England and on the "Continent," and range from quiet rural communities to the most frivolous gaming centers of the idle rich. It will be given an elaborate production. The cast to support the co-stars in this attractive offering will be announced soon.

James Assisting Lockwood's Directors.

Eddie James is now assisting both Edwin Carewe and Henry Otto, the alternate directors of Metro features starring Harold Lockwood. He acted as right-hand man to Mr. Carewe in the making of "Pals First," soon to be released by Metro as a Screen Classics, Inc., and is now aiding Mr. Otto, who is putting on "The Great Romance," a romantic drama written especially for the star by Finis Fox.

James has been identified as an assistant director with Mme. Petrova's company for years, and previously was associated with World, Selig and Universal.

Scene from "A Tale of the Forbidden City" (Select).

Chinese Scenes in Talmadge Picture Completed

NORMA TALMADGE last week completed the Chinese scenes which make up the first part of the Chinese feature, "A Tale of the Forbidden City." She is now working on the second half of the picture with scenes laid in the Philippines. Reed Hamilton has been engaged to play the role of Lieut. Philip Halbert in this portion of the big feature. Most of the work will be done in Miss Talmadge's studio at 318 East 48th street, but one or two location "shots" will be required for the action showing American soldiers suppressing a rebellion of the natives.

The Chinese settings designed by Willard M. Rineck, Miss Talmadge's technical director, are declared to be especially fine and will reproduce accurately such scenes as the Emperor's palace in Pekin and a wealthy Mandarin's home. Sidney A. Franklin is directing the picture and Edward Wynard and H. Lyman Broening are photographing it. Tne story is by George Scarborough and scenario by Mary Murillo. "A Tale of the Forbidden City" will be released about November 1.

Laemmle Suggests Idea to Boost Fourth Loan

AN ADDRESS written by Carl Laemmle, president of the Universal, entitled "Keep the Home Fires Burning," which he intended to distribute only to Universal exchanges and exhibitors, has made a hit. The Liberty Loan officials of the New York district liked the speech and the suggestions accompanying it so well that they intend now to ask other employers to deliver similar statements to their workers.

The film manufacturer's written statement calls upon employers to appear before their employes when the drive opens and make a personal appeal for their support to the Loan to the last limit of their resources. Mr. Laemmle outlines the things the employer should say to his men. He tells what it means to put men on the other side and to "keep the home fires burning." He concludes with the following counsel to the employers:

"After you've made your little speech about fires, fire any employe who doesn't prove his pure Americanism till it hurts and pinches."

Steps are being taken to have professional speakers visit the factories and other establishments where large numbers of workers are employed and deliver addresses on the day the drive starts, along the line suggested by Mr. Laemmle. It is expected regular Liberty Loan speakers will help to carry out the suggestion.

"Hobbs in a Hurry" Is Fast.

William Russell is seen in "some picture" in "Hobbs in a Hurry,' 'the first of a new series of eight productions by the William Russell productions and presented by the American Film Company, Inc. A human whirlwind, transacting business and making love all at the same speed, Hobbs, Jr., son of a conservative and aristocratic father, does all but overturn the universe. The story is from a magazine narrative of George Lee McCandless, and the cast comprises Winifred Westover, as the much wanted ingenue; Carl Stockdale, as the Scotch and therefore canny heavy, and Hayward Mack, who does an unusual double role, but not the timeworn dual characterization of twin brothers.

Mary Miles Minter Plays the Woman.

A unique picture is the coming Mary Miles Minter subject, "Rosemary Climbs the Heights." It is the second of a series of eight Minter productions by the American Film Company, and really the first story in which Miss Minter goes above the "flapper" age.

As Rosemary, she is suddenly transplanted from an ancient and sleepy village into the sophisticated life of metropolitan artists. Though unspoiled, she became entangled in the meshes of intrigue and is the target for the revenge of a woman scorned. The village girl, having a remarkable talent for doll carving, becomes famous, and is on the verge of disaster when things take a sudden turn and everything ends happily. The story is by Bernard McConville, and the picture is directed by Lloyd Ingraham. The unrivaled scenery of Ben Lomond was used for most of the exteriors.

Louise Huff, having completed "The Heart of Gold," is now working on "The Crook of Dreams." Oscar Apfel is Miss Huff's new director. This makes the fourth picture contributed by Miss Huff to World Pictures releases.

United States Senate in "The Burden of Proof"

The United States Senate in action serves as a prominent detail for a photographic drama occurring in Marion Davies' forthcoming Select picture, "The Burden of Proof," which has just been released. This remarkable scene was made during a session of the Senate when an important piece of legislation was being voted upon. It was obtained through the effort and influence of Julius Steger, Miss Davies' director, and is only one of the astonishing scenes of official Washington that appear in this picture.

Although there have been shown at various times in news reels and other special features scenes of official Washington at work, including a picture of the President reading his war message to Congress, this is believed to be the first time in the history of the country that the members of the Senate have allowed themselves to be photographed in action to provide "copy" for a photoplay.

Vangie Valentine Coming in Binney Productions

VANGIE VALENTINE is now being presented by Harold J. Binney in a series of feature pictures which will be released through the William L. Sherry Service. The vehicles in which Miss Valentine will be seen will be prepared from established successes and original writings by George Edwardes Hall, who will be remembered from his long association with Herbert Brenon and who has had film experience in the leading European studios as well as in those of this country.

No expense will be spared to make these offerings unsurpassed by any. Particular attention will be paid to the sets, and the latest styles of celebrated interior decorators will be used in an effort to make the Binney productions distinctive. Players of achievement will be seen in even the minor parts.

All of the Binney productions will be released through the Sherry Service.

"Triumph of Transportation" by Pathe.

"Triumph of Transportation," to be released by Pathe the week of October 6, is a picture inspired by the prodigies being accomplished in the conduct of the great world war, and, though it deals with animal power and with mechanism, still, in relation to big things accomplished, it has the charm of real romance—the romance of gigantic achievement. With America at war, the transportation problem, both at home and in Europe, has become more and more vital.

How a gigantic industry, in which America leads the world, is being operated, principally for the benefit of Uncle Sam, is shown in minute and engrossing detail. Motor trucks are turned out literally by the thousands and have come to play an important role in our war, especially to free railroads for troop movements. Those who see this picture will understand more clearly the regulations made necessary by the demands of war.

Universalites at Work and Play.

Having completed "The Brass Bullet," an eighteen-episode serial directed by Ben Wilson, Juanita Hansen is to take a month's vacation, earned through continuous day and night work and scores of hazardous feats she was required to perform.

Harry Carey, Universal's ace of the saddle, is vacationing at his big ranch at Newhall, California, after finishing "Boiling Over," under the direction of Jack Ford. In the meantime the Universal scenario department is casting about for another vehicle for their outdoor star.

Dorothy Phillips and her company are now at Bear Valley for the Canadian scenes of "Till We Meet Again," Universal's war drama, which is being made under the direction of Allen Holubar. This spectacular production will be completed within a month. William Stowell is again Miss Phillips' leading man.

Timely Events Shown in "U" Animated Weekly

The reminder of that Italian victory is going to poke its nose into every port of the seven seas. One of the cameras from the Animated Weekly department of the Universal took pictures of the reminder the other day when the victory message carrier slid into the water at Kearny, N. J. The scene was the launching of the freight ship Piave. This vessel will be, as its name implies, a symbol of what the Italians did to the Austrians in the fight for humanity.

The launching of the Piave is only one of the eleven remarkable news subjects covered in the latest Animated Weekly. The scenes include: Y. M. C. A. men meet big guns at Washington; Lads in training practice the art of smashing the Hun; Cubs and Red Sox clash in world's series; Chicken and Egg Day at Petaluma, California; Argentine cadets guests at Annapolis; How the horse takes the place of gasoline and New York automobiles on Sunday; American power boat wins at Detroit; How nation honored memory of Lafayette; The Army Medical Department reviewed before departure for "over there."

Mary Pickford's Next Deliciously Humorous.

For genuinely delicious humor and timely interest, it is said that Mary Pickford's latest Artcraft picture, "Johanna Enlists," from a story by Rupert Hughes, scenarioized by Frances Marion, is the most pleasing offering of the year and in many respects one of the most novel vehicles for the charming star. September 29 is the release date.

A point of unusual interest is that the scenes showing the American troops encamped were supplied by the 143d Regiment of Field Artillery, of which Miss Pickford is Honorary Colonel. The troops encamped at Universal Ranch where the shots were made, so of course, they will be absolutely realistic, even to a court-martial carried out in real style. Miss Pickford is said to have been supplied with a role that, while entirely different from anything she has previously done, is certain to bring her many new admirers as well as satisfy to the last degree all those who have declared her "America's Sweetheart."

Wm. D. Taylor directed the production, assisted by Frank Richardson. Charles Rosher photographed the picture and the settings are declared to be most excellently arranged. A cast of real excellence has been supplied, with Douglas MacLean as leading man.

Victoria Theatre's Departure.

Manager John J. Farren, of the Victoria Theatre, Rochester, has announced a departure in the policy of his theatre. Beginning with this month the Victoria will show Fox pictures, the first being Peggy Hyland in her initial Excel Picture release, "Bonnie Annie Laurie."

In connection with the showing of "Bonnie Annia Laurie," Mr. Farren launched a special advertising and publicity campaign. The day before the showing he ran a two-column, eight-inch advertisement, which was a combination of an advertisement supplied by the Fox Film Corporation and an idea of his own. The name of the theatre, as if it were on an electric sign, was at the top, and from two chains lettered "Vaudeville" and "Photoplays" was suspended a large cut with the billing, and containing the pictures of Peggy Hyland in nurse's costume and a wounded soldier. The Victoria advertisement dominated the page it was published on in every paper.

The Whole Town Joins In Making Hokum Film

EDDIE LYONS and Lee Moran could be expelled from the Motion Picture Makers' Secret Society for the things they do in "Frenzied Film," the latest Lyons-Moran Star Comedy. This picture throws all the secrets of the film game to the four winds.

The story is that of how a small town went into the film business. Here is the yarn: Everybody in the town of Hokum is a stockholder in the Hokum Motion Picture Company. Joshua Spinach, editor of the Hokum Sentinel, is the author of the scenario; Si Perkins, justice of the peace, postmaster, feed store proprietor, is the director; Jud Weatherby, town photographer, is the crank grinder; Hi Hawkins, constable, is the assistant director, props and a few other things; Nancy Squibs, the deacon's daughter, is heroine of the drammer.

The film shows Hokum making that picture—a drama of Alaska—then shows the picture on the screen.

Dance Dedicates New Vitagraph Stage

The new Vitagraph stage at the Hollywood studio was formerly dedicated with the holding of a dance on the night of September 7. Tickets were one dollar a couple, and the proceeds were given to the Motion Picture War Service Association for the benefit of the Base Hospital which this association aims to build in Los Angeles. Marguerite Whistler, head of the property and wardrobe department of the Vitagraph plant, had the affair in charge and was assisted by other members of the Vitagraph company.

Kathleen Clifford in Tense Drama of Divorce

The injustice to children when parents follow their own selfish desires in seeking a divorce is the subject of "The Law That Divides," a Plaza picture starring Kathleen Clifford and distributed by the W. W. Hodkinson Corporation. Prominent in the supporting cast are Kenneth Harlan, Stanley Pembroke, Patrick Calhoun, Gordon Sackville, Ruth Lackaye, Corenne Grant and Mabel Hyde.

Film Star Selling Hats.

Madge Evans, the famous World Pictures star, who has just completed "The Latch String" under the direction of Tefft Johnson, has proved that she is not alone a great motion picture actress, but also a clever and enterprising business woman.

Madge is cashing in on her tremendous popularity by embarking into the hat-selling business, and she is introducing the hats by making personal appearances at the leading department stores in the bigger cities. Recently she personally introduced the hats to admiring throngs in a big New York department store—the throngs nearly swamping the store. Before this she appeared in Brooklyn, and will also go to Philadelphia, Boston, Cleveland, Buffalo and other points.

Many Simplex Installations.

The Hollis-Smith Company, 1201 Liberty avenue, Pittsburgh, Pa., exclusive distributors for the Simplex projector in the states of West Virginia and Western Pennsylvania, has reported to the Simplex Company forty-four sales of Simplex projectors made within the last four weeks.

The installations included machines placed in the Grand Amusement Co., Johnstown, Pa.; Pastime Theatre, Lewiston, Pa.; Olympic Theatre, Latrobe, Pa.; Bellevue Theatre, Bellevue, Pa.; Temple Theatre, of the Harry Davis Enterprises, Pittsburgh, Pa.; Sagamore Theatre, Sagamore, Pa.; Avelon Theatre, Avelon, Pa., and the Lowrie Theatre, Troy Hill, Pittsburgh, Pa.

State Rights Department

Conducted by C. S. SEWELL

Many Interesting Subjects in Gaumont News Reels

IN honor of the Italian victory over the Austrians, one of the largest of the recently launched American ships has been named the "Piave," and in No. 25 of the Gaumont News, released September 10, the christening of this vessel by Countess di Cellere in the presence of thousands of other enthusiastic Italian-Americans is pictured.

This number of the News is so full of important happenings that it is not possible to enumerate all of them in this brief article. War Service Day at the Harvard Stadium; the celebration in the nation's capital of Lafayette Day and the victory of the Marne; the final goodbyes and cheering messages which the Cabinet and prominent officials gave Y. M. C. A. officials leaving for overseas; Uncle Sam's call for women to be trained for wireless work, and the graduation of the first class of civilian sailors for our new merchant marine are some of the subjects covered. There are two "food" subjects: the celebration of National Egg Day, and the surprising way in which it is possible to grow a years' supply of potatoes in a 6-ft. frame full of rich earth. This last subject, alone, should prove of international interest.

Gaumont Graphic No. 25 is released September 13, and its principal subject shows what our boys are doing in France. We see the immense commissary buildings which are being constructed, and the enormous supplies of all kinds which are being stored for the needs of our overseas army. In one pile there are $700,000 worth of automobile tires, and this is only five per cent. of the number on the way.

Among the other subjects in this number of the Graphic is shown the final review by the Secretary of the Navy of 4,000 members of General Butler's "Fighting Marines," who are now ready for the fray; Uncle Sam's new "chow gun," which can fire 1,500 square meals every two hours; millions of pennies collected to provide milk for war babies, etc.

Louis Wiener Joins the Manx-Man Company

SALES DIRECTOR J. L. KEMPNER, of the Manx-Man Company, announces the acquisition of Louis Wiener, formerly of World Film Corporation, for the force of "Manx-Man" special representatives operating from the Goldwyn exchanges in co-operation with the Goldwyn branch managers.

Mr. Wiener entered the motion picture field with the Kinemacolor Company, where he was also associated with Mr. Kempner. He will explain the special publicity campaign and merchandising possibilities of "Manx-Man" in the New England territory.

The New York Goldwyn office reported ten "Manx-Man" bookings for the week commencing September 9. Up state the feature opens shortly at the Strand, Buffalo, with eight bookings at local houses. The film showed at the Washington, Detroit, last week, and is now playing "follow" dates at Grand Rapids, Lansing and Bay City.

Special Representative Leon Schlessinger, in a four-day flying trip through Iowa, visited Dubuque, Mt. Vernon, Clinton, Cedar Rapids, Lyons and Mechanicsburg, and booked "The Manx-Man" to exhibitors in all of them.

Julia Arthur Is Featured in Edith Cavell Picture

AN important acquisition to the screen is the announcement of the engagement of Julia Arthur to play the leading role in Anthony Paul Kelly's screen production, "The Woman the Germans Shot." Owing to previous contracts, Messrs. Plunkett and Carroll, who are handling this feature, were unable to announce earlier the engagement of this

Julia Arthur
In "The Woman the Germans Shot"
(Plunkett & Carroll).

prominent American actress for the role of the martyr nurse. Miss Arthur has been working for weeks under the direction of John G. Adolfi.

The American public has a real affection for Julia Arthur, and a profound respect for her magnificent talent. Her most recent successes include "The Eternal Magdalene," "Seremonda" and "The Flame of Liberty." Miss Arthur is supported by a strong screen cast, and Director Adolfi is said to be making this story of the death of the British Red Cross nurse, who, because she followed the instinct of a god-fearing human woman and dared to love her country, was deliberately murdered by a conscienceless military system—one of the real big propaganda messages the screen has offered.

Arrow Makes Many Sales

THE Arrow Film Corporation continues to be very active in the sale of territorial rights on feature productions, and announces that the following sales on the pictures they are marketing have recently been consummated: "The Hun Within Our Gates," to the Hun Within Our Gates Film Exchange, for New York City and northern New Jersey; "Her Aviator," to R. D. Marsdon Attractions, for New England States, and to Day Film Corporation for western Pennsylvania and West Virginia; "Accidental Honeymoon" and "Struggle Everlasting," to Exhibitors' Film Exchange for Maryland, Delaware, District of Columbia, Virginia and North Carolina; "Finger of Justice," to Alfred Gilligham, for Michigan, and to Frank Magnam, for New Jersey; "Perfect Model," to Harry Samwick, for New York City and northern New Jersey; "Sunset Princess," to Day Film Corporation, for western Pennsylvania and West Virginia, and "Hand of Vengeance," to Arrow Film Exchange, for eastern Pennsylvania and southern New Jersey.

Masterpiece Films To Continue in Ohio

MASTERPIECE FILM ATTRACTIONS will continue to make a strong bid for business in the Cleveland and Cincinnati territory, according to Sol L. Lesser, president, who made the announcement recently in reference to the enlisting of his partner, Leon D. Netter, in the service.

Mr. Lesser states that he has no intention of withdrawing from this field, in which he is definitely and permanently established, and that the high standards in quality and service of the past will be carefully maintained and improved upon, where possible.

George Jacobs is manager of Lesser's Ohio branches. Mr. Netter's interest is still intact though he is now in the service of Uncle Sam.

Sol Lesser's invasion of territory East of the Rocky Mountains has met with great success. In his twenty-five companies, touring Western and Middle Western states with D. W. Griffith's "Hearts of the World," he is establishing the nucleus of a distributing service that may eventually reach from coast to coast.

In New York Lesser maintains headquarters at 418 Longacre Bui ding, with M. S. Rosenfield in charge. Other offices are: Chicago, 1205 City Hall Square, George Davis, manager; San Francisco, 191 Golden Gate avenue (main offices); Los Angeles, 514 West Eighth street.

Many Sales Announced for "The Master Crook"

HARRY RAVER announces the disposal of considerable territory for his newest production, "The Master Crook," a mystery play in which Edmund Breese enacts the title role, with Alma Hanlon playing the principal female lead. "The Master Crook" was written by Edmund Breese, who portrays eight different characters in the story. Burton King directed the production. The picture is in five reels. Among the exchanges that have recently closed contracts for the purchase of territory are The First National Exchange of Pittsburgh, Yale Photoplay Company of Kansas City, Celebrated Players Exchange, Chicago, Standard Film Exchange of Cleveland, Cincinnati and Detroit, Modern Feature Photoplay Company of New York, Boston Photoplay Company of Boston, and the Independent Theatre Supply Co. of Montreal.

Harry Raver is now arranging for the disposal of the remaining territory.

Screencraft Now Making Plans for Distribution

MESSRS. FLECKLES AND WEINBERG, of Screencraft Pictures decided that they would give Director Frank Reicher a free hand in filming the screen version of Edith Barnard Delano's Harper's Magazine story "Flaming Ramparts." The director was not interferred with in any way and it is said that it is one of the best photodramas that this well known director has made.

A market has already been established. For some time Mr. Fleckles has been busy perfecting exchange arrangements for, and Screencraft's twelve annual releases. A complete list of the exchanges through which bookings can be made will be announced within a very few days. Every territory has been covered and the distribution will be complete so that exhibitors will have the opportunity of showing these "features of distinction."

Throughout the making of the initial picture great care was taken to have it as nearly perfect as possible and it is announced that the same method will be followed in all other films made by Screencraft. The picturization of Miss Delano's Magazine story is said to give the makers every right to the claim that they are manufacturing film dramas of more than ordinary merit.

The first offering of Screencraft Pictures, Inc., will present Mary Boland and Lucy Cotton in an absorbing drama of every day life. The magazine story has been prepared for the screen by Eve Unsell who is credited with a number of successful pictures.

Sales of the Week

ARROW FILM CORPORATION announces the sale of considerable territory on "Huns Within Our Gates," "Her Aviator," Accidental Honeymoon," "Struggle Everlasting," "Finger of Justice," "Perfect Model," "The Sunset Princess," and "The Hand of Vengeance" in an article in another column of this issue.

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Announcement of sale of territory on "The Master Crook" is made by Harry Raver, in another article in this department.

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Pioneer Film Corporation announces the sale of the following rights on "The Still Alarm"; To First National Exhibitors Circuit, Denver for Wyoming, Utah and New Mexico; To Specialty Film Company for Oklahoma, Texas, Arkansas and New Mexico; and to First National Exchange Seattle for Washington, Oregon, Idaho and Montana.

* * *

The Bee Hive Exchange, Chicago, will handle the Ford Educational Weekly in northern Illinois, southern Wisconsin, northern Indiana and eastern Iowa. for the Griever Distributing Company.

Julia Dean Featured in "Ruling Passions"

THE Schomer Photoplay Producing Co., Inc., is about to offer on the state rights market 'Ruling Passions," the six-act photodrama written and directed by Abraham S. Schomer, author of "To-Day," "The Yellow Passport," "The Inner Man," etc., with Julia Dean in the role of Eveline Roland, one of its star parts.

Born in Minneapolis, Miss Dean felt a call for a histrionic career while pursuing her studies in the private schools of Salt Lake City, to which place she had removed with her parents. She attracted the attention of the late Joseph Jefferson and became a member of his company, and is said to have been the youngest artist, other than the children who played with him, who ever appeared in his company.

Miss Dean has had many important engagements in vaudeville and on the legitimate stage. She supported Nat Goodwin in the "Altar of Friendship," appeared with Kyrle Bellew and Eleanor Robson, was the feature player of "The Little Grey Lady," added greatly to her fame in "Paid in Full," and created the role of Virginia Blaine in "Bought and Paid For."

She is a member of the Daughters of the Revolution and has charge of many of the dramatic entertainments of that organization.

Mr. Schomer selected Miss Dean for the part of Eveline Roland because of his belief that she possessed to the full the wide sympathy and high talent necessary for the part that bears many of the burdens of 'Ruling Passions."

W. H. Offers a New Series

W. H. Productions Company announce that they will in the near future release a new series of Keystone one-reel comedies, featuring Mabel Normand and Ford Sterling. Also a series of Kay-Bee two reel Western dramas.

Due to the success of its former re-issues, W. H. Production Company expects that this latest series of subjects will also meet with the approval of the State Right buyers, exhibitors and the public.

Novel Press Book for "Hun Within Our Gates"

THE Arrow Film Corporation, releasing the six-part feature, "The Hun Within Our Gates," in which Derwent Hall Caine, son of the well known author, Hall Caine, and Mademoiselle Valkyrien are starred, are issuing a novel press book in connection with this production. The pages, instead of being the size of an ordinary letterhead or larger, only measure three and a quarter inches in width by six and a half inches in length, about the size of a herald folded.

Notwithstanding the difference in size, this campaign book is said to contain approximately the same amount of material as the ordinary press book. Each page is devoted to a sample "ad" or cut and is printed only on one side. The size permits of the book being carried conveniently in a pocket or mailed in a small envelope.

The twenty-four sheet stand for this picture is also out of the ordinary, as the main picture, printed in the centre, covers twelve sheets, with other characters on the other two six sheets, so that if desired the twelve sheet may be used alone.

William Duncan Appears in New Vitagraph Serial

Director-Star William Duncan is missing again from the Vitagraph studios in Hollywood, but no one is alarmed. W. S. Smith, studio manager, says that he doesn't know where Duncan is, but wherever he is, he's working like a "bear-cat." Duncan has started work on a new fifteen episode serial, "The Man of Might," in which he will be supported by an all-star cast, including Edith Johnson and Joe Ryan.

Originality and Vim in "The Better Half"

Originality, vivacity and genuiness, unsullied by the mark of the ordinary artist, are the outstanding features of Alice Brady's forthcoming Select picture, "The Better Half," which will be released during the current month.

"The Better Half" is a story of twin sisters, Trixie and Louise Thorley. The twins are as different below the surface as they appear alike above.

Barbara Castleton's New Picture.

Barbara Castleton is being starred by World Pictures in "What Love Forgives." Perry Vekroff is in charge of the direction. Prominent in the cast are John Bowers, John Hines and Muriel Ostriche.

"Wives of Men" Announced for State Right Market

FLORENCE REED in "Wives of Men" closed at the Casino Theatre last Saturday a box office and artistic success, and is now offered to state rights buyers. All territory is available, with the exception of New York and New Jersey, which is retained by the Pioneer Film Corporation. The exploitation given "Wives of Men" in the New York dailies will prove valuable to exhibitors and state rights buyers. A complete line of advertising matter and elaborate posters has been prepared, and every help will be given exhibitors and state rights buyers in their exploitations of "Wives of Men."

Nathan Hirsh, president of the Pioneer Film Corporation, announces that "Wives of Men," starring Florence Reed, has been booked by Marcus Loew for all his theatres for a total of seventy days beginning October 28. Mr. Hirsh further reports that his office has been flooded with inquiries for state rights, and that all indications point to a rapid disposal of all territories.

Scene from "Wives of Men" (Pioneer).

Trade News Brevities

ASK REGULATION IN THEATRE LICENSING

Toronto Exhibitors Association Protests Plans for 2,000 Seat House at Danforth and Broadview Avenues

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

REPRESENTATIVES of the Moving Picture Exhibitors' Protective Association of Ontario, Inc., waited upon Mr. McGarry, Provincial Treasurer, at Toronto, on Wednesday, September 11, to make formal protest against the granting of moving picture theatre licenses to any more Toronto theatre enterprises unless with the knowledge and consent of the Exhibitors' Association. This move was taken because of a plan to erect a large suburban theatre at Danforth and Broadview avenues, near which intersection an important viaduct is shortly to be opened. With the opening of this bridge considerable traffic will be turned into the Danforth avenue district.

The association took the stand that the granting of a Provincial license to a new theatre in this district would be very detrimental to the interests of the three exhibitors already on the ground, the three houses directly affected being the Model, Iola and Playtorium. Officers of the association declare that the investments of the moving picture business in Toronto, when licensed and regulated as they are, should be protected by the Government by refusing to grant new theatre licenses indiscriminately. It is felt, however, that nothing can be done if new interests secure the license of an existing theatre and use it for a brand new house.

It has been announced in Toronto that the plans for the proposed new theatre call for a structure with a seating capacity close to 2,000 and there will also be accommodation for the parking of many cars. It is also intimated in official circles that the Loew interests were negotiating for a site for a new theatre directly opposite to the proposed picture house.

The proposed new theatre would be right next door to the Playtorium unless the latter is included in the area. The Playtorium was recently taken over by a new manager who secured a two-year lease on the premises. The owner of the Playtorium is one of those, however, who has been protesting against the erection of the new house. The upper floor of the Playtorium has been used by the Ontario Board of Censors for a number of years. The Board is preparing to move to downtown quarters, however, a portion of the Provincial Government's building on Richmond Street West having been reserved for censorship purposes.

A real estate man is actively engaged in making preparations for the establishment of the proposed new house, but it is generally declared that he is acting for a Toronto exchange. Incidentally, there is hardly an exhibitor in Toronto who will not admit that he has received offers for his interests and theatre valuations have taken a sudden jump.

Peck To Be Called January 1.

Ray Peck, of Toronto, formerly service manager of the Canadian Universal Film Company and editor of the Moving Picture Digest, has been exempted from service with the Canadian Expeditionary Force until January 1. Peck recently visited his old home in Chatham, Ontario, and also visited the large theatres of Detroit and other cities.

Exhibitor Goes Into Auto Business.

R. S. Slesinger, of Toronto, formerly owner of the Royal Alexandra Theatre at Lachine, Quebec, is now engaged in selling "Flivvers" in Toronto for Parkdale Motors, Limited, and is also publishing the Ladies' Wear Bulletin, a semi-monthly paper.

Gets Canadian Rights on More Features.

Charles L. Stephenson, general manager of the Exhibitors' Distributing Corporation, Limited, Toronto and other cities, has announced that his company has secured the Canadian distributing rights for "Berlin, Via America," the Canadian franchise for which is controlled by Thomas Conway, of Montreal. Mr. Conway was formerly the manager of the Gayety Burlesque Theatre, of Montreal.

The Exhibitors' Distributing Corporation has also secured the Canadian rights for "Nine-Tenths of the Law" and Arbuckle single-reel re-issues. Arrangements are also being made for the early release of "The Still Alarm," the Canadian rights for which the company holds.

The Winnipeg office of the new company is now in full operation under the direction of Manager Hill.

Opera House Has Successful Opening.

William Dineen, the well-known exhibitor of Toronto, had a very successful opening of the Grand Opera House, Peterboro, of which he is now the manager. The theatre was redecorated and refurnished under the direction of Manager Dineen, who has been responsible for artistic effects in a number of Canadian theatres. The theatre was reopened on September 2.

Appeal Board Stops Paramount Film.

After being shown in several Toronto theatres, "The City of Dim Faces," a Paramount picture, starring Sessue Hayakawa, was condemned by the Ontario Board of Appeal on the complaint of the Chinese Consul of Toronto. The picture was not recalled by the Ontario Board of Censors, as previously reported. Objection was taken to the depiction of Chinese underworld life.

Sherman Theatre Raises Prices.

W. B. Sherman of the Sherman Theatre, Moose Jaw, Sask., has made a slight increase in admission prices in that house, the new prices going into effect on Labor Day. Afternoon prices are now 25 cents for adults and 10 cents for children; evening prices are 50 cents and 25 cents, respectively.

RESUMES SUNDAY SHOWS FOR SOLDIERS

War Camp Committee Perfects Plans for Entertaining Enlisted Men on the Sabbath in Philadelphia

By F. V. Armato, 144 North Salford street, Philadelphia, Pa.

ARRANGEMENTS were completed last week by the Committee on Recreation of the War Camp Community Service for the resumption of Sunday evening entertainments at various theatres for the enlisted men in the army and navy. Through the efforts of O. F. McCormick, chairman of the committee, all the organizations contributing their services and their properties to these entertainments will give them this winter absolutely free. Frank W. Buhler, managing director of the Stanley Corporation, controlling the Stanley, Palace, Arcadia and other theatres, has agreed with Mr. McCormick to open the company's houses when requested. The Musician's Union Local No. 77, A. F. M., Adolph Hirshberg, president, and the International Alliance of Theatrical Stage Employes Local No. 8 of Philadelphia, Benjamin Harrison, president, voted unanimously to permit their members to contribute their time and talents to the War Camp Community service for this purpose without renumeration. Actors, actresses, ushers and other employes of the theatres, owners and managers through the Managers' Association all told Mr. McCormick that they would be glad to give their services and their properties to help entertain the enlisted men who will be in Philadelphia on Sunday evenings this fall and winter with time hanging heavily on their hands. The five theatres selected for these entertainments are Keith's, Globe, Forrest, Grand Opera House and the Broadway, Broad and Snyder avenue.

Milligan's Propaganda Film Approved.

M. E. Milligan, of the Metro Exchange, Philadelphia, who is the author, director and producer of the propaganda photoplay "Peace with Power," which he made for the American Talking Picture Corporation, is being congratulated upon its success, especially as it has been recommended by the officials at Washington, D. C., who have viewed the picture to have it shown at all the community theatres and army and navy centers throughout the country.

Pennsylvania Theatre Notes.

Walter Candner, of the Grand Theatre, Reading, recently took over his partner's interest there, assuming entire ownership to the theatre.

J. Jefferies, of the Roxborough Theatre, has resumed operating his theatre every day of the week and is experiencing an excellent increase in the business.

M. E. Commerford Amusement Company has purchased the old Younis Theatre in Providence, and after extensive repairs will reopen it as the Rivoli.

M. Steifel has added the Montgomery Theatre on East Girard avenue to his chain of theatres.

NETS BIG SUM FOR SICK BENEFIT FUND

Ball Given by San Francisco Operators at Exposition Auditorium August 31 Brings Big Receipts

By T. A. Church, 1507 North Street, Berkeley, Cal.

THE sixth annual movies' ball in aid of the sick and death benefit fund of the Moving Picture Operators' Union of San Francisco was held at the Exposition Auditorium on the evening of August 31 and netted a handsome sum for this fund. The general ball committee having charge of the affair included the complete list of officers, in which several changes have recently been made. These are: M. Goodman, president; C. Sweeney, first vice-president; A. Cohn, second vice-president; A. L. Noriega, third vice-president; H. L. Berry, fourth vice-president; A. L. Bennett, fifth vice-president; A. F. Howell, secretary; Peter Boyle, business agent; C. R. Jones, treasurer, and T. Brown, sergeant-at-arms. Mayor James Rolph, Jr., was chairman of the evening, and the reception committee consisted of six city and county judges. The entertainment committee included the following: Eugene H. Roth, of the California and Portola theatres, chairman; E. Bruce Johnson, of the Turner & Dahnken Circuit; A. M. Bowles, representing the American Film Manufacturing Company; Louis R. Greenfield, of the Kahn & Greenfield Circuit, and N. K. Herzog, of the Silver Palace Theater.

In addition to dancing a high-class entertainment was provided, including moving pictures furnished by leading exchanges, and the latest illustrated songs. One page in the official program was donated to the local chapter of the American Red Cross by sixty-one operators, with $40 contributed by them. The service flag of the organization was displayed at the ball, this containing thirteen stars representing J. M. Barnett, George Bauman, M. L. Britt, John Ford, Jr., Phil Garcia, B. H. Iman, A. Lavell, M. Munter, C. B. Paden, C. Steinfield, J. A. Shinn, E. M. Schwarz and R. M. Wilson.

Sign Contracts for Exclusive First Runs.

Eugene H. Roth, managing director of the California and Portola theatres, has closed contracts for the exclusive first-run showings during the coming year of all Douglas Fairbanks, Elsie Ferguson and D. W. Griffith pictures, all Artcraft-Paramount specials, all Ethel Clayton, Dorothy Dalton, Clara Kimball Young, Norma Talmadge, Constance Talmadge and Alice Brady productions. He has also arranged for the Allied Official War Weekly, the Gaumont News, the Gaumont Weekly and the Hearst-Pathe Weekly. Arrangements have also been made with the local Gaumont representatives, Blaine Walker, and Ralph Earle, formerly with Pathe, for the latest local subjects. He has also contracted with Marion H. Kohn for all the scenics and special De Luxe releases of the Educational Film Corporation. Mr. Roth has left for New York with Herbert Rothschild, president of the company which conducts the California Theatre, to attend an important conference. Herman Heller, formerly conductor of the Palace Hotel orchestra, has assumed charge of the California Symphony orchestra and is contracting for many leading artists.

Paramount and Artcraft Week a Success.

The management of the Famous Players-Lasky Corporation is delighted with the manner in which exhibitors flocked to the banner on National Paramount and Artcraft Week, the showing in this territory being considered remarkable. Among the houses in the Greater San Francisco district that showed these productions all week were The California, the Imperial, the Portola, the Royal, the New Mission, the New Fillmore, the Clement, the Hayes, the Unique, the Odeon, the Kinema, the Chimes, the Strand, the New Piedmont, the Lorin, the Hamblen and the Sequoia. The management of the New Fillmore Theatre not only booked Paramount and Artcraft pictures exclusively for the first week in September, but will devote the entire month to this service.

Film Men Help Tom Gilboy.

Through the generosity of film exchange men and exhibitors a fund amounting to about $400 has been raised for Tom Gilboy, a special film messenger, who was run down a short time ago by an automobile on Film Row and seriously injured. It has since been found necessary to amputate his left foot and in addition he is suffering from bruises and internal injuries. Louis Reichert is treasurer of the committee of film men handling the fund.

Poster Rentals Advance.

The increased cost of paper, labor and materials has compelled the Western Poster Company to make a slight advance in its rental prices and six cents a sheet is now charged for posters instead of the old rate of five cents. This concern is now handling advertising matter for nineteen film manufacturers and distributors and has recently added to the list the Parex, the General Film Company and the Universal.

Crawford Opens Theatre Supply House.

A. B. Crawford, for more than ten years with the Turner & Dahnken Circuit, has severed his connection with this firm to enter the business field on his own account. He has taken over a store at 120 Golden Gate avenue and has opened a music roll exchange and theatre supply establishment under the name of Crawford's. A large stock of new music rolls has been secured and special attention will be made to the music roll exchange business. Mr. Crawford has been succeeded at the Turner & Dahnken Circuit by M. Newman.

Film Folks Interested in Club House.

The moving picture fraternity throughout California is taking an active interest in the club house being erected on Market street for the use of enlisted navy boys. This is a four-story structure, the ground floor of which is given over to club purposes and the upper stories to sleeping quarters where about three hundred can be accommodated at a time. Many moving picture stars have given beds for this club house, and these are distinguished by brass plates bearing the name of the donor. The expenses of the club house will be met in part by the profits of the Red Cross tea room maintained on the mezzanine floor of the California Theatre by the Navy and Marine Auxiliary of the Red Cross. Prominent moving picture stars and leading stage folks serve tea here and the place has become very popular.

San Francisco Jottings.

The Consolidated Film Company is now in its new home at 90 Golden Gate avenue, where one of the finest exchanges on Film Row has been fitted up. The E. L. C. Company, of which Rueben Cohen is manager, also maintains offices here.

The Coliseum Theatre, being erected by S. H. Levin, will be ready for occupancy about November.

W. W. Kofeldt, formerly manager for Pathe at Seattle, but more recently manager of the Majestic Theatre at Portland, is now scouring the seas for Uncle Sam and was here recently on his way to Manila.

I. P. Arnold, at one time with Pathe at Salt Lake City, arrived here recently to accept a position with the Famous Players-Lasky Corporation.

GASOLINELESS SUNDAYS FILL THEATRES

Auto Ban Creates Increased Patronage for Louisville Picture Houses—Some Unable to Handle Crowds

By Ohio Valley News Service, 1404 Starks Building, Louisville, Ky.

SUNDAY business in Louisville is rapidly developing and improving each week under the Gasolineless Sunday movement. On Sunday, September 8, several theatres were unable to handle the afternoon and evening crowds, turning back many people, and having long lines waiting for admission. Such a rush of business has never been known in the Louisville theatres, during either the best fall or spring rushes, and unusual pictures are not necessary either to bring out the people.

Sunday Closing Question Up Again.

Another chapter of the Sunday closing agitation in Lexington will be written by Magistrate Bodkin's court in the county on September 25, when the case of the Commonwealth against the Berryman Realty Company, operators of the Ben Ali Theatre, will come up again. The company is charged under the old Blue Laws with employing persons to work in the theatre on unnecessary work on the Sabbath. The result of the first trial was a hung jury, that being about the middle of August, after the early trials of the houses for operating on the Sabbath were settled favorably for the exhibitors. It is believed that the exhibitors will secure a favorable decision from the jury in this case, and that Sunday shows will go ahead, although steadily bothered by the efforts of the churchmen.

Barkley Fights for Sunday Opening.

A. B. Barkley, manager of the Georgetown Opera House, Georgetown, has started a war against every concern in that city that operates on Sunday, in an effort to close up everything, and make it so uncomfortable that the authorities will permit him to operate on Sunday. Mr. Barkley has sworn out warrants for the arrest of Thomas B. McCann and Louis Fava, confectioners, on a charge of operating thir places on the Sabbath, charging violation of the old Blue Laws, the same laws under which he was hailed into court. At the present time a case is pending in the circuit court against Barkley for operating on Sunday.

Knox Theatre Company Incorporates.

The Knox Theatre Company, Louisville, capital $500, has been incorporated by Charles Koch, Fred J. Dolle and Henry Reis. These men are all connected with the chain of theatres operated by the Broadway Amusement Enterprises. Mr. Koch being at the Rex; Mr. Dolle at the Alamo, and Mr. Reis at one of the downtown houses. The new company plans to operate a theatre at Camp Knox, a new cantonment extending from Stithton, Ky., to West Point. The company secured options on land adjoining the cantonment several months ago, when the first rumors came out concerning the location.

Hosick Visits Louisville.

J. R. Hosick, manager of the Liberty Theatre, Rockport, Ky., and a prominent banker of that district, was in Louisville last week attending the annual convention of the Kentucky Bankers' Association.

Howe's Travel Pictures at Macauley's.

Macauley's Theatre, Louisville, is again showing the Lyman H. Howe Travel Festival, this house having shown these pictures for the past several seasons to advantage while short of stage attractions in the early season.

MONTREAL THEATRES RAISE ADMISSIONS

Climbing Cost of Operating Forces Six Managers to Charge Twenty-five Cents Including War Tax

By W. M. Gladish, 33 Wineva Avenue, Toronto, Ontario.

ADMISSION prices at six of the leading theatres of Montreal, Quebec, have been raised, following a number of conferences by the exhibitors at which the matter was fully discussed. The increases went into effect on Sunday, September 15, and the six theatres in line are the Connaught, Strand, Holman, New Grand, Tivoli and Regent. All but the last-named house are located on St. Catherine Street West and in the downtown shopping section. Manager Mills of Loew's Theatre declined to enter into the plan for the present.

The apparent increase is five cents, making the general admission for evenings twenty-five cents. But the new rate includes the war tax of two cents so that the patron is required to pay only three cents more.

The decision to make the increase was brought about by the steadily advancing costs in operating the houses. One manager declares that the operating expenses are now eighty per cent. more than at the start of the war. The various federal, provincial and municipal taxes make up a considerable portion of the increased cost. The Dominion reel tax of fifteen cents per day amounts to $8 per week for the average Montreal theatre or about $400 per year. The total revenue during a year from Montreal theatres alone is estimated at $30,000 by the Inland Revenue Department.

A tax of 85 cents per seat is collected yearly by the city license department and one of 50 cents per seat is also collected every year by the province. The total seating capacity of Montreal's moving picture theatres is 42,000 and the city therefore gets $35,700 a year in taxes and the Province $21,000.

The managers of the six theatres above named contend that they have been deriving no profit on the capital invested for some time.

Operators' Union Holds Shortest Session.

The Moving Picture Operators' Union of Toronto, Ontario, held the shortest meeting in the history of the local on Sunday, September 1, when the mere formality of opening and closing the session was gone through by President Dentelbeck. This is interesting in view of a statement appearing in a Toronto newspaper to the effect that the local operators were preparing to ask for a substantial wage increase.

Griffith Film Closes Six Weeks' Run.

"Hearts of the World," a Griffith film, closed a six weeks' solid run at $1.50 top prices in Toronto, on September 7, after which the show went to the Majestic Theatre, London, Ontario, for a week and later to the Temple Theatre, Hamilton, Ontario, for three weeks. Another "Hearts of the World" company also opened at Allen's Regent Theatre, Ottawa, on September 16 for two weeks, while still another print of the Griffith production was used to open the new Allen Theatre in Westmount, Quebec, on the same date.

The fourth print of "Hearts of the World" now being used in Canada started a long run at the Dominion Theatre, Winnipeg, on Labor Day, September 2, and it will go to Brandon to be presented in the Allen Theatre in that city at the end of the Winnipeg engagement. Next on the Western Canadian circuit will be Moose Jaw and Calgary.

Canadians Observe Paramount Week.

Vancouver, B. C., was the one city in Canada to observe the National Paramount-Artcraft Week formally and officially. Vancouver newspapers ran one-page announcements about the week and a number of local theatres featured Paramount or Artcraft releases. The Rex Theatre had "Say, Young Fellow"; the Dominion Theatre presented "A Desert Wooing"; the Broadway Theatre showed "Rimrock Jones"; the Globe Theatre had "A Doll's House," and the Kitsilano Theatre featured "Stella Maris."

Canadian National Announces Releases.

The Canadian National Features of Trenton, Ontario, the Canadian film producing company which went into the hands of the receiver some months ago, has been resurrected insofar as the marketing of its pictures is concerned for the present.

The company's first release, "Power," was given its premier presentation at a trade showing in the Strand Theatre, Toronto, recently.

Manager G. W. Brownridge, who has charge of the handling of the affairs of the company, announced that the foreign rights had been disposed of to a considerable extent.

The company's second release, "The Marriage Trap," featuring Marguerite Snow and others, was also shown a few days later in Toronto. These are the most pretentious photoplays produced in the Dominion so far.

Palace Theatre Reopened.

The Palace Theatre, Greenwood avenue and Queen street East, Toronto, was reopened on Labor Day with "God's Man," at 5-cent and 10-cent prices. This house was originally known as the Woodbine Theatre and has been closed several times.

Dineen Opens Opera House at Peterboro.

The Grand Opera House at Peterboro, Ontario, was reopened as a moving picture theatre on Labor Day under the management of William Dineen, a prominent Canadian exhibitor and a former resident of Toronto. The house was crowded for every performance on the first day. The theatre had been renovated throughout and the equipment had been considerably improved. Mr. Dineen himself was responsible for the artistic effects secured. It will be the policy of the house to reserve seats for all evening performances.

New Policy at the Strand.

A new policy for the Strand Theatre, one of Toronto's finest downtown theatres, has been announced by Manager Clarence Robson, to start on September 30. There will be no change in admission prices, which range from 5 cents to 35 cents, and program will be changed twice weekly, as heretofore, except in unusual instances. The open booking policy will be dropped, more or less, however, and Goldwyn and Select attractions will be featured. Special attention is to be paid to orchestral accompaniment and one of the changes will be the placing of an increased orchestra in a stage pit. The Strand was originally Shea's Vaudeville Theatre and the orchestra has always been found on the audience side of the footlights. The stage proper will be eliminated, however, under the new order of things. Mr. Ernest Knaggs will continue to be the orchestra director.

Manager Robson has also decided to open the theatre at noon each day instead of at 11 a. m. The de luxe program each day will also include, in the future, an orchestra number consisting of some special selection. This will be given at 4 p. m. and 9.20 p. m. This also is an innovation at the Strand.

Loew Contributes to Sailors' Campaign.

Loew's Theatre, Toronto, turned over a day's profits to the Sailors' Week Campaign, which was held in Toronto during the week of September 2.

SAY LIGHTLESS NIGHTS AID EXHIBITORS

Cincinnati Theatre Man Declares Fuel Order Results in Better Distribution of Business

By Kenneth C. Crain, 307 First National Bank Cincinnati, Ohio.

CINCINNATI.—Lightless nights, which bid fair to remain in effect for the remainder of the war, are not injuring business, according to downtown exhibitors, who might be expected to rely more upon the advertising value of big electric signs than the suburban theatres. The absence of the signs has probably resulted in a more even distribution of business, however, in the opinion of a West Fifth street exhibitor. "Without the signs to proclaim from afar the attraction at each theatre, people tend to go to the first that they come to that looks good," he pointed out. "Rather than wander around looking for something else, they stop and enter the nearest house; and the result is that everybody gets a fair share of the business of the night crowds when the lights are off, instead of having the bulk of the crowds drawn to the houses where some one of the more popular stars may be showing, or a well-known attraction may be on exhibition."

Liberty Theatre Company Organized.

The Liberty Theatre Company has been organized for the purpose of taking over and managing the Liberty, one of the Cincinnati's popular outlying houses, by Frank and John Russ and others. The company has a capital stock of $10,000.

"Salome" Plays to High Prices.

The spectacular Fox production of "Salome," with Theda Bara in the title role, had a splendid engagement at the Grand at higher prices than any that prevailed during the summer season, running up to 75 cents in the evenings, and 25 and 50 cents at the matinees. The Grand scheduled "Hearts of the World," the Griffith production which has already been seen across the river, for its Cincinnati premiere following the engagement of "Salome," and thousands who did not care to go to the Kentucky theatres to see the picture will undoubtedly serve to make its Cincinnati engagement highly successful.

Brevities from Spokane

By S. Clark Patchin, E. 1811 Eleventh Avenue, Spokane, Wash.

"To Hell with the Kaiser" Approved.

APPROVAL of the production "To Hell with the Kaiser" was given by Spokane picture fans, who appeared in throngs to witness the production at the Casino Theatre, where it ran five days.

Fair Draws Many to Pictures.

People from sections within a radius of at least 150 miles gathered in Spokane to attend the Interstate Fair and crowded the picture houses when not at the fair grounds or shopping, which meant that there was almost always a crowd in all of the picture houses during the week of September 1.

Short Items.

W. Potter, manager of the Universal exchange reports good success in inland Empire towns and that some houses which had closed were opening up.

P. L. Carroll, manager of the Pathe Exchange, announces that pictures of his company are taking well with patrons of theatres throughout the district.

Arrangements have been made to show pictures to the soldiers at Fort George Wright weekly.

KANSAS CITY EXCHANGE BUSINESS GROWS

Universal Takes Another Print of "For Husbands Only"—Select Engages More Men—New Mutual Orders

By Kansas City News Service, 115 Railway Exchange, Kansas City, Mo.

MANAGER L. B. DOUGLAS of the Kansas City branch of the Universal Film Exchange, has just returned from a week's business trip in Southern Missouri, having made stops at Springfield, Joplin and Webb City, as well as other points in the territory.

The Liberty Theatre will show "For Husbands Only" beginning the week of September 15. Mr. Douglas states that his bookings on this subject have made it necessary for the Universal here to purchase another print.

H. C. Robertson, brother of Richard Robertson, manager of the Kansas City exchange of Goldwyn Pictures, Incorporated, is back from covering the Kansas territory for Goldwyn. Mr. Robertson went into service some weeks ago, but owing to the fact that his call has been deferred for about a month and a half he is again back at work.

Mr. Dean, of the Educational Distributing Corporation of New York, is making a tour of the states and stopped in Kansas City for a brief visit.

The Kansas City branch of the Select Pictures Corporation has recently added two men to its sales force. Joe Fox, formerly with Paralta, is now covering Kansas for Select, and R. D. Fairchild, who has been selling films for the General Film Company, is making the Oklahoma territory.

Whitney Young, manager of the Kansas City branch of the Fox Film Corporation, has just returned from a several days' trip to Tulsa, Oklahoma.

W. E. Truog, manager of the Kansas City office of the World Film Corporation, has just returned from a week's visit to the home offices in New York. Mr. Truog announces that the seven-reel feature, "The Road to France," starring Carlyle Blackwell and Evelyn Greeley, will be released early in October.

C. W. Eckhardt, district manager for the Fox Film Corporation, with headquarters in Chicago, is in Kansas City this week.

W. S. Wessling, southern district manager for Pathe, is in Kansas City. Mr. Wessling, whose headquarters is Cincinnati, Ohio, has been in Chicago attending the convention of the American Exhibitors' Association. At the same time a Pathe convention took place between F. C. Quimby, general sales manager, and all the district managers. Mr. Wessling stated that the month of August had proved to be the biggest month in the history of the Pathe by a large margin.

Miss Helen C. Steinbeck, formerly with the Mutual Film Corporation, is now with the Equitable Film Corporation as secretary to C. W. Harden.

Paul Elliott, new vice-president and general manager of the Hodupp-Towne Photoplay Corporation, has been in Kansas City during the past week. Mr. Elliott was arranging to exploit the special production, "The Deemster," for which he has purchased the rights in this territory.

I. F. Mantzke, manager of the Mutual Film Corporation, in Kansas City, was in Wichita for several days this week closing contracts with the new $150,000 theatre for all his future releases, including the Sessue Hayakawa productions and the Screen Telegram. Mr. Mantzke is making a tour throughout the states of Kansas and Missouri calling on every exhibitor in order to determine what the conditions are in the territory.

E. J. Peskay, salesman for the Equitable Film Corporation, has gone to Chicago for the purpose of spending some time with his relatives before entering the service. Mr. Peskay has been associated with W. H. Bell in his various enterprises for several years.

J. M. Campbell and W. H. Bell, of the Equitable Film Corporation, have returned from their vacation, spent at Lake Okoboji, Iowa.

The Equitable Film Corporation is taking a number of experienced salesmen out of other commercial lines and breaking them in as road men. The salesmen have made arrangements to use Ford cars to cover the territory after it is apportioned.

J. A. Stevenson, district manager of the W. W. Hodkinson Enterprises, has returned to Cincinnati, Ohio. Mr. Stevenson expects to return to Kansas City in about two weeks.

The Mutual Film Exchange at Kansas City has closed contracts with the new Isis Theatre for the Chester Outings and Screen Telegrams.

Foland Is General's Kansas City Manager.

J. E. Foland, recently salesman out of the Kansas City office of Pathe, has been made manager of the General Film Company at this place. He succeeds C. S. Edwards, Sr. "Jim" Foland has made one of the really notable successes in the film business in this territory. For one thing, he made the remarkable record of two and one-half years on one job in one territory—perhaps the longest that a salesman has served in one territory. And nearly every month showed a gain in business—with the future still looking up, despite conditions. Foland brought to the moving picture industry, when he entered it a few years ago, talents of publicity and salesmanship that he had exercised on big affairs, with large success. He brought also three qualities that every friend of his appreciates, which were even more important in his progress than his talents. These were an appetite for knowing all about any business he engaged in, a fidelity to his job and his employer that absorbed all his physical and mental enegies, and a sincere eagerness to be of real service to the people he dealt with. Foland had had much experience as an organizer, and through this capacity he got into the moving picture industry, assisting in forming and later acting as pilot for the Amusement Association of Kansas. He left the secretarial position to go on the road in Kansas for Pathe—and study the exhibitors, the public and the industry. He is entering his first managerial position with enthusiasm.

J. E. Foland.

McAlister and Cooper Visit Kansas City.

Mr. McAlister and Mr. Cooper, of the Peerless Amusement Company, which is building the new $150,000 theatre in Wichita, Kansas, were in Kansas City for several days arranging for service. The new theatre is to be completed by October 15 and is recognized as one of the finest houses in the southwest.

Robertson Buys the Tourney Theatre.

W. C. Robertson, proprietor of the Royal Theatre, at Hutchinson, Kansas, has purchased the Tourney Theatre at McPherson, Kansas, from C. E. Oelrich.

Exhibitors Who Visited Kansas City.

Among the out-of-town exhibitors who paid their respects to the Kansas City exchanges were the following: Charles Barron, Augusta, Kansas; J. C. Johnson, of Haskell, Oklahoma; Herbert Thatcher, of the Gen Theatre, Salina, Kansas, and Thomas Boland, of the Empress Theatre, Oklahoma City, Oklahoma.

Theatres That Observed Paramount Week.

National Paramount and Artcraft week was announced in this territory by a page ad in the Kansas City Star, Monday, September 2. Practically all of the theatres which are using the Paramount service ran those subjects during the entire week of September 1 to 8. The general heading which followed up the lead that "It is just as important to project the right sort of pictures over here as to buy the right sort of cartridges over there" were the advertisements of 54 photoplay houses in this territory which were celebrating Paramount-Artcraft week. Announcements in the combined theatre advertisement were as follows: Royal Theatre, Regent Theatre, Isis Theatre, Liberty Theatre, Alamo Theatre, Bonaventure Theatre, St. John Theatre, the Warwick Theatre, Emerald Theatre, the Bancroft Theatre, the Prospect Theatre, Idle Hour Theatre, the Twelfth Street Theatre, all of Kansas City, Mo., and these out-of-town houses: Electric Theatre, Kansas City, Kan.; Central Garden Theatre, Kansas City, Kan.; Gene Gauntier Theatre, Kansas City, Kan.; Electric Theatre, Springfield, Mo.; Electric Theatre, Joplin, Mo.; Regent Theatre, Wichita, Kan.; Thomas Theatre, Wichita, Kan., the Orpheum Theatre, St. Joseph, Mo.; Glory "B," Miami, Okla.; the Orpheum Theatre, Atchison, Kan.; the Orpheum Theatre, Leavenworth, Kan.; Pastime Theatre, Ottawa, Kan.; the Casino Theatre, Excelsior Springs, Mo.; Sedalia Theatre, Sedalia, Mo.; the Palace Theatre, Tulsa, Okla.; the Rialto Theatre, Tulsa, Okla.; the Varsity Theatre, Lawrence, Kan.; the Columbia Theatre, Junction City, Kan.; the Orpheum Theatre, Topeka, Kan.; the Iris Theatre, Topeka, Kan.; Linwood Theatre, Tarkio, Mo.; Crystal Theatre, Cherokee, Okla.; Constantine Theatre, Powhuska, Okla.; Palace Theatre, Salina, Kan.; Majestic Theatre, Centerville, Ia.; Novelty Theatre, Anthony, Kan.; Empress Theatre, Ft. Scott, Kan.; Fourth Street Theatre, Moberly, Mo.; Broadway Theatre, Muskogee, Okla.; the Mill Theatre, Venita, Okla.; Klock Theatre, Pittsburgh, Kan.; Majestic Theatre, Billings, Okla.; Majestic Theatre, Enid, Okla.; Electric Theatre, Falls City, Neb.; the Gem Theatre, Baldwin, Kan.; Palace Theatre, Hoxie, Kan.; the Picture Show, Severance, Kan.; the Royal Theatre, Burrton, Kan.; Wareham Theatre, Manhattan, Kan.; the Rex Theatre, Ridgeway, Mo., and the Electric Theatre, Mound Valley, Kan.

Among the Theatres.

Elk City, Okla.—The Quality Theatre is to be completely razed and a new theatre and office building erected in its place. The first floor will consist of the moving picture theatre, with offices above.

Nevada, Mo.—Harry Grant has taken charge of the Star Theatre, formerly managed by J. E. Haggard.

Clarendon, Ark.—Fire of unknown origin destroyed the Majestic Theatre, August 18. The loss was about $10,000, partly covered by insurance.

Port Arthur, Tex.—The new Liberty Theatre, 409 Proctor street, which was entirely remodeled for J. P. Pittam, proprietor of the Pittam Theatre, opened the first of September.

Ranger, Tex.—W. T. Flippin, E. R. Shane and W. A. Suddarth are planning the construction of a theatre with a seating capacity of 1,500, which will be ready for business by December 1.

Frederickstown, Mo.—George Madden, of St. Paul, Minn., is installing new scenery in the Gem Theatre.

Cherryville, Kan.—The Royal Theatre, which has been redecorated and remodeled, has been reopened by S. A. Davidson, owner.

The Editor of the World Explains and Corrects An Unfortunate Error

IN the issue of the Moving Picture World dated July 6 there appeared under the caption, "Theatre Burner Sought by Marines," an item in our Nashville news letter, that did a grave and entirely unintentional injustice to Ray McKee, a player, who enacted the role of Phillip Lindicutt in "The Unbeliever," a propaganda feature that was being shown throughout Tennessee at that time. We present this explanation in approximately the same location in the paper that the original story was printed in the hope that those of our readers who perused the story we refer to will now read this correction.

The incident demonstrates how easily it is, under the most careful supervision, for an editor to pass at current news value matter that may, through inadvertant circumstances, do grave injustice. Likewise does it prove that in compiling the World week after week these unfortunate incidents by their infrequency testify to the care we take in editing in the rare and infrequent necessity of our being called upon to make such amends as we may in printing retractions.

It is not necessary here to repeat the offending paragraph. Suffice it to say that the United States Marines were declared to be seeking "Phillip Lindicutt, alias Ray McKee," who was charged with acts of incendiarism directed principally against moving picture theatres, stipulating specifically that "his latest bonfire was the Princess Theatre, Hopkinsville." The mention of a $50 reward was made, and the story carried a circumstantial account of the stated movements of the man advertised as "wanted."

The story was written and forwarded to the World by our duly accredited correspondent then holding our appointment at Nashville. The matter passed through the usual method of editing, and eventually appeared in our columns. The matter submitted to us certainly was "news," the mention of the specific theatre destroyed, as well as the other alleged facts making it an item legitimately comprising material to be considered.

Recently the World received notice from an attorney in New York, A. L. Jacobs, in effect that his client, Ray McKee, contemplated bringing action against this publication for libel on account of the story. Investigation of our files brought to light the subject of the present statement, and the editor immediately began an investigation.

Between the time our July 6 issue was circulated and the date we first learned that we had injured Mr. McKee the correspondent who had written the story and sent it to us in all good faith had resigned his position and joined the Marines. The editor enlisted the interest of our present Nashville correspondent, James G. Stahlman, of the Nashville Banner staff, in securing a review of the matter and an explanation, and we also wrote to our former correspondent requesting that he state his own side of the case.

Slight complication enters into the incident in that the young man who wrote the original story, and has since joined the Marines, requests us to not mention his name in discussing the affair. We quote the young man's letter as a creditable sidelight on the character of the young Marine: "I trust that my name will not be brought up in such a way as to put me in a bad light with the Government and possibly cause a dishonorable discharge."

Referring directly to the story our young Marine declares that "the matter in my story came from the Tennessean's article (the name of a Nashville daily being there mentioned) * * * there was every reason to believe that the 'dope' was straight, as posters were displayed outside and inside the office of the United States Marine Corps. The Marine's office would not deny that the 'dope' was straight, but would divulge nothing to enlighten a person other than that McKee was 'badly wanted.' Flaring one-sheet posters were displayed around the city advertising that the U. S. Marines were after McKee, and that a reward of $50 would be paid for his capture by the local Marine's recruiting office in Nashville. Later it developed that the quarter-column story in the Tennessean as a news item was a trick to stimulate interest in 'The Unbeliever'." The editor submits that entire good faith is expressed in the foregoing extracts.

Now comes reference to a letter we have from Mr. Stahlman, our present correspondent in Nashville. We have received, and have in our office, a copy of the "poster" referred to above, and can find nothing to indicate that it is anything else than a legitimate offer of a reward for a missing member of the United States Marine forces. "For further information and details apply at the office of the United States Marines, 44 Arcade, Nashville," was part of the final details printed on the poster.

Our Mr. Stahlman explains, as the reader will have already surmised, that the former correspondent of the World at Nashville had been misled, or "hoaxed," by a piece of sensational advertising employed in conjunction with the proposed showing of "The Unbeliever"—an attraction later presented by Manager Wassman at the Knickerbocker Theatre in that city. It seems that our former correspondent did not sense the "trick," but combined the stories printed in Nashville papers with the presence of the posters in his desire to turn out a story that seemed, at the time, to adequately and fully cover what our representative presumed to be the facts in the case.

"In justice to your former correspondent," our Mr. Stahlman writes, "I will say that the general run of 'movie fans' really did believe Lindicutt to be a 'bad man' and badly wanted by the U. S. Marines, and considerable excitement was caused upon several occasions during the showing of 'The Unbeliever,' when it was whispered around that Lindicutt had been captured."

The World makes this full and lengthy explanation in fulfillment of our determination to present only reliable information. We also desire to make such amends as we may to Mr. McKee for having unintentionally done him an injustice.

ROB SEATTLE EXCHANGES OF FILMS

Believe Young Boys Are the Culprits—Some Offices Lose Only Parts of Pictures, Others Entire Reels

By S. J. Anderson, 424 Seaboard Building, Seattle, Wash.

SEVERAL exchanges on Seattle's film row have been missing parts of their film for several weeks, some reporting only parts of reels missing, while two or three have lost whole reels. These disappeared not through the express, but from the inspecting rooms of the exchanges themselves. Only one of the exchanges has found its missing film. This was the Greater Features Company, which lost two reels of new Chaplin film from the inspection room on the day of its arrival. No clue was given as to its whereabouts until three days later, when two young men came in with the two reels, asking if it belonged to them. They said that they had got them from some 8 or 9 year old boys who were playing at operating a motion picture theatre in an old unoccupied livery stable on the shore of Lake Union. When searched, the stable was not found to hide any other valuable film, only a few scraps.

All the film exchanges are on the street level, and some of them have their inspection room windows looking directly out on the street, while others open on the alleys; so that it is very easy for the boys passing by to reach in when the inspectors' backs are turned and take a part of the film. Heretofore they had not gone further than to take the cuttings out of the waste baskets, but it is thought that it was in this way that all of the films lost recently have disappeared. An entire reel was missed this week from the inspection room of the Universal office, as well as the two from the Greater Features, and several valuable parts of film from other offices.

Reizner Building $60,000 House.

Raymond, Wash.—George Reizner, who operates two theatres in Raymond and one in North Bend, has started building a big new concrete house in Raymond which is to cost $60,000 when completed and will seat 1,100. This will be the largest small town theatre in Washington.

Lanningham Takes Over the Lotus.

Tenino, Wash.—L. A. Lanningham, who operates theatres in Bucuda and in Tono, has taken over the Lotus Theatre at Tenino.

Summer Saving Plan Adopted by Coliseum.

One of the greatest items of overhead expense at the Greater Theatres Company's big Coliseum is the number of ushers employed. To save on this item during the hot weather, when business is lighter than usual, the big balcony is closed during the matinees. In this way the salaries of four ushers for the afternoon are saved, and there is still plenty of room on the ground floor and in the balcony to accommodate the crowds.

Barbour Leases the Dream Theatre.

Ketchican, Alaska.—The Dream Theatre Building in Ketchican has been leased by Jack Barbour, who is redecorating and refurnishing it, and who will soon reopen it as the Liberty Theatre. L. H. Kubley, who has been operating the Dream, will open a theatre in another location. Mr. Barbour is in Seattle buying equipment and chairs, and is getting the best service obtainable. Mr. Barbour has never been in the film business before, but he is familiar with vaudeville, and is known for his fine lyric tenor voice, which he will use to entertain his audiences between shows. The music for the pictures will consist of an orchestra of three—piano, violin and drum.

Thall Booking Big Shows.

Camp Lewis, Wash.—C. M. Thall, manager of the Victory Theatre, has lined up a lot of big shows to entertain the forty-odd thousand boys who will be in training at the Camp during the fall. "Hearts of the World" is booked for September 28-30, and most of the new Artcraft features have been signed for.

Exchange Personals.

H. B. Dobbs has resigned the managership of the Seattle Select office and is now salesman and assistant manager of the De Luxe Feature Film Company. His place has been taken at the Select office by Frank J. Hicks.

Joe Baum has been transferred from the Portland Universal territory to the Seattle office as salesman.

B. W. Copeland, formerly an exhibitor of Spokane, is now handling American features out of the Seattle Pathe office.

L. J. Schlaifer, owner of L. J. Schlaifer Attractions, is home on a furlough from the marine training camp at Mare Island, California.

L. M. Cobbs, formerly salesman out of the Chicago Vitagraph office, is the new booker and assistant manager at the Seattle office, taking the place of Ashley McRae, who has gone with Pathe.

Alex Singelow, salesman out of the Seattle Kleine office, has just returned from a trip through the Oregon territory.

MANY THOUSANDS SEE GRIFFITH FILM

Atlanta Theatre, Atlanta, Shows "Hearts of the World" to Approximately 20,000 in One Week

By Linton K. Starr, Atlanta Journal, Atlanta, Ga.

THE outstanding feature of the week in Atlanta film circles was occasioned by the record-breaking reception accorded the Griffith spectacle, "Hearts of the World," which smashed all attendance figures for the Atlanta Theatre, the city's legitimate house, during the first of its two-week presentation by the Wells and Evans interests, under the auspices of The Atlanta Journal.

Approximately twenty thousand people viewed the production on paid admissions, surpassing by four thousand the first week's attendance at the premiere showing of "The Birth of a Nation," at the same theatre two years ago. All previous records established by legitimate attractions at the theatre also went by the board.

The Griffith film, now in its second week, is playing practically to capacity at two daily showings, the regular $1.50 scale applying to dramatic attractions being in force. Long lines are the rule at the box office before every performance. The advance ticket sale indicates that the second week's showing will easily equal, if not pass, the figures set up during the first half of the engagement.

"During my entire connection with the theatrical business," states Mr. Lewis Hasse, manager of the Atlanta Theatre, "I have never seen such enthusiasm displayed in a playhouse as was evidenced at the Atlanta during the past week. When I saw the picture in New York the audiences there were receptive, but the people down here went wild. It was all we could do to keep many persons from standing in their seats."

An unusually effective publicity campaign has materially aided in the successful presentation of the film as has also the capable rendition of the musical score by an eighteen-piece orchestra under the direction of Signor Carborena, of New York, which is accompanying the picture on its tour.

Observes Paramount-Artcraft Week.

National Paramount-Artcraft week was observed in Atlanta by the Forsyth and Rialto Theatres, two local houses under the Jake Wells-John Evans management. The latter theatre varied its two-a-week policy by presenting three twoday showings of the J. Stuart Blackton production, "The World for Sale," Enid Bennett in "The Marriage Ring," and Sessue Hayakawa in "The City of Dim Faces." The Forsyth's program was made up of a four-day showing of the DeMille special, "Till I Come Back to You," closing the week with Dorothy Dalton in "Green Eyes."

Books Universal Special for Week's Run.

"For Husbands Only," the Universal special, has just concluded a remarkably lucrative week's engagement at the new Tudor Theatre, formerly the Odeon, now in its second month of operation under the ownership of William Oldknow, president of the Consolidated Film Company. Distinctly novel and original methods were employed by James Jackson, manager of the Tudor, in putting the picture over, including the use of ambiguous want ads, the tagging of scores of automobiles with cards, and extensive displays in local newspapers, the campaign being of the "teaser" variety, capitalizing the possibilities offered by the title of the production.

Four Minute Men Entertain Exhibitors.

Practically all theatre managers of the city were present as guests of honor at a luncheon staged at the Atlanta Chamber of Commerce last week, tendered by the local Four Minute Men Association. High praise for the liberal atttitude assumed by the theatre men in permitting the use of their stages by speakers promoting Liberty Loan, Thrift Stamps and other patriotic campaigns, was voiced in several addresses, and an even closer co-operative understanding was reached by hosts and guests. Among the theatre managars in attendance were Willard C. (Pat) Patterson, of the Criterion; Hugh L. Cardoza, of the Lyric, Forsyth and Rialto; H. L. McClure, of the Alamo No. 1; George Schmidt, of the Alamo No. 2; Lewis Haase, of the Grand; N. Y. Darley, of the Savoy and Alpha, and John Evans, of the Strand and Vaudette.

Chaplin Picture "Cleaning Up."

The initial Chaplain-First National production, "A Dog's Life," has proved to be a money-getter here far in excess of the comedian's previous comedies. Opening to a big week's business at twenty-five cent prices at the Rialto Theatre six weeks ago, the picture has since played at a profitable return date of the same length there, scored heavily during a week's subsequent stand at the Strand to a seventeen cent admission, and is reported to have literally "cleaned up" at five cents, when presented at the Savoy and Alpha Theatres during separate showing of two days at each house.

Denbow Manager of Liberty Theatre.

William Denbow, at one time manager for the World company here, and until recently in charge of the William Fox office, has been appointed manager of the Liberty Theatre, Camp Gordon, and is now actively engaged in his preparations for a busy season at the nearby cantonment.

Vincent Kay Goes to Camp Gordon.

Included in last week's contingent of draft recruits who reported to Camp Gordon from Atlanta was Vincent Kay, musical director of Loew's Grand Theatre, and one of the city's pioneers in motion picture theatre orchestra work. It is understood that he will be assigned to head a band at the camp, the place carrying the rank of second lieutenant.

DONATES THEATRE TO RAISE WAR FUNDS

Texas Exhibitor Lets Club Women Run His House on 50-50 Basis to Earn Money for the Red Cross

By Phil. Fox, Times-Herald, Dallas, Texas.

THE women of Vernon, Texas, have taken over the management of More's Theatre there at the suggestion of Bob More, the owner. They are running the play house on a fifty-fifty basis with Bob More and all they make over More's one half goes to the Red Cross and other war work funds. The club women appoint two of their number to have charge of the theatre each day with others to assist them. They do their own booking and advertising and call up the membership of all the Vernon women's clubs each day and urge them to attend the show and aid the cause. They also act as ushers, ticket sellers, etc. Bob More says that he is making plenty of money and the war work funds have a steady revenue so all people concerned are well satisfied.

Soldier Patronage Swells Receipts.

With thousands of soldiers pouring into Houston every motion picture theatre is open and doing a land office business. The "K. & E." and the Vendome theatres which have been closed all summer have opened up and are running seven days a week.

Films Welfare Work for Children.

The work of Dallas women towards the welfare of children will be permanently recorded through motion picture films which will be sent to other Texas cities and to other states to demonstrate child welfare work. The Children's Year Committee of the Dallas Mothers Clubs have taken films showing welfare work at the various grade schools. The weighing and measuring of children, ideal school and housing conditions, etc., are shown in this educational series.

Erects Theatre for Lumbermen.

The Fidelity Lumber Company of Doucette, Texas, where woodsmen are engaged in hewing out timber for the United States merchant marine, has opened a motion picture theatre for their workers. The management has ordered a series of patriotic pictures headed by "Pershing's Crusaders" from local exchanges.

Hawley Manager of Liberty Theatre.

A. J. Hawley has been appointed manager of the Liberty Theatre at Camp Bowie, Fort Worth. Douglas Hawley of First National is going over there to see him. He thinks that the New York man may be a long lost first cousin.

Stuart Loans Aviators His Score Board.

Through the courtesy of Herschel Stuart, manager of the Old Mill Theatre several thousand flying officers and cadets of the air service at Camp Dick were enabled to get the results of the world's series baseball games. The Old Mill lent the camp their electric score board, and the Associated Press gave the soldiers the game play by play. Most of the large Dallas picture houses announced the games inning by inning.

Soldiers Prefer Pictures to Dancing.

Soldiers stationed in Dallas who patronize the Kahki Club, which is run by Dallas women, declare that they would sooner see a good motion picture show than dance on Sunday afternoons and evenings. Accordingly a screen and a projector have been bought and two separate shows are given for their benefit, free of charge each Sunday evening.

Cage Extending Theatre Chain.

E. G. Cage, who operates the Cage Theatre at Mercedes, Texas, has bought a new theatre at Pharr, Texas, and built a theatre at San Benito. These play houses are in the border country and provide amusement for detachment of troops in isolated sections on border patrol duty. Mr. Cage, who was in Dallas during the middle of September, says that business along the border is exceptionally good owing to the presence of large numbers of soldiers.

Robb and Rowley Buy More Theatres.

H. F. Robb and Ed. Rowley, who operate theatres at Big Spring, San Angelo and Abilene have added two more "R. & R." theatres to their list. They have bought the Greenville Opera House at Greenville, Texas, and the Best Theatre at Hillsboro. The Best was sold by Tom Gaines, who is planning to enlist in the United States army.

Theatres Aid Registration Campaign.

Dallas picture show proprietors early in September aided the National Council of Defense in putting on a campaign explaining that every person under the Draft law had to register on September 12. Speakers explained the Draft law from the stages of the theatres and slides told the patrons when and how to enroll for military service. The result was that the work of the Draft boards was considerably expedited.

Lowenstein Joins the Navy.

Harry Lowenstein of the Palace Theatre, Ardmore, Okla., has sold his show and joined the United States navy. Lowenstein a few weeks ago cleaned up $45,000 in a Ranger oil field deal. He says that he is going to take his money with him to France and if he likes it he may settle there.

Lieutenant Dugger Leaves for France.

First Lieutenant Clarence Dugger, formerly of Vitagraph and brother of J. B. Dugger, Vitagraph manager for Dallas, has gone to France with his cavalry regiment. Lieutenant Dugger, who served in the Philippines, Cuba and in Mexico, has recently been an instructor at the cavalry officers' training school at Camp Bliss, Ey Paso. He visited his friends in Dallas before starting overseas.

Prince Theatre One Year Old.

Celebrating the first anniversary of the opening of his Prince Theatre at Houston, Texas, William Epstein staged a special birthday party at the theatre early in September. Many friends were present. Mr. Epstein and Manager Ben Johns of the Prince both made talks and Jack Lingwood, who was with the British Army in Flanders, told tales of Hun atrocities.

Exhibitor Santicos Enlists in the Army.

L. Santicos, owner of the Royal Theatre at Waco, has joined the United States Army. Frank O'Leary, former manager of the Southwestern Feature Film Company at Dallas, will manage the theatre while Santicos is away.

Interesting Dallas Short Items.

W, R. Fairman of the Dixie at Bryan, Texas, was in Dallas during September. He states that Bryan has not had any rain for the past three years and that if it was not for the aviation landing station there and the Students Army Training Corps at the Texas Agricultural and Mechanical College that things would be in a mighty bad shape. As it is the war is causing the Bryan show business to prosper.

C. E. Tandy, district manager of Paramount, made a special trip to Texas in September. He arranged to extend exhibitors in the drought stricken section of Texas every accommodation possible. Not the Paramount alone, but all other Dallas film men are trying to keep the West Texas picture shows open. Prices have been cut materially in towns suffering from the drought.

W. T. Wachter, Fox manager at Dallas, and J. B. Harrison of his staff, have been spending a few days at Galveston recently.

Harry Schoenstadt, booking agent for Liberty theatres in the army camps of the Southwest, will soon go back to New York. His successor has not yet been announced.

W. N. Williams, formerly with the George Kleine branch in Dallas, has gone to New York where he will remain in the film business.

Henry Putz in Dallas after winding up his summer series of free motion picture shows in local parks will resume his duties with the Community Motion Picture Bureau in charge of all machines and their operation in Texas army camps.

Miss Elizabeth Johnson is planning to build a new theatre at Houston, according to reports received by Dallas film men.

L. B. Bingham, of Oklahoma City, according to reports received in Dallas, is contemplating the erection of a new theatre for motion pictures only at that point.

Smiling Jimmy Kelly of General is back from a trip to Galveston and Gulf Coast points. He declares that prospects are good for a record breaking winter season in this section of Texas. Mr. Kelly invited newspapermen and visiting exhibitors to see a run off of "A Law Unto Herself" featuring Louise Glaum at the Old Mill Theatre early in September. Local critics declared the film a good one.

Exhibitors Who Visited Dallas.

The following motion picture exhibitors were among those who visited Dallas film row during the early part of September: Julius Levy, Opera House, Brady, Texas; Nat Lewis, Electric Palace, Tyler; A. V. Chavey, Hippodrome, Wolfe City; W. C. Edmundson, Play House, De Leon; M. C. Witcher, Empire, Dublin; W. G. Mender, Liberty, Orange; A. Zuccara of the Queen, Q. Thompson of the Lyric, W. M. Smith of the Orpheum, and D. C. Fleegles of the Rex, all of Forth Worth; L. N. Cox, Princess, Ardmore, Okla.; Harry Barr, Peoples Amusement Company, Beaumont.

ACTIVITIES OF NEW ENGLAND FILM MEN

General's Boston Office Enlarges Its Selling Force—Exhibitors Aid Four-Minute Men

By Robert N. Howe, 80 Summer Street, Boston, Mass.

Donavan Takes Military Training Course.

JAMES J. DONAVAN, who has been with the Boston office of the General Film Company for the past two years, has left to take a military training course in the Franklin Institute, of this city. He first entered the General Film as a salesman, and served in that capacity for over a year, after which he was made assistant manager under Branch Manager Jeff Levine. On his departure he was presented with a comfort kit from the employes of the exchange.

Jack Jennings Enlists in the Navy.

Jack Jennings, salesman for the Pathe's Boston office covering New Hampshire and Vermont, has resigned, and has enlisted in the navy. He will report for active duty October 1. He is the son of Ensign Jennings, of the United States Navy, who was seriously wounded while performing his duties a short time ago. Jack Jennings has been with the Pathe for a number of years, and has served in the capacity of shipper, booker and salesman.

General Film Augments Its Sales Force.

Due to the large increase in business, Manager Jeff Levine, of the Boston office of the General Film Company, has taken on three new salesmen to cover the New England district. They are Grafton G. Corbett, a well-known film man, who will cover the territory of Eastern Massachuetts and Rhode Island; E. B. Tinker, formerly manager of the Bangor, Maine, office of the General Film, who will cover the territory in Western Massachusetts and Connecticut, and Ernest H. Warren, formerly booker on the Boston office of the General Film, will cover New Hampshire and Vermont. J. J. Orkney, the new Paralta salesman for the General Film, will cover the entire state of Maine.

Pathe's Booker Joins the Navy.

Dan O'Leary, booker at the Pathe's Boston office for the past two years, has joined the navy. He will train at the Harvard Radio School at Cambridge, Mass.

Miss May Brown Marries.

Miss May Brown, cashier of the Boston office of the General Film Company for the past five years, has left and was married to Jack Thrall, of Chicago, who is in the United States Marines. Members of the Pathe and General Film attended the military wedding which was held in St. Ann's Church in this city.

Griffith Film Goes Big in New England.

Managers of "Hearts of the World," the Griffith film, report excellent business on the picture, which is now being shown in many of the cities and towns in New England. The picture is being shown at the Auditorium in Malden, Mass., the week of September 1, and, according to the manager, it is cleaning up. It has also just finished a successful two weeks' run at the Shubert-Majestic Theatre in Providence, R. I.

Has New England Right on Red Cross Films.

Manager Levine, of the General Film, Boston, announces that his company has the exclusive rights on the Red Cross productions in New England. He reports good business on them. The first production, "Fourth of July in Paris," was shown at B. F. Keith's Boston Theatre the week of August 25.

Exhibitors Aid Four-Minute Men.

Providence, R. I.—Rhode Island had become a hot-bed of German propaganda until theatre managers were asked to give some of their time to blotting out this danger to war work. All the city's theatres joined in giving stages to four-minute speakers. The result was most astonishing. The four-minute speakers took for their text, "Where Did You Get Your Facts." It awoke the public to the truth of the stories that had been circulated with the result that it was soon very unpopular to spread stories detrimental to war work.

Metro's "Kaiser" Film Plays to Capacity.

Lowell, Mass.—General Manager Thomas D. Sorierio, of the Strand Theatre in this city, who has been showing the film, "To Hell with the Kaiser," announces that he had one of the biggest two weeks in the history of the theatre. He is showing the film at the Park Theatre, Boston, the week of September 12, which is also under his management.

Bay State Company Buys the Music Hall.

Leominster, Mass.—The Music Hall has purchased a $10,000 organ. This popular theatre has been taken over by the Bay State Theatre Company under the management of Cedric E. Gorman. Manager Gorman has superintended the complete renovation of the theatre, and it is now one of the finest in this section. Dan O'Keefe is the local manager.

Releases Her Husband for War Work.

Lynn, Mass.—Another man has been released for war work in this city through the action of Mrs. "Al" Newhall in taking over the management of a theatre in which her husband is interested. Mr. Newhall is the active head of one of Lynn's largest theatres. His second house he put in charge of a manager. The drafting of young men took away his help to such an extend that he had to hire girl ushers, and his wife has now been pressed into service as head of his second theatre. She has taken the entire management of the house, visiting Boston each week to select her own films. She is meeting with remarkable success. She is the mother of two children.

Fire Destroys the Auburn Theatre.

Auburn, R. I.—The Auburn Theatre has been destroyed by fire, and may not be rebuilt during the war. The loss was $10,000. The theatre was owned by Councilman Alfred Barolet, of Clanston. The loss was covered by insurance.

Hartwerck Building Theatre in Taunton.

Taunton, Mass.—An exclusive motion picture house is being built in this town by Manager Hartwerck, of the Bijou, also of Taunton. The theatre, which is to seat 1,000 on the main floor, is rapidly nearing completion, and is expected to open about October 1. The spot was formerly the site of an old skating rink, and it is well located. The interior decorations of the theatre will make it the most magnificent in the town. The theatre will be named the Strand.

Texas Brevities.

John Saeg, of Ennis, owner of the Jewel and Grand theatres of that town, has gone to Hot Springs, Ark., for his health. He has been ill for some while.

Mrs. B. O. Bartell has sold her Dixie Theatre at Humble, Texas, to S. Smith. The theatre is closed while it is being remodeled.

Jack Parsons, for many years in the theatrical business, has opened the Bauxite Theatre at Bauxite, Ark.

Motion picture operators belonging to Local 330, at Cleburne, Texas, in September closed a new contract with the exhibitors there securing a substantial increase in wages.

Hope, Arkansas, has a new theatre. It was opened early in September by J. N. Collins.

The Orpheo Theatre at Pine Bluff, Arkansas, is being remodeled by Sol Korberg. When complete it will seat 1,150 persons.

Wigwam Theatre No. 2 at San Antonio, which is owned by J. C. Christopher, has abandoned vaudeville and is running pictures only. Wigwam No. 1, owned by W. C. Lytle at San Antonio, is being remodeled.

STATE FAIR STIMULATES BUSINESS

Influx of Out-of-Town Exhibitors Results in Many New Bookings with Minneapolis Exchanges

By William Edward Mulligan, Minneapolis Journal, Minneapolis, Minn.

EXHIBITORS of the Northwest flocked to the Twin Cities during the first week of September when they attended the Minnesota state fair and incidentally booked heavily for the fall and winter months at the various exchanges. The fair, which had a record attendance of 450,000, stimulated a large amount of business for not only the exchanges, but also for local moving picture houses, all of which drew large audiences. Among the out of town exhibitors who attended the fair and transacted business with the local exchanges were: F. F. Trowbridge, Temple Theatre, Washburn, Wis.; W. E. Thieveldt, Grand Theatre, Jordan, Minn.; John Pesava, Orpheum Theatre, Pelican Rapids, Minn.; Mrs. H. Starkey, Star Theatre, Le Sueur, Minn.; Fred Larkin, Green Theatre, Anoka, Minn.; H. M. Thomas, Metropolitan Theatre, Owatonna, Minn.; Oliver Whaley, Elko Theatre, Bemidji, Minn.; Louis Frana, Olympia Theatre, Calmar, Iowa; J. R. Simpson, Ideal Theatre, South St. Paul, Minn.; T. Devereaux, International Falls, Minn.; M. Michalson, Garden Theatre, Rochester, Minn.; Ralph Parker, Sunbeam Theatre, Duluth, Minn.; M. Sorenson, Casino Theatre, Milaca, Minn.; F. F. Anderson, Princess Theatre, Aberdeen, S. D.; J. L. Hasbrouck, Grand Theatre, Graceville, Minn.; M. C. Jensen, opera house, Mora, Minn.; J. Gould, Crystal Theatre, Glencoe, Minn.; V. B. Valleau, Broadway, Albert Lea, Minn.; Casson Kent, City Hall, Parkers Prairie, Minn.; L. J. Mott, Pleasant Hour Theatre, Raymond, S. D.; A. L. Hess, Yankton Theatre, Yankton, S. D.; M. Nelson, Bentley-Grand Theatre, Milbank, S. D.; A. F. Dibbs, Idle Hour, Hutchinson, Minn.; Mrs. Gaylor, Strand Theatre, Winona, Minn.; A. C. Buchanan, Savoy Theatre, Superior, Wis.; H. A. Schwahn, Eau Claire Theatre, Eau Claire, Wis.; W. Smith, Grand Theatre, Menominee, Mich.; W. L. Brown, opera house, Wahpeton, N. D.; Tom Fraser, Star Theatre, Stanley, Wis.

The record-breaking success of the fair, notwithstanding war times, kindled much optimism for the future among moving picture men.

R. & F. Liberty Theatre Opens.

Ruben & Finkelstein have opened their new Liberty Theatre in St. Paul under the management of Theodore Hays, who also has charge of the New Garrick in that city. The New Liberty, which was formerly operated under the name of the Hippodrome, has been closed for a short time undergoing alterations.

Calhoun Theatre Opened.

The Calhoun Theatre, one of the most popular Minneapolis neighborhood houses, opened on Sunday, September 15, after having been closed for the past three months because of the exodus of vacationists to the lakes for the summer. Hugh C. Andress, who is manager of both the Calhoun and Lagoon Theatres, states that the latter theatre, which remained open throughout the summer months, enjoyed a splendid business for the season. The Lagoon Theatre has been a success from the start and Pallma's fine jazz band has proven a strong attraction.

Schwartzbine Resigns.

Joseph Schwartzbine has resigned as manager of the Minneapolis branch of the United Picture Theatres of America. He announced that he would make a public statement within the next two weeks explaining his reasons for leaving that corporation.

Johnston Back on Job.

After four days of intensive training in the United States army, John Le Roy Johnston, Universal publicity expert, has returned to Minneapolis from Camp Grant, Rockford, Ill., and is back at his old post. Johnston was one of 15 out of 134 St. Paul draftees rejected from service because of defective vision. He declares that he is "not through yet," and that when a call for service at another camp comes he will be only too glad to respond, as he never had better treatment in his life than that which was accorded him during his brief association with the military forces.

New Garden to Be Overhauled.

Billy B. Watson, manager of the New Garden Theatre, of Minneapolis, closed his theatre temporarily for repairs on September 11 following the showing of Monroe Salisbury in "That Devil Bateese." The New Garden will be completely redecorated and overhauled preparatory to coming under the management of Ruben & Finkelstein.

Holmes Observes Anniversary.

E. S. Holmes observed a noteworthy achievement on September 1, the first anniversary of his career as office manager of the Minneapolis Vitagraph exchange. It is regarded as a noteworthy achievement in local film circles in view of the fact that there is only one other Minneapolis exchange manager that has remained with one organization in that capacity for a longer period—Harry Rathner, manager of the Minneapolis Select exchange.

Long Run Opened.

F. Y. Elliott, office manager of the Elliott Film Corporation, of Minneapolis, announces that a deal has been made between the Milwaukee Film Club and General Manager John Elliott, which will result in the showing of the spectacular production, "The Garden of Allah," in a run of 28 consecutive days at suburban theatres of Milwaukee. "The Garden of Allah" played to good business for an entire week at the Minneapolis New Garrick Theatre last spring. It is ranked as one of the best drawing cards in the Elliott list.

Metro Doing Well.

Harry Cohen, special representative of the Metro Pictures Corporation, spent several days in Minneapolis conferring with Harry Fisher, manager of the Minneapolis Metro exchange. He reports excellent business throughout the Metro territory. He left Minneapolis for Milwaukee, where he will visit the local Metro force before returning to New York.

Baltimore News Letter

By J. M. Shellman, 1902 Mt. Royal terrace, Baltimore, Maryland.

New Manager at Garden.

THE affairs of the Garden Theatre, Lexington street at Park avenue, of which Charles E. Whitehurst is the president, are now in the hands of George List, who is well known in Baltimore theatrical circles and who for some years acted as general manager for Pierce & Scheck when those pioneer film men operated a large circuit of theatres. For several years past Mr. List has been managing the Opera House at Frederick, Maryland.

Will Represent Super Film.

Having been appointed the Baltimore representative of the Super Film Attractions, Inc., of which Sidney B. Lust, of Washington, D. C., is the president, J. I. Busk, has opened an office in the Wizard Theatre Building. Mr. Buck for some years was associated with the Pathe Company. He is handling the Gaumont serial for this territory for Mr. Lust.

June Caprice Appears in Person.

Through special arrangements with the Fox Film Company, Marcus Loew, of New York, had June Caprice the pretty screen star of that company, personally appear at Loew's Hippodrome Theatre in Baltimore at each performance during the week of September 9. In conjunction with the appearance of Miss Caprice at the Hippodrome, to make a short talk to the audience, one of her best pictures, "Miss Innocence," was screened. George A. McDermitt, the courteous manager of this playhouse, did everything in his power to make the Screen star enjoy her week in Baltimore. Mr. Loew stopped over in Baltimore on Wednesday to see how things were progressing.

Theatres Doing War Work.

Twenty-five thousand free tickets to theatres are now being distributed weekly to the men in uniform through the War Camp Community Service. But in order that the theatres may increase their activities along this line, a number of the managers are now displaying the familiar Red Circle in their lobbies or box offices. A sign, which is worded as follows, is hung near the red circle:

> Surround the camps with hospitality. We are affiliated with the War Camp Community Service of the War Department and Navy Department Commissions on Training Camp Activities in extending the hospitality of Baltimore to men in the service of the United States.

The following theatres which frequently show film plays or use moving pictures as part of their programs, are co-operating with this work: Ford's Opera House, Charles E. and John T. Ford; Maryland, Frederick C. Schanberger; Loew's Hippodrome, George A. McDermitt; Garden, Charles E. Whitehurst; Academy of Music, Harry A. Henkel, and the Auditorium, Leonard McLaughlin.

Plans Floating Theatres.

Plans are now being made by an organization, represented by John Barry Ryan, of New York, son of Thomas Fortune Ryan, to build two floating theatres which will carry amusement for the sailors in the United States Navy. Mr. Ryan came to Baltimore on Thursday, September 5, and, accompanied by B. Howell Griswold, Jr., in this city, called on Mayor J. H. Preston and Cardinal Gibbons. At the end of his interview with each he obtained their co-operation for the movement. They became contributing members of the organization.

Making Health Inspection.

In order that the diseases, which are spread through contaminated atmosphere, may be better fought by the Health Department of Baltimore City, Health Commissioner John D. Blake is having his inspectors make a thorough inspection of the ventilating conditions of all the theatres in Baltimore City, and especially those showing moving pictures.

Baltimore Briefs.

A moving picture machine and a screen has been installed in the Service Hotel, Holliday and Lexington streets, by Louis A. DeHoff, manager of the New Theatre, 210 West Lexington street, so that moving picture may be shown for the men in uniform.

A private view of the moving picture "The Island of Lost Treasures," showing the working of the Williamson Brothers of Norfolk, Va., invention, was given at Ford's Opera House on Thursday, September 5.

Moving pictures still continue to be an attraction at the Y. M. C. A. Central Building in Baltimore. A performance was given on the roof garden on Sunday night, September 8.

George List, manager of the Garden Theatre, Lexington street at Park avenue, reopened the ball room of this theatre to the public on Thursday evening, September 12. It has been redecorated in an oriental manner.

Gordon L. Faulkner, a member of the 110th Machine Gun Company, and a brother of Kenneth G. Faulkner, organist at the Parkway Theatre, 3-9 West North avenue, has been killed according to word received from his father in Chester, Pa.

FRANK HALL OPENS DETROIT BRANCH

President of Producers Distributing Corporation Establishes Office at 712 Owen Building

By Jacob Smith, 719 Free Press Building, Detroit, Mich.

THE latest producing company to establish a Detroit office is the Producers' Distributing Corporation, of New York City, of which Frank Hall is president. Arrangements for the opening of the Detroit branch were completed last week, when Lynn S. Card, general manager of the company, was in town. He appointed W. A. Haynes as Detroit manager. Mr. Hayes has been for some time with the Dawn Masterplay Company, where he has done excellent sales work. The same day that Mr. Haynes was given the appointment he closed a deal whereby the company's first picture, "Her Mistake," will play a two weeks' engagement at the New Campus Theatre. The policy of the company is to release at the start a series of twelve features, selling them to the exhibitors at $10, $20 and $30 per day, depending, of course, upon the size of the theatre and playing dates. Offices have already been opened at 712 Owen Building.

Detroit Theatres Please William Fox.

William Fox paid Detroit a visit on September 7 accompanied by his personal representative and Paul C. Mooney, central division manager of the Fox Film Corporation. Mr. Fox visited the Detroit exchange, where he personally met the employes. He also called at the ltading theatres and paid Detroit a high compliment for its fine theatres and the splendid way in which they are conducted. It was his first visit to Detroit in many years. He came to Detroit from Cleveland, and from the motor city went to Chicago to attend the national convention of exhibitors.

Hyman in Control of Dawn Company.

Arthur S. Hyman, general manager of the Dawn Masterplay Company, has taken full control of the company and plans to completely reorganize its methods and policies. I. M. Freiberg is no longer connected with the company, and Warren G. McCoy has been appointed exchange manager for Mr. Hyman. He has been with the firm for over a year and his promotion is a deserving one.

"We grew faster than we anticipated and naturally we made some mistakes and incurred some misunderstandings, but under our new policy the Dawn will be a bigger factor than ever in the independent buying market, having new resources at our command and the best organization we ever had," said Mr. Hyman. "We have returned to the Triangle the Talmadge and Keenan reissues and we will no longer distribute the Ford Weekly. Our entire attention will be diverted to the personal wants of exhibitors and the buying of new big features."

"Salome" to Start Indefinite Run.

"Salome" will start an indefinite run at the Adams Theatre, Detroit, the week of September 15. This picture is to play throughout the state as a road show, which means percentage. It's a Fox-Special with Theda Bar.

Griffith Film Extends Run at Campus.

"Hearts of the World," which concluded its eleventh week at the New Campus Theatre, Detroit, on September 6, is destined to remain at least for two weeks more, as business has steadily improved since the cool weather. So far it holds the record for consecutive weeks booking of any picture, even including "The Birth of a Nation." Manager Arthur S. Hyman, of the Dawn Masterplay Company, says five prints are now booked throughout the State.

Carmichael Leaves for Europe.

Field Carmichael, former Fox manager at Detroit, left September 8 for New York City from where he will sail for Europe. Mr. Carmichael will be the European representative for the Fox Film Corporation in Great Britain, Spain and France, and Italy, making his headquarters in London. Good-bye and good luck, Field, from the writer and all your Michigan friends.

Separate Program for Each Kunsky House.

A separate program for each of its ten theatres is the latest policy of the Kunsky enterprises. Harry R. Guest is editing all of them. Each program is four pages in size and retains the title "Weekly Film News," while at the bottom is the name of the particular house, and the matter pertains to that house exclusively.

Regent's Business Satisfies Miles.

Charles H. Miles, lessee of the Regent Theatre, Detroit, expresses great satisfaction over the business of that playhouse for the first two weeks, and says that if business just holds where it has started throughout the balance of the year he will feel that his change of policy was the right one. Mr. Miles is to be given great credit for one thing—he is certainly giving the shows. The theatre seats over 2,000, and Mr. Miles has a thirty-five piece orchestra, organist, Henry Santrey, singer, besides giving about ten reels of pictures, including feature, news-weekly, comedy and educational subjects.

Theatres Make Changes in Policy.

The Colonial Theatre, Detroit, Woodward and Sibley streets, will inaugurate a change of policy effective September 21. After that time changes will be made on Sundays and Thursdays instead of four times a week.

Another theatre that is changing its policy—the first time in years—is the Empire, owned by A. J. Gilligham. Starting the first of October the daily change policy will be abandoned for a new policy of four changes weekly.

Exhibitors Want Capitol Comedies.

Manager J. E. Flynn, of the Goldwyn Exchange, reports that business is excellent on the Goldwyn-Capitol Comedies. "Exhibitors seem to be waking up to the fact that these comedies are really clever and that, while they are not slap-stick, they are refreshing to the public as a change from the other type," said Mr. Flynn. "We are having a big call for them, and especially among the better class of theatres throughout the entire state."

WEEK'S DIGEST OF CAPITAL CITY NEWS

Well-Known Film Men Join Army and Navy—War Department Warns Against Amusement Profiteers

By Clarence L. Linz, 622 Riggs Building, Washington, D. C.

Made Second Lieutenant in Sanitary Corps.

FRANK GODWIN, a Washington boy, who has been actively connected with motion picture work for the Government, has just received a commission as second lieutenant in the sanitary corps of the army. Lieutenant Godwin enlisted in the army about seven months ago, waiving exemptions. He was put to work in the laboratory of the Army Medical Museum, where he developed a remarkably quick acting shutter and film release, which will be used for military work.

The invention of Lieutenant Godwin enables the military photographers to take action pictures later to be shown for educational purposes. For instance, photographs are taken of bayonet drill and from them instructors can discern the weak points and rough action and can remedy the defects by further training. He has also taken some remarkable pictures from airplanes.

Lieutenant Godwin, who was born in Washington and is the brother of Earl Godwin, of the Washington Times, who, on a number of occasions, has helped the motion picture men in civic matters, was located for some time in Philadelphia, where he did camera work.

Guy Brandt a Second Lieutenant.

Guy Brandt, who for some time was connected with the K-E-S-E exchange when it flourished in this city, and with other exchanges in various capacities, received the congratulations of his former coworkers when visiting Washington recently, he having won a commission as second lieuteant.

Lieutenant Brandt was inducted into the army some months ago as a raw recruit. He went at the job just as though he was trying to sell an exhibitor service, and step by step he got to the highest point in the enlisted ranks, becoming top sergeant, and then he was given an opportunity to gain a commission.

Miss Sarah Flax Joins the Colors.

The Marine Corps recently sent out an S. O. S. (save our service, probably) for women to replace the men needed in the line. The women enlist for a period of four years, just as the men do, and swear to do their bit. The scheme is rather new, so that few have consented to so join the colors, but among those whose names appear on the honor roll is that of Miss Sarah Flax, for the past six years in the employ of the General Film Company, in this city. Miss Flax has had charge of the poster department. She is the sister of Jake Flax, just promoted to the position of manager of the General Film Company exchange here, and Sam Flax, who is manager of the Metro exchange.

Biron Enlists in the Navy.

L. H. Biron, who has been in the employ of Pathe, Inc., as sales promotion clerk, has enlisted in the naval service. It develops that Mr. Biron made application for enlistment some weeks ago, before the ban was placed on enlistments and commissions, and so was permitted to "get in." He has been sent to Norfolk, Va., for training. Mr. Biron is a brother of the two Biron boys who operate the Liberty Theatre, on North Capital street.

Zama Enters the Merchant Marine.

M. A. Zama, a salesman for Pathe, following the signing of the treaty between the United States and Italy, whereby Italian citizens in this country became subject to our draft laws and regulations, has entered the merchant marine. Mr. Zama will be of value in the service because of the fluency with which he speaks several of the European languages.

Garner Goes to Super Films.

Leo Garner, recently with the First National Exhibitors' Circuit in Atlanta, Ga., has re-entered the employ of Sidney B. Lust and will be the office man for Super Films Attractions, Inc.

Warns Against Amusement Profiteers.

An order has just been issued by the War Department instructing army camp commanders to post lists of amusement places which discriminate against or profiteer on men in uniform so that they will be warned against such places.

Exchanges Contribute to Tobacco Fund.

The Walter Reed Hospital Tobacco Fund, placed with the Washington correspondent of the Moving Picture World for distribution, was enlarged by a donation of a quart of pennies from the Sixth street exchanges (General, Metro and Pathe) on the occasion of the special meeting of the Washington Film Exchange Managers' Association. At this meeting the other exchanges pledged themselves to duplicate this performance and to arrange to have other places where sufferers from the trenches are being cared for similarly supplied with smokes and other luxuries.

DES MOINES HAS BIG PARAMOUNT WEEK

All Leading Theatres Show Paramount and Artcraft Pictures—Waging Billboard Campaign

By J. L. Shipley, 615 Locust Street, Des Moines, Iowa.

PARAMOUNT WEEK went over with a bang in the leading Des Moines theatres. The Garden showed Jack Barrymore in "On the Quiet" the first half and Elsie Ferguson in "Heart of the Wilds" the last half. The Palace ran "The Hun Within" the entire week. All local papers carried Paramount week ads ranging in size from a quarter page to a page. Paramount is also waging a big billboard campaign announcing their subjects. The Garden and Palace theatres are making use of sixteen 24-sheet boards.

Griffith Film Goes Big at Rialto.

The "Eyes of the World," the Griffith film, was a big draw at the Rialto. It played to large audiences all week at 25c. admission with the boxes held at 50c. The popularity of the story plus a big publicity campaign turned the trick.

Metro Offices Move to Omaha.

The local Metro office which has been in operation for about three years has been moved to Omaha, it being the opinion of officials of that company that the Iowa and Nebraska business can be better handled from that point. William Skirboll continues, for the present at least, as manager.

Big Campaign for War Feature.

The A. H. Blank Enterprises is putting over a big campaign on "Italy's Flaming Front." The picture is booked for a long run at the Palace and dates have been arranged in many of the larger Iowa and Nebraska towns already. Mr. Blank announces a great deal of interest among exhibitors in the forthcoming Charlie Chaplin "Shoulder Arms."

200 Lawyers See "The Public Defender."

Manager Garland of the Yale Photoplay Company, held a trade showing of his new feature, "The Public Defender," at the Garden Theatre last week, inviting all the Des Moines attorneys, owing to the legal phase about which the story is built. Nearly 200 lawyers were in attendance and praised the acting of Frank Keenan and Robert Edeson, the stars. Mr. Garland has another new feature, "The Master Crook," with Edmund Breese as the star. A trade showing will be held soon.

New Staff at Pathe Office.

L. A. Sheridan, manager of the Des Moines Pathe office, who was hit hard by the last draft, losing all his roadmen, has a new staff as follows: R. S. Stackhouse, H. H. Savereid, S. Aronowtiz and E. S. Pickler, who have been assigned to various sections of the state. C. W. Ross, former star roadman, is now in the office as office manager. Mr. Sheridan last week made a trip through eastern Iowa. On his return he reported that "Hands Up," the new serial, is booking so rapidly that a new print had to be ordered to take care of the business. The same may be said of the Allies War Review. The Garden and Orpheum Theatres are now running this weekly first run in Iowa.

Heavy Bookings on Y. M. C. A. "Rookie" Film.

M. J. Frisch, of the Universal exchange, is receiving many bookings on "On Around the Clock with a Rookie," the one reeler sponsored by the Y. M. C. A. and distributed by Universal. This picture was a feature at the Palace the first half of the week. Mr. Frisch is well pleased with the volume of new business that is coming in and looks for one of the best year's Universal has ever had in this territory.

Goldwyn Men Close Big Contracts.

Richard Robertson, Kansas City manager for Goldwyn, accompanied by Frank Gehring, Nebraska roadman for that company, visited Des Moines this week and closed contracts with A. H. Blank for Geraldine Farrar, the Rex Beach series, Madge Kennedy and Tom Moore for the Garden and Palace theatres. A Frankle of the Strand contracted for Mae Marsh, Pauline Frederick and Mabel Normand, giving Goldwyn one hundred per cent. representation here on their new star series.

Drue to Open Picture Theatre.

A new picture house seating 400 and sponsored by M. Drue, is about to open on the east side. Drue was formerly interested in the A-Muse-U and sold out his interest before promoting the new house.

Blank on Business and Pleasure Trip.

A. H. Blank spent the week in Davenport and Chicago on a business and pleasure trip. Mr. Blank now divides his time between Omaha and Des Moines, but retains his residence and executive office in Des Moines.

Des Moines Theatres May Raise Admissions.

Theatre managers contemplate raising admission to 20 cents if the new ruling on additional tax stands without amendment. Many of the larger towns in Iowa are now charging 20 cents where 15 cents was the former scale, and report that business has not suffered as a consequence.

Helmts Becomes Film Salesman.

E. H. Helmts, former manager of the Auditorium at Mt. Pleasant, is now roadman for the Des Moines Film and Supply Company, distributors of Paramount-Artcraft. Mr. Helmts has just returned from a trip to the West Coast.

Indiana Trade Letter

By Indiana Trade News Service, 69 Layman Avenue, Indianapolis, Ind.

American Theatre to Be Renovated.

TERRE HAUTE.—When the new Liberty Theatre at Eighth street and Wabash avenue is dedicated, some time within the next ten days, the American Theatre will close its doors to remain closed for a period of three weeks. During this period the decorators and doctors of badly arranged theatres will be at work making a new interior for the American.

The one big improvement contemplated by the management is the elimination of the brass railed boxes, which, for some reason or other, never appealed to the patrons of the house. Also a number of new seats, wide enough to accommodate Fatty Arbuckle himself, will be installed. The proposed improvements will not cut down the seating capacity to any appreciable extent for the old boxes were so constructed as to take up more room than ordinary seats and this space will be conserved.

When the American reopens about the first of October, Manager Shannon Katzenbach expects to have one of the most handsome theatres in Indiana.

Indianapolis Mayor to Censor Fox Film.

Indianapolis.—Charles W. Jewett, mayor, who essayed the role of a censorship committee all by himself when "Cleopatra" was presented at the Circle Theatre last winter, announced this week that he will view the first production of the Fox film, "Salome," a Theda Bara film, at English's Theatre, Sunday, and if he finds it on the same order as the other Bara film at the Circle last winter, will order it discontinued.

Henry K. Burton, general representative of the firm of Barton & Olson, which has booked the big picture, said the producers of "Salome" have assured him that it contains no objectionable scenes.

Oliver Theatre Rebooks Gerard's Film.

South Bend.—"My Four Years in Germany," the picture adaptation of Ambassador Gerard's remarkable book, will play a return engagement of four days at the Oliver Theatre starting next Sunday afternoon. When the picture was shown here for a week earlier in the summer, there was such a demand for seats that many were unable to get into the theatre, and the engagement at that time was extended for three days. Even then many people were disappointed in not seeing the picture, and the management had to promise to bring it back for a return date.

Carlton Manager of Sipe Theatre.

Kokomo.—The Sipe Theatre, which has been closed for several weeks, opened Labor Day with Sam Carlton, formerly manager of a theatre at Frankfort, as managing director and, judging from the crowds which attended the opening, the prospects for a successful season are exceedingly bright. Mr. Carlton is running combined vaudeville and photoplays.

Crystal Reopened on Labor Day.

Anderson.—The Crystal Theatre reopened on Labor Day and showed four performances, two matinees and two at night to capacity houses. The theatre has been redecorated and thoroughly gone over and is now as attractive a place as the theatre-going public could desire. J. Muller, manager, expressed himself as well satisfied with the first performances in his theatre and said he received many compliments from his patrons.

Cleveland News Letter

By M. A. Malaney, 607 Belmont Building, Cleveland, Ohio.

Ohio First National to Hold Meeting.

ALL arrangements are complete for the first annual convention of the First National Exhibitors' Circuit of Ohio, which will be held in Cleveland, September 17 and 18. Over fifty requests for hotel reservations were received up to September 10 and at least one hundred and fifty more members will be on hand, who intend to stay only for a day.

A committee of Cleveland members of the circuit has been named by President E. Mandelbaum to handle the affair. They are Messrs. Al Friedman, of the Metropolitan; Dave Schuman, of the Dennison Square; Sam Deutsch, of the Sun; Scovill, of the Ezella; Miller, of the Olympia.

The convention opens with a noon luncheon at a leading hotel, yet to be selected; a business meeting at 2.30 and in the evening theatre parties at the leading "movie" houses. On the second day there will be a business meeting at 1 p. m.; photographs will be taken at 2.30, after which there will be an auto ride throughout the city. In the evening there will be a banquet.

Takes Over the Foursquare Exchange.

The Cleveland Foursquare exchange has changed hands, control of it passing into the hands of Joseph Diemer and Bert Stern.

The deal was brought about when "Hustling Joe" Horwitz, of Detroit, sold his interests to Messrs. Diener and Stern. These gentlemen will continue to operate it in the same headquarters in the Sloan Building at the same time operating the Sterling Film Exchange at the same location.

Wiliam Fox Visits Cleveland.

William Fox appeared in Cleveland last week quite unexpectedly as far as the exhibitors or newspapers knew, and left the same day for the Chicago convention.

Mr. Fox was the guest of District Manager P. C. Mooney. He had never been in the city since the opening of his first exchange in Cleveland. As the Fox exchange had just moved into the second floor of the Belmont Building he had a chance to inspect the new and complete exchange and expressed his utmost approval of it.

Mr. Mooney accompanied Mr. Fox to Detroit, where he inspected the exchange and then left for Chicago.

Kulp Joins Hodkinson Forces.

Walter W. Kulp, well-known film man, who recently sold his barber shop and cigar store in the Belmont Building, Cleveland, has joined the Hodkinson forces and will go on the road for them.

Critical Reviews and Comments

Concerning Current Productions

"ASHES OF LOVE."

Graphic Film Production Tells Story of Unrequited Love.

Reviewed by Robert C. McElravy.

THE creator of this six-part production of the Graphic Film Corporation, Ivan Abramson, has chosen very sombre dramatic material for the story. While the splendid cast introduced at the beginning, with James K. Hackett, Effie Shannon and Mable Juliene Scott in leading roles, gives promise of a strong production, the nature of the plot itself proves disappointing. It bears too heavily upon the sad side of life, and with the exception of one or two humorous touches toward the close is almost wholly without the usual comedy relief in stories of the semi-tragic type.

James K. Hackett is cast in the part of Arthur Woodridge, a wealthy philanthropist, who has founded the Free Food Home for deserving poor. He adores his wife, Helen, but she, in spite of his tender regard for her, does not return his love. Helen falls a victim to the wiles of a married man named Howard, and is later apprehended dining with him at an inn.

Following her discovery with Howard, Helen suffers great remorse and this finally leads to a fatal illness. During the sickness she decides many times to confess to her husband, but cannot bring herself to the point and dies without telling him of her sin. The husband broods over her death and almost loses his reason. Mr. Hackett gives a telling representation of the grieving husband.

There are numerous other features of the plot, which involves three different sets of characters whose love will not run smoothly. There are so many divergent threads of interest that it continually breaks the continuity and thus robs the production of suspense.

Others in the cast are Paula Shay, Ruby de Remer, Dora Mills Adams, Hugh Thompson, William B. Davidson, William Bechtel and Thea Talbot.

"BEHIND THE LINES IN ITALY."

Italian Propaganda Picture of Industrial Interest to be Released by Kleine.

Reviewed by Margaret I. MacDonald.

A PRIVATE exhibition at Wurlitzer Hall, New York City, on Thursday evening, September 12, of an Italian propaganda picture revealed many interesting facts regarding Italy's industrial resources. The evening opened with a stirring address in the Italian tongue by Captain Sabelli which was greeted from time to time with enthusiastic cries of "Brava!" accompanied by loud applause.

The picture, which is being presented by George Kleine, comprises about 5,300 feet of film, the battle scenes of which were photographed by the cinematographic division of the Italian Army. The industrial portions of the film attributed to Cines, of Rome, are well photographed and well fitted to illustrate to the world Italy's huge effort in the cause of victory.

In assembling the picture a successful effort has been made to compare not only ancient warfare with modern methods but also Italy's military resources in 1914 with what they are today. In the course of the picture we visit the munition plants and witness the actual making of big guns, shells, machine guns, mortars, gas bombs and grenades. The history of the Italian aeroplane and its manufacture is encompassed, the making of wire for barbed wire entanglements is shown in detail, and the manufacture of steel is given a spectacular presentation. The making of lenses for the great search lights is an interesting picture. We also visit the great iron mines on the island of Elba, Italy's one iron resource. Here one is astonished at the elaborate system of machinery which facilitates the production of iron, one of war's greatest necessities. The extent to which Italy's women have responded to the call is displayed by their remarkable activities in the munition factories.

We believe that this is the largest industrial picture that the moving picture industry has dared to turn out, and we predict for it fine success both from a commercial and a propaganda standpoint.

IN THIS ISSUE.

Ashes of Love (Graphic).
Behind the Lines in Italy (Kleine).
By the World Forgot (Vitagraph).
The Atom (Triangle).
Misfits and Matrimony (Vitagraph).
Beans (Bluebird).
When a Woman Sins (Fox).
Beware of Boarders (Paramount-Sennett).
A Woman of Impulse (Paramount).
A Pullman Blunder (L-Ko).
Bonnie Annie Laurie (Fox).
Wildflower (Paramount).
The Better Half (Select).
The Temple of Dusk (Mutual).
Just for Tonight (Goldwyn).
The Bells (Pathe).
The Border Raiders (Pathe).
A Soul Without Windows (World).
Peck's Bad Girl (Goldwyn).
A Woman's Experience (Bacon-Backer).

"BY THE WORLD FORGOT."

Vitagraph Story of Love and Adventure on South Sea Islands Features Hedda Nova.

Reviewed by Margaret I. MacDonald.

THE story of the five-reel Vitagraph feature for September 16, written by Cyrus Townsend Brady, is reminiscent. It is suggestive in spots of more than one other film production including "The Sea Wolf." And it is only truthful to say that the most convincing scenes in the picture are those dealing with the shanghaiing of Derrick Van Beekman through the machinations of a rival. Hedda Nova is the featured member of the cast and J. Frank Glendon and Ed. Alexander and Patricia Palmer have the roles next in importance. In the construction of the picture there seems to be a slight defect. The impression of the writer is that a better effect could have been obtained by introducing the South Sea Islanders earlier in the story, thereby establishing a more substantial reason for featuring the role of the South Sea Island maid.

As the story goes, a son of one wealthy house and the daughter of another have become betrothed at the wish of their parents, while neither cares for the other. The feminine part of the bargain is already in love with another man, who in order to prevent the taking place of the marriage at which he is to occupy the position of best man only instead of bridegroom, enters into a scheme with a sea captain friend of his to shanghai the bridegroom. The shanghaied man escapes in a small boat after much abuse aboard the vessel, and discovers a colony of Dutch people who have lived for a century or so on a South Sea island, not knowing from whence they came. He falls in love with the daughter of the chief, and when he is discovered by his friends decides to marry the island maid.

"THE ATOM"

Pauline Starke Excellent as "Slavey" in Rather Commonplace Triangle Picture.

Reviewed by Edward Weitzel.

FAMILIARITY with stage life would have assisted Catharine Carr in writing "The Atom," a five-part Triangle picture directed by William Dowlan and presenting Pauline Starke as the star. The story is rather commonplace all through, but it will entertain the class of spectators that never trouble to look beneath the surface of things and love a romantic looking hero and a persecuted heroine who meet all sorts of misfortunes and experience one misunderstanding after the other until the end of the last reel.

The story is well acted. Pauline Starke takes first honors as a little "slavey" in a cheap boarding house who is an intense admirer of the leading man of a second-rate stock company. The actor is one of the lodgers and is in love with the leading lady. A fire in the theatre during a performance disfigures the hero, whose name is Montague Boothe. He loses his engagement, and the leading lady deserts him.

Jenny, the "slavey," goes to his room to offer her sympathy; the landlady finds her there and turns them both out of the house. Jenny can sing and she and Boothe start out with a medicine show, the actor's duties consisting of standing on the tailboard of the wagon and reciting "Hamlet's" soliloquy and then selling death-defying pellets. Business is good and Boothe takes up a homestead claim out West. The leading lady hears of how things are going and arrives on the scene with a companion who she claims is her brother. The heroine is prepared to sacrifice her happiness and help Montague marry the leading lady, but Boothe finds out her true character and Jenny is rewarded by winning him for herself.

Harry Mestayer, as Boothe; Belle Bennett, as the leading lady; Ruth Handforth, as Miss Miggs; Charles Force, as Oldson; Lincoln Stedman, as Ethelbert; Gene Burr, as Benson, and Tom Buckingham, as Jerry, complete the cast. Elgin Leslie was the cameraman.

"MISFITS AND MATRIMONY"

First of Vitagraph's Big V Specials Welcome Addition as Clean Two-Reel Comedy

[illegible]

husband of the young

"BEANS."

Bluebird Comedy Features Edith Roberts in Leading Role.

[illegible]

John B. Clymer and directed by Jack Dillon. The subject matter turns up but slight plot material, but what there is [illegible] agreeable cast, pleasant tone of the story, [illegible] satisfying climax, all contribute to make the offering enjoyable.

Edith Roberts is cast in the part of Betty Brewster, daughter of a bean magnate. She has before shown considerable natural ability for light comedy roles and does much to make this number pleasing. In the final scenes she makes a long and rather hazardous ride on a motorcycle.

The story centers very largely about the carrying of a certain contract to San Francisco, where Betty's father hopes to take up an option for a lease on a rival property. Betty, who has been making a personal study of the bean business, which she some day expects to inherit, has agreed to carry the contract. Her trip is the important feature of the story, for she is closely followed by two young attorneys. One of these, Kirk, was sent by her father to aid her, and the other, Wingate, was sent by his rival to intercept the messenger.

In the course of the trip Wingate deceives Betty as to the identity of Kirk, and tricks Betty temporarily out of the papers. She learns who Kirk is while they are imprisoned in a country jail. They escape, recover the papers, and an amusing chase follows, with Betty and Kirk finally arriving with the contract on time.

[illegible] Lew Cody, Charles Gerrard and Harry Carter.

"WHEN A WOMAN SINS"

Theda Bara Featured in Fox Offering as Regenerated Vampire.

Reviewed by Robert C. McElravy.

IN THIS seven-part number, "When a Woman Sins," Theda Bara attempts the very difficult task of reaching the extremes of feminine degradation and spirituality. Her effort to this end, while not entirely convincing at all times, is certainly interesting. The story, written by Betta Breuil and directed by J. Gordon Edwards, has plenty of plot material for seven reels, though it might have been contained in a less number.

Lillian Marchard, the heroine, portrayed by Theda Bara, is first introduced as a nurse, employed in a hospital. She is of gypsy parentage and has flung aside her bohemian tendencies only as the result of [illegible] Michael, thinking Lillian to blame, sends her away. Lillian leaves, still loving him, [illegible] a successful actress, known as Poppea, and amuses herself meanwhile with Michael's cousin, Reggie, a weak young [illegible] Michael. The engagement with Reggie is broken on the eve of the wedding and he shoots himself. Michael, to whom Lillian appealed, again casts off the girl, who then threatens to renounce all her good impulses and become an utterly abandoned woman. But in the end she is [illegible]

Theda Bara does some strong work in this number, but her transitions from good to bad and back again lack the touch of reality at times. Part of this may be due to a trick of frequent posing of a semi-conscious sort, which tends to render her acting artificial; in other words, her own personality intrudes upon the character she is portraying, thus interrupting the story.

The story is theatrical at times, but will no doubt have wide appeal. Others in the cast are Joseph Swickard, Albert [illegible]

"BEWARE OF BOARDERS"

Paramount-Sennett Farce with Chester Conklin and Ford Stirling in a Roaring Mixup.

Reviewed by Louis Reeves Harrison.

THERE is a lively tendency visible throughout this farce to parody some of those serious screen stories which are funny without intending to be, particularly those of outworn incident such as chasing important war documents which pass from hand to hand and purloining the pearls. Jack Cooper is a burglar who gets the "papers" constantly when he is after the pearls, and Ford Sterling a spy who endlessly gets the pearls, while he is after the "papers." But the most farcical work falls to Chester Conklin, or he makes it so, it does not matter which, probably both, as the jealous husband of a flighty wife in what he calls a "house full of lovers," consisting of the spy, the burglar and sundry detectives, all in hiding, all trying to avoid him and each other; altogether a roaring mixup of most amusing character. "Beware of Boarders" is a winner.

"A WOMAN OF IMPULSE"

Paramount Presents Lina Cavalieri in an Adaptation from the Play by Louis K. Anspacher.

Reviewed by Louis Reeves Harrison.

IN personality and delicate interpretation, Lina Cavalieri has very few equals, and she contributes these elements in high value to a story which greatly limits her opportunities. Of course she is a delight to the eye at every moment, her natural beauty always framed in good taste, her movements graceful, her poise artistic, but she is given very little to do that could be called "dramatic" until the concluding scenes of the play. The real story is located at New Orleans, when a prima donna, impersonated by the lovely Lina, visits a stilted old family there in company with her titled husband, a cousin of the Louisiana family. Her young husband, Count Nerval, is jealous of his cousin, Phillip, and discovers his impulsive wife in the latter's arms. She is not there by her own wish, and she stabs Phillip with a dagger she carries in her hair. She thereupon faints.

In a family council she is accused of killing Phillip, and she confesses to stabbing him once. It is discovered by a young American doctor who has been paying attention to the Diva's sister that the murdered man was stabbed twice. The impulsive woman is not arrested for murderous assault. She is set free without trial when an octoroon girl fortuitously confesses that she finished the job from jealousy. There is a long preparation for this murderous impulse, and the improbable confession, the latter without visible motive, not enough material for a full-sized photodrama. The scenic effects are all in good taste, and the entire support effective, but the story operates largely as a vehicle for the beautiful prima donna to display those graces which have contributed not a little to her success in grand opera.

"A PULLMAN BLUNDER"

L-KO Comic Turns Up a Number of Very Laughable Stunts.

[illegible]

O[illegible]NALLY a comic production of [illegible] along on a series of funny situations that make for real laughter. This two-reel L-KO production, "A Pullman Blunder," is one of that kind. It does not differ essentially from the usual comic in plot or situations, but has a certain irresistible swing that gets the giggles going.

Harry Gribbon, who has had a long and valuable schooling in the comics, appears as an erring husband who has been trifling with too much booze. He is undergoing a certain cure, and while this is in progress his wife gets his pills mixed up with some moth balls and feeds him the latter. The husband so far recovers as to get into further difficulties with a certain bride and groom on a honeymoon trip. Mae Emory appears as his faithful but suspicious wife.

The number also gets considerable humor out of the "work or fight" ruling, with Harry Mann playing the role of detective. Eddie Barry appears as the doctor.

"BONNIE ANNIE LAURIE"

Fox Release Features Peggy Hyland in Charming War Story.

Reviewed by Robert C. McElravy.

THOSE who are acquainted with Peggy Hyland in at least one of her previous releases, "Persuasive Peggy," will not regret seeing her in this new offering. It is a quaint Scotch character story, with realistic scenes from the trenches as a striking feature. The old song, "Annie Laurie," still sung wherever Britons are at war, is featured at the beginning and the end, and will of course appear in the musical score accompanying the picture.

The story, written by Hamilton Thompson and directed by Harry Millarde, is one of delicate sentiment, altogether pleasing in its simple heart interest. The Scotch characterizations are excellent as are also the village scenes at the beginning. The trench and hospital scenes leave nothing to be desired in the way of dramatic effect.

Annie Laurie, the girl heroine, is first seen in her betrothal to Captain McGregor, who leaves for the front shortly after the engagement has been celebrated. The departure of McGregor and his company, all in kilts, is accompanied by the skirl of bagpipes, and makes an attractive picture. The girl remains happily at home until she one day discovers a strange man cast up by the waves on a rocky shore near her home. She assists the stranger to the cottage of Old Nan, where they nurse him back to health.

Some new tricks of memory are brought out in this story. The stranger, upon recovering his physical health, cannot remember anything of his previous life. Later, after Annie has fallen violently in love with him and been forced out of her home by her irate father because of him,

the stranger wanders away in a storm. He recovers his memory of previous events and makes his way back to the front, but it now develops that he has entirely forgotten Annie Laurie.

Annie reappears in the story as a hospital nurse and meets both the stranger and McGregor, after both have been wounded. Her heart is torn by the love of both, and this situation continues the interest at full tension until the satisying close. The number is certain to be popular.

Others in the cast are William Bailey, Henry Hallam, Sidney Mason, Dan Mason and Marion Singer.

"WILDFLOWER"

Paramount Reissue of Marguerite Clarke's First Contribution to the Screen.

Reviewed by Edward Weitzel.

VIEWED in the light of the quality of screen art now to be found in Paramount pictures, Marguerite Clarke's first Famous Players release will hardly repeat its early success. "Wildflower," taken from a story by Mary Germaien and directed by Allan Dwan, serves best the purpose of illustrating the rapid strides forward that the screen has made since this picture was first produced. The story is insipid, has all the faults of its age and lack of experience, and but faintly foreshadows the finished screen art that now marks the impersonations of the star.

It will be received with kindly tolerance by a portion of the screen public. Others will regret its having been brought from its retirement in its present form.

"THE BETTER HALF"

Alice Brady in Five-Part Select Picture Acts Dual Role with Fine Effect.

Reviewed by Edward Weitzel.

THE array of names connected with the making of the Select picture, "The Better Half," is imposing. Alice Brady comes first on the list with her fine acting in a dual role. Then there is Miriam Michelson, whose novel "Michael Thwaite's Wife" was the original of the screen story. Next comes Louis Sherwin, the dramatic critic of the Globe, who is responsible for the scenario. It is gratifying to learn that although Mr. Sherwin never loses a chance to turn his critical guns against the well made play, he is not above using as many of its technical devices as he found, by practical experience, are adaptable to the work of the scenario writer.

It is doubtful if the well remembered motive, the substituting of one twin sister for the other, has ever been used more skillfully than in this story. It all starts off in the beaten track: the marvelous resemblance of the two girls, one weak and pleasure loving, the other steadfast and devoted to duty, both loving the same man. He is dazzled by the more showy sister and marries her. She soon tires of him and runs away with the notorious Hendrick Thurston. The husband, in the meantime, is beaten by thugs and his sight almost destroyed. He keeps calling for his wife, and Louise, her sister, to save him from a shock that may kill him, takes the absent woman's place. How she wins this place permanently is told so as to keep the interest at concert pitch.

The outstanding feature of the picture is Alice Brady's acting. She indicates the difference of character in the two sisters with the subtle touches that command the respect of the spectator who thinks. The double exposures are not always well done. Aside from this defect, the two parts are distinct and the thoughts and emotions of the two women are expressed with convincing skill.

David Powell plays Michael Thwaite naturally and makes him likable and of good metal. Crauford Kent is a polished and handsome villain. W. T. Carlton, Isabelle O'Madigan and Richard Allen are the remaining members of a high-grade cast.

"THE TEMPLE OF DUSK."

Five-Part Mutual Release Improvement on Hayakawa's First Effort Under New Management.

Reviewed by Margaret I. MacDonald.

IT is a pity that Sessue Hayakawa's new management is not able to locate for the star stories of more substantial dramatic interest than is exhibit in his first two numbers, the second of which is entitled "The Temple of Dusk," a five-part production to be released by the Mutual Film Corporation.

"The Temple of Dusk" was directed by James Young, who has done well with the material afforded him. There are pretty Japanese garden settings and more than one touch of true artistry in the making of the picture; but there is lacking that convincing quality which makes for good drama.

The story of the picture tells of a young Japanese poet whose home is in Tokio. Under his father's care is a young American girl who has grown from childhood to young womanhood under the roof of the wealthy Japanese. The son falling in love with the girl is much saddened at the discovery that an American acquaintance has won her hand in marriage. The story then skips three or four years ahead showing not only domestic trouble in the girl's new home, but also illness which shortly causes her death. Her child, a little girl of possibly three years, is left in the care of the young poet, who accompanies her father and a new wife to America where the child's father shoots a former lover of his wife's with whom he finds her, and the young Japanese for the child's sake takes the blame for the crime. Finally he escapes from prison to visit the child and is shot. The closing scene is an allegorical one showing the Japanese and the woman he loved together in the "temple of dusk."

"JUST FOR TO-NIGHT."

Tom Moore Amusing in Goldwyn Crook Story Written by Charles A. Logue.

Reviewed by Edward Weitzel.

A SURPRISE finish of good quality does much to help "Just for Tonight" register a success. This five-part Goldwyn picture, written by Charles A. Logue and directed by Charles Giblyn, suffers from too bountiful a supply of story. The third reel is partly over before the author has planted his main complication and started to drive a steady course toward the homestretch. Tom Moore, who is the star of the picture and tries to inject breeziness and humor into the early proceedings, finds himself handicapped by the amount of preparatory incident that gets in his way.

There is no question about the punch in the finish when it arrives, but the interest is slow in starting, and in attempting to mystify the spectator by introducing a number of minor complications there is danger of keeping him in the dark too long.

The story comes under the head of crook drama, "Just for Tonight" having a whole band of these industrious and deft fingered persons who are so interesting and charming to meet on the stage or the screen, but whom no one but the police wants to meet in real life. Theodore Whitney, Jr., the part played by Tom Moore, has a rich father, an auto and nothing to do but run it. He meets a girl while out riding one day, and falls in love with her at first sight. Theodore's father is after a stock certificate that is pasted up on the wall of a road house. Betty Blake, the pretty girl, is after the same certificate for her father, and Betty, Theodore and several detectives try to get it first.

Betty is the niece of Major Blackburn, at whose house she is staying. The place has been robbed, and every one is suspicious of strangers. A detective is detailed to go to the Blackburn home, disguised as an English lord, and keep an eye on the servant. Theodore bribes the officer to let him take his place for one night, so as to be near Betty. When matters have progressed this far things really begin to happen and there are plots and counterplots until the whole band of crooks is unmasked and Theodore and Betty agree to keep the lost certificate in the family by accepting each other for better or for worse.

The production is well put on and the entire cast up to the mark. Tom Moore's type of wealthy young idler is likable even at this time when the work or fight order is being put into effect. Lucy Fox is natural and attractive as Betty Blake. Henry Sedley, Henry Hallam, Robert Broderick, Ethel Gray Terry, Edwin Sturgis, Phil Riley and Maude Turner Gordon are the other members of the cast. Photographed by Lloyd Lewis.

"THE BELLS."

Frank Keenan Gives Finely Sustained Impersonation in Pathe Picture of Famous Novel.

Reviewed by Edward Weitzel.

SINCE the night that Henry Irving electrified a London audience with his masterly characterization of Mathias, the crime haunted burgomaster in "The Bells," the stage version of the Erckmann-Chatrian novel, made by Leopold Lewis, has become almost a classic. Emile Erckmann and Alexandre Chatrian, who wrote under the hyphenated signature, Erckmann-Chatrian, drew a powerful picture of the mind of a murderer and the remorseless lashing of conscience in their famous story "The Polish Jew," and Leopold Lewis transferred it to the stage with a skill that was only surpassed by the splendidly imaginative acting of the English tragedian as Mathias.

The story has reached the screen. Frank Keenan is now being presented in a moving picture version produced by Pathe, from a scenario by Gilson Willetts and Jack Cunningham, directed by Ernest C. Warde. It is regrettable that where there is so much that is admirable the want of proper care has allowed several serious errors to creep into the picture. To begin with, the subtitle informs the spectator that the play was adapted by Erckmann Chatrian (without the hyphen), when it should have read "adapted from Erckmann-Chatrian." The most serious mistake is the age of the inn-keeper's daughter Annettee. According to the story, she is a child of about three years when her father kills the peddler. It is fifteen years later, after her marriage to Christian, that retribution overtakes the burgomaster. The screen version shows her to be at least eighteen before the murder and, although a subtitle carries the information that many years have elapsed between the time the Jew was killed and the night of Annette's wedding, she shows no evidence of having grown one day older.

Without the long elapse of time half the strength of the story is lost. Mathias has lived so long in safety and prospered so with the years that there seems no chance of ever been found out. Then his own guilty soul convicts him. The fear of one man,—a mesmerist who is able to put people to sleep and make them reveal their inmost thoughts—pursues him in his dreams. He imagines himself on trial for his life. The mesmerist is brought in, Mathias is placed under his influence, the murderer tells how he struck down his victim with an axe and burned the body in his own limekiln. He hears his doom pronounced, imagines he feels the rope about his neck and awakes in an agony of fear. The shock is too great. He falls dead, surrounded by his wife and daughter and the wedding guests. The elapse of time is absolutely essential, and the costuming does not always coincide with it. The gendarmes at both periods of the story wear modern uniforms.

On the production side, except that the stereoscopic snow storm is a poor sub-

stitute for the real thing, the different scenes and effects are excellently managed. The scenario is skillfully devised in the main and permits the story to grip the attention from the start and hold it firmly to the end. Last Sunday's spectators at the Rialto Theatre, New York, followed the unfolding of the plot with the keenest interest.

Frank Keenan's impersonation of Mathias is cleverly conceived and finely sustained. A greater contrast between his manner before and after the murder would have heightened the effect of his later scenes; but he meets the demands of the part with adequate power at its telling moments and acts always with the intelligent earnestness that has marked his whole artistic career. Lois Wilson, Joseph Dowling, Ida Lewis, Bert Law, Albert Cody, Edward Coxen and Carl Stockdale are the members of a thoroughly satisfactory support.

"THE BORDER RAIDERS."

Diando-Pathe Production in Five Reels Melodrama of Mexican Border.

Reviewed by Robert C. McElravy.

THIS five-reel subject, written by Frank Beresford and Jack Cunningham, is stronger in the first reels than at the close. The foundation is laid for a strong melodramatic offering, somewhat resembling the average Western serial in construction, but the final scenes are disconnected and lacking in suspense. It is a subject that will carry the interest along fairly well, but has not the gripping quality promised at the start.

The plot concerns a Chinaman, Mock Sing, who runs a gambling house on the Mexican border. Cattle rustling and opium smuggling are side lines of his business and he has aiding him a band of rough and ready felllows who stop at nothing. John Hardy, a wealthy ranchman, falls into the toils of Mock Sing and his gang, and a plan is laid to get possession of his ranch, through the aid of an adventuress. Hardy's daughter, Rose, is the heroine, and the hero is a supposed faro dealer in Mock Sing's employ. The latter turns out to be a federal agent. The plot is sufficient but rather unconvincing.

The cast is headed by Betty Compson and George Larkin as the lovers, Frank Deshon as the Chinaman, Claire Du Brey as the adventuress and H. C. Carpenter as John Hardy. Others who appear are Howard Crampton and Fred. M. Malatesta.

"A SOUL WITHOUT WINDOWS."

World-Picture Features Ethel Clayton in Absorbing Story.

Reviewed by Robert C. McElravy.

THIS five-reel production, written by Julia Burnham and directed by Travers Vale, may be safely recommended as a thoroughly enjoyable offering. We do not know whether the original story was in book form, but it flows along on the screen like an intelligent adaptation of a well written novel, bringing out the original features and touching the obvious but lightly. It is one of the best subjects recently shown in the matter of direction.

The story itself is quaint and original, never once getting into situations of a familiar type. Ethel Clayton is distinctly pleasing in her portrayal of Ho-Pama, the child who grew up in a Shaker colony, with her parentage and even her real name unknown. Miss Clayton gives careful attention to the character role she is playing and keeps it always within the prescribed bounds.

The opening scenes picture the arrival of a child and a woman attendant at the station of Lebanon. They should have left the train at Lebanon Spring, the next station, and it is while walking there that the woman faints on the roadside. She is taken in by the Shakers, a picturesque sect living nearby. The woman dies and the Shakers rear the child, in an unworldly faith that is too restricted for her ardent temperament. There is of course a hero, whom the girl meets accidentally, and the usual love story follows, but not in the usual way. The hero is already engaged, but the chain of interesting circumstances gives him over to Ho-Pama, whose real name it later develops is Hope Palmer. There is an abundance of well-constructed plot and the story leads up naturally and easily to a good climax. It is a desirable offering of the pleasant, agreeable type.

Frank Mayo appears as the hero, a part which he fills very satisfactorily. Others in the cast are Richard Clarke, Eugenie Woodward, Victor Kennard, Pinna Nesbit, David Davies, Gus Pixley, Zadee Burbank, Jack Drumier, Jack Roberts, Sadie Schaeffer and Violet Aksel.

"PECK'S BAD GIRL."

Energetic Fun in Goldwyn Comedy-Drama Featuring Mabel Normand.

Reviewed by Edward Weitzel.

TEX CHARWATE is the author of "Peck's Bad Girl," a Goldwyn picture that has been built for the express purpose of furnishing Mabel Normand with plenty of opportunity to kick up her heels and play the tomboy to the delight of her many admirers. A twin sister of the amusing young scamp that hailed from Milwaukee and helped to make George Peck and George M. Cohan famous, Minnie Penelope Peck is a lively young lady who raises more excitement in Yaptank in one afternoon than one small town can get over talking about in four years. Failing to collect nine dollars owed her father by the president of the Yaptank bank, she starts a run on that institution that includes the entire population and brings out the fire department also. Before peace is restored Minnie starts a new excitement by helping to trap a band of robbers that are bent on robbing the bank. A heroine at last, she ends by getting the nine dollars and a husband besides. Incidentally she is engaged as general help in a modiste's shop, and exhibits low cut gowns in high cut underwear.

Charles Giblyn directed the picture and has seen to it that it never lacks speed. The laughs begin early in the game and last through to the end. The town of Yaptank is a realistic appearing burg, and the people that live there look as if they belonged.

All of which information means that Mabel Normand has returned to the style of work in which her public knew her first and like her best. Good rough soubrettos are a rare blessing at any time. Given the proper material to work with they are worth a dozen of their more delicate and serious minded sisters who suffer and are sad for five reels and only cease defying the villain when he dies or is carted off to prison in the last ten feet. Amusing types of character are contributed by Corinne Barker, Blanche Davenport, Ryley Hatch, Leslie Hunt, E. M. Favor, Edwin Sturgis, and Joseph Granby. Louis Physioc was the cameraman.

"A WOMAN'S EXPERIENCE."

Bacon-Backer Photoplay Has Excellent Cast and Tells Dramatic Story.

Reviewed by Edward Weitzel.

PAUL POTTER'S play of "Agnes" furnished the foundation for "A Woman's Experience," a six-part Bacon-Baker Film Corporation picture, directed by Perry N. Vekroff, who is also responsible for the scenario. The story is strongly dramatic and shows how a young couple from the country get into the social whirl in New York and barely escape moral destruction. The material is not startlingly original, but it is put together with the skill of an expert craftsman, and the direction and acting of the cast are on the same order of merit. The stage sets and the lighting are highly artistic and the atmosphere of good breeding required by most of the situations is seldom absent.

Although feverish at times, the moral effect of the story makes for good, and the danger of playing with fire is exemplified in an impressive and entertaining manner. The character of Agnes Roydant, the young wife, would have stood out better if she had been permitted to play the earlier scenes in a lighter mood and tried to hide her real feeling under a smile on every possible occasion. The tragic scenes in the latter part of the story would have gained in force by such a use of the law of contrast.

Trying to keep up with the procession of social climbers almost brings George Roydant and his wife to financial ruin, and involves Agnes's name with that of an English nobleman. There is an intense scene when the titled gentleman forces his way into the sleeping apartment of his hostess. During the struggle he unintentionally takes a dose of poison and Agnes just escapes being suspected of aiding in his death. The husband and wife realize in time their mistakes, and go back to the old peaceful life in the country.

Mary Boland has the part of Agnes. It suits her personality and she denotes all its different moods with convincing skill. Her best work is done in the last two reels, the emotional stress of the scenes with the nobleman and his tragic death being expressed with adequate depth of feeling and finished dramatic art. Sam Hardy as George Roydant, Lawrence McGill as Nicholas Barrable, Robert Cain as Lord Sulgrave, Corrine Uzzell as Attlie Damuron and Bradley Barker as Rufford are the other members of the exceptional cast. Photographed by Edward Earle.

COMMENTS

General Film Company.

TRANSIENTS IN ARCADIA (Broadway Star Feature Co.).—One of the best of the O. Henry stores yet presented at the Rivoli, where it was received with an outburst of applause.

Bluebird Photoplays, Inc.

BEANS (Bluebird).—A bright little five-reel subject featuring Edith Roberts as the daughter of a bean magnate. The story, which was written by John B. Clymer and directed by Jack Dillon, is rather slight in plot but excellently handled. It has considerable suspense and leads up to a good climax. Reviewed at length elsewhere.

Educational Film Corporation.

MODERN MEXICAN HACIENDA (Educational Films Corp.).—Far from being educational, a mere picture of a dusty Mexican Hacienda and a tame bull-fight.

Famous Players-Lasky Corporation.

HE COMES UP SMILING (Artcraft), Sept. 15.—A very amusing farce-comedy with Douglas Fairbanks in a more natural characterization than those he usually interprets. Bright with incident and laughable situations and a definite purpose besides.

THE LAW OF THE NORTH (Paramount), Sept. 29.—A story of life among the Canadian trappers with Charles Ray in the leading role, not one entirely suited to his talents. The story attempts the melodramatic but it is dark in atmosphere and without a sympathetic characterization.

Fox Film Corporation.

BONNIE ANNIE LAURIE (Fox).—An excellent Scotch character story with a strong love interest, written by Hamilton Thompson and directed by Harry Millarde. Peggy Hyland appears as the attractive heroine, assisted by William Bailey, Sidney Mason and others. The number is a pleasing one of the sentimental type and certain to prove popular. Reviewed at length elsewhere.

WHEN A WOMAN SINS (Fox).—A seven-part number written by Betta Breuil and directed by J. Gordon Edwards, with Theda Bara in the leading role. She appears as a nurse of Bohemian birth and instincts, who makes a hard fight to keep on the straight path. The story is not al-

ways convincing, but is very interesting and holds the attention well. Reviewed at length elsewhere.

Graphic Film Corporation.

ASHES OF LOVE (Graphic Film Corporation).—A six-part offering written and directed by Ivan Abramson, with James K. Hackett, Effie Shannon and Mabel Juliene Scott in the cast. The cast and settings are superior to the story, which is weak in continuity and inclines to the depressing. It does not make a strong subject, in spite of the acting ability shown. Reviewed at length elsewhere.

Greater Vitagraph, Inc.

MISFITS AND MATRIMONY (Big V Special), Sept. 16.—A two-reel farce-comedy and the first of the Vitagraph "Big V Specials." Earl Montgomery and Joe Rock are featured. The comedy situations are only moderately strong and include some acrobatic stunts that will please most audiences.

BY THE WORLD FORGOT (Vitagraph), Sept. 16.—A five-part production featuring Hedda Nova. The story is by Cyrus Townsend Brady and deals with the accidental discovery of a colony of Dutch people on a South Sea island, and the love story of the daughter of the chief, who became enamoured of a young man accidentally thrown on the shores of the island. The production is not particularly commendable from the standpoint of construction and is unconvincing, although not totally unentertaining. A full review will be found elsewhere.

A FIGHT FOR MILLIONS, No. 11 (Vitagraph), Sept. 23.—"The Noose of Death" is the title of this episode of the serial and is thrillingly entertaining. After the girl who is being kidnapped by an admirer succeeds in getting rid of her escorts she finally gets to her own ranch and puts up a good gun fight. In the meantime a rescue party arrives and is about to lynch the rascal when the episode closes.

Mutual Film Corporation.

SCREEN TELEGRAM No. 55 (Mutual).—This issue opens with scenes showing Pershing at the front. These are followed with pictures of a fallen battle plane and an engine from a German plane which had been shot down. War landscapes include interesting scenes at the front, one of the unusual sights is a hospital train on its way back to the base. The Federal Building in Chicago after having been wrecked with a bomb is also shown.

SCREEN TELEGRAM NO. 56 (Mutual),—The launching of the U. S. S. Piave is one of the first items of this issue. Fighting fire in the mines to conserve coal, dogs at the annual New York Dog Show, a celebration in honor of Lafayette and Y. M. C. A. recruits ready for France are among other interesting events which have been filmed for this number.

THE TEMPLE OF DUSK (Haworth).—A five-reel production featuring Sessue Hayakawa and directed by James Young. The picture contains many beautiful Japanese settings—gardens built in their artistic fashion. The story is not big nor convincing, and while the production has been artistically made the material is not equal to the length of film. A full review will be found elsewhere.

SABA, THE ASTONISHING (Outing-Chester), Sept. 15.—An unusually beautiful and interesting number of the Outing-Chester presents the island of Saba in the Dutch West Indies. This little island consists chiefly of a dead volcano in the crater of which nestles a little town. The people of this island are mostly white. They grow limes and make boats, although they have no harbor. A full review will be found in the Motion Picture Educator for October 5.

ALL KINDS OF A GIRL (Strand), Sept. 17.—Elinor Field and Cullen Landis have the principal roles in this comedy, which is very attractively made. The story centers about the efforts of a pair of youthful sweethearts in trying to discover what kind of a girl the young man's rich uncle would like him to marry. The impersonating of different types is very well done by Miss Field.

Pathe Exchange, Inc.

THE RUNAWAY BRIDE (Pathe), Sept. 15.—Episode No. 5 of "Hands Up." This is another installment containing many interesting thrills. The plunge of the balanced rock over a cliff, smashing a cabin below is one feature. Echo, the girl heroine, also meets with new adventures. The fighting scenes taken on the moving train are exceptionally good.

THE GREAT WATER PERIL (Pathe-Rolin), Sept. 22.—One of the best Toto pictures yet made. This is a burlesque melodrama, with good action and clever subtitles, which have a lot of fun with the plot as it goes along. Toto plays the hero and twice rescues the girl heroine from peril at the hands of the villain. This will bring laughter.

ANTIGUA (Post-Pathe), Oct. 6.—A travel number, picturing scenes taken in the British West Indies. The towns of St. Johns and English Harbor are shown, with various buildings of special interest. Native types are also included, with glimpses of the life and industries there.

CURACAO (Post-Pathe).—This is one of the most striking of the recent "island" travel subjects. Curacao, in the Dutch West Indies, is described as a Hollandized Carribee, and the views of Williamstadt might have been taken along the Zuyder Zee. This is something distinctive.

Select Pictures Corporation.

THE BETTER HALF (Select).—Alice Brady has a twin sister role in this five-part picture and plays it to perfection. The story is full of interest. It was founded on Miriam Michelson's novel, "Michael Thwaite's Wife." A longer review is printed on another page of this issue.

Triangle Film Corporation.

THE ATOM (Triangle), Sept. 15.—Excellent acting by Pauline Starke as a "slavey" is the best feature of this five-part picture. Stage life and western situations are utilized in the story, written by Catherine Carr. It is reviewed at length on another page of this issue.

Universal Film Company.

ANIMATED WEEKLY, No. 39 (Universal), Aug. 28.—This opens with scenes taken at the great Police Carnival at Sheepshead Bay, shows Prince Connaught reviewing Canadian fighters, American cartoonists aiding Liberty Loan, a melon feast at San Francisco, and contains many other features. Cartoons by Hy Mayer close the issue.

ANIMATED WEEKLY, No. 40 (Universal), Sept. 4.—Labor Day parades come in for first place in this diversified number, which also includes a Flying Circus at St. Louis, wounded American soliders in New York, a New Jersey launching, women at work in England and various other features.

CURRENT EVENTS, No. 69 (Universal), Sept. 7.—Timely war topics lead the interest in this number, which shows training camp activities, memorial services to Major Raoul Lufbery, sale of war stamps, daily noon prayer at Washington and various other interesting features.

CURRENT EVENTS, No. 70 (Universal), Sept. 14.—This opens with scenes from the slacker raid in New York City. It includes also views of King George visiting war gardeners, close of baseball season at Washington, Captain Archie Roosevelt on a visit home, scenes from the front and other features.

A PULLMAN BLUNDER (L-KO), Sept. 18.—A lively two-reel comic featuring Harry Gribbon, Mae Emery, Eddie Barry and Harry Mann. This is unusually laughable and contains many situations of a very funny nature. The action throughout is of the best knockabout sort and carries the interest at high speed.

HELLO TROUBLE (L-KO), Sept. 25.—A two-reel comic with Babe Hardy, Peggy Prevost, Billy Armstrong and Bartine Burkett in the cast. An undertaker stirs up trouble in two married families, but the angry husbands get their revenge upon him. This has good action of the knockabout type and is better than the average. It contains a number of laughs.

UNDER FALSE PRETENCES (Western), Sept. 23.—Helen Gibson and M. K. Wilson in a railroad drama. This picture contains a very thrilling scene in which Miss Gibson rides up behind a railroad train and leaps from her horse's back onto the train. The story tells of the love of the railroad president's son, working as a lineman, for the telegraph operator. He meets with an accident and the girl compels his father to pay for the operation.

World Pictures Corporation

BY HOOK OR CROOK, Sept. 9.—Carlyle Blackwell and Evelyn Greeley have the leading parts in this five-reel picture. The hero is an over-indulged young chap who wakes up and makes a fight for the girl he loves. The picture is given a longer review on another page of last week's issue.

TO HIM THAT HATH (World Picture), Sept. 23.—A six-part offering adapted from a novel by Leroy Scott and directed by Oscar Apfel. Montagu Love appears as the hero, David Aldrich, a youth reared in the slums. He assumes the crime of embezzlement to save the name of his teacher in the mission, Philip Morton. The action is melodramatic and quite unconvincing at times. The story contains some sympathetic glimpses of slum life, but is of only average strength. Reviewed at length elsewhere.

Pathe Releases "The Border Raiders."

"The Border Raiders, a high speed southwestern feature, starring George Larkin and Betty Compson, will be released the week of October 6 as the first of the Pathe Program Features. It was made by Diando from a story by Frank Beresford and Jack Cunningham. Stuart Payton directed the feature. The picture is full of rapid, stirring action which starts at the very beginning, but is threaded through its desperate rides and gun-play by a pretty love story.

Wellington Cross Featured by Triangle.

Wellington Cross, favorably known as a vaudeville head-liner will make his initial appearance in the silent drama under the Triangle trade-mark in "The Grey Parasol," in which he is jointly featured with Claire Anderson. This production is offered as a Triangle release for the week of September 22. "The Grey Parasol' was directed by Lawrence Windom and photographed by S. S. Norton.

Helping the Other Fellow Out.

Jack Cohn, in charge of Universal's Animated Weekly, has contributed a number of scenes from the Weekly program to other companies for use in forthcoming Liberty Loan pictures. The Famous Players-Lasky, Metro and Goldwyn companies in particular requested and obtained a supply of this material. The scenes contributed were of late news events bearing on the war and national service. They depict large celebrations, crowds and parades, etc.

Eighteen Cameragraphs for Canada.

The Perkins Electric Co., of Montreal, through Mr. Geo. F. Perkins, report that business in Power's Cameragraphs is very encouraging. They state they have just placed an order with the Canadian Government for eighteen 6B Cameragraphs.

Advertising Aids for Busy Managers

"THE QUEEN OF HEARTS."

William Fox Presents Virginia Pearson in the Strikingly Sensational Story of a Woman Who Swore to Avenge Her Father's Murder.

Cast.

Pauline Cheraud.....Virginia Pearson
Emil Cheraud.....Joseph Smiley
Jimmie Dreen.....Victor Sutherland
Robert Faulkner.....Edward J. Burns
Helen Faulkner.....Peggy Shaner
Hawley Roberts.....John Webb Dillion
Pierre.....James A. Furey
Little Pauline.....Adelaide Lawrence

Directed by Edmund Lawrence.

The Story: On her return to her home after many years abroad, Pauline Cheraud is shocked to discover that her father has turned the house into a gambling establishment. Her pleadings induce him to agree to abandon this disreputable mode of life, but a few nights later Pauline stumbles across his dead body in the library. Pauline takes a vow to pursue to justice the guilty party. She remembers seeing three men enter the library on the fatal evening, one of whom, she believes, killed the old man. Believing also that every criminal sooner or later returns to the scene of his crime, she decides to continue her father's gambling salon, and to become its mistress. One of the trio, who had owed her father a large sum of money, is detected by Pauline rifling the dead man's desk. Under the spell of her passionate avowal that she desires a cave man, Pauline surprises the second suspect into a boastful confession that he has already killed his man. The third man, whose love is returned by Pauline, falls under suspicion when a button from his coat is found in the room on the night that Pauline's father died. How the plot is worked out can only be appreciated by seeing the play.

Feature Virginia Pearson as Pauline Cheraud and Joseph Smiley as Emil Cheraud.

Program and Advertising Phrases: Virginia Pearson Heroine of a Baffling Mystery Drama and Detective Romance.
Playing a Dangerous Game of Hazard for a Man's Life.
How a Woman Risked Her Reputation to Avenge Her Father's Death.
How a Celebrated Murder Case Nearly Wrecked a Woman's Life.
Baffling Murder Mystery Solved by a Woman Unaided.

Advertising Angles: If there is time you might get up a curiosity campaign by printing the synopsis and asking who can solve the problem. Do not offer a prize for the solution, since the play may have been seen elsewhere. Use the same curiosity angle in all your advertising.

Advertising Aid: One, three and six sheets, two styles of each. Lobby displays, 8x10, 11x14 and 22x28. Announcement slide. Cuts, mats and press sheets (cuts are made on special order at rate of 20 cents per column; mats and press sheets are mailed gratis).

Released September 15.

Labor and material are essential to victory; use both sparingly.

IN THIS ISSUE.

Angel Child (Hodkinson-Plaza).
Beans (Bluebird).
Brazen Beauty (Bluebird).
The Burden of Proof (Select).
Come On In (Paramount).
The Girl from Bohemia (Pathe).
The Hun Within (Paramount).
I'll Say So (Fox).
Kultur (Fox).
Out of a Clear Sky (Paramount).
Prisoner of the Pines (Hodkinson-Hampton).
The Queen of Hearts (Fox).
The Return of Mary (Metro).
Tony America (Triangle).
To Him That Hath (World).
Vive La France (Paramount).
Why America Will Win (Fox).

"KULTUR."

William Fox Presents Gladys Brockwell in a Typical Example of the Brutality of the Wilhelmstrasse to Its Spy-slaves.

Cast.

Countess Griselda Von Arenburg, Gladys Brockwell
Eliska.....Georgia Woodthorpe
René de Bornay.....William Scott
Baron von Zeller.....Willard Louis
Archduke Franz Ferdinand..Charles Clary
Danilo.....Nigel de Brullier
The Kaiser.....William Burress
Emperor Franz Josef.....Alfred Fremont

Directed by Edward J. Le Saint.

The Story: The Kaiser decides that the time is ripe for a declaration of war, and sends word to his vassal monarch of Austria. René de Bornay is sent by France to discover what is being planned. He meets the Countess, who falls in love with him. She sickens of the spy system and declares that she is done with it, but is warned that she cannot withdraw. She is told to secure René's undoing, but instead procures his escape and in her own boudoir is stood against the wall and shot for saving the man whom she loves better than her life.

Feature Glayds Brockwell as Countess Griselda Von Arenburg and William Scott as Rene de Bornay.

Program and Advertising Phrases: Gladys Brockwell, Star of Latest Picture, Exposing Hun Brutality and Satanic Intrigue.
How An Austrian Countess Gave Her All for Democracy.
She Was an Emperor's Favorite Yet She Died for World Freedom.
Story of an Emperor's Mistress and a Crime That Rocked the World.
Daring Exposure of Scandals and Crimes in Hun Court Circles.
Astonishing Revelations of Hun Plots to Rape Democracy.

Advertising Angles: Do not offer this as a propaganda story, but tell that it is one of the angles of the merciless Prussian spy system about which has been woven a real romance. Play up the spy angle heavily both in your newspaper work and through window cards with such lines as "even the spies themselves hate their degradation." Miss Brockwell wears some stunning and daring gowns in this play, and with these special appeal can be made to the women.

Advertising Aids: Two each, one and three sheets; one each, six and twenty-four sheets. Lobby displays, 8x10 (black and white), 11x14 (gelatine), 22x28 (colored), 8x10 stills of star, 22x28 sepia gelatine of star. Slides. Scene cuts and mats. Music cues. Advertising cuts and mats. Press book.

Released September 15.

"THE BURDEN OF PROOF."

Select Pictures Presents Marion Davies in the Story of a Young Bride of a Cabinet Minister Who Is Suspected of Aiding the Enemy.

Cast.

Elaine Brooks.....Marion Davies
Mrs. Brooks, her mother...Mary Richards
Mrs. Durand.....Eloise Clement
Robert Ames.....John Merkyl
George Blair.....L. Rogers Lytton
Frank Raymond.....Willard Cooley
William Kemp.....Fred Hearn
Butler.....Fred Lenox
Maid.....Maude Lowe

Directed by Julius Steger.

The Story: Elaine Brooks is about to marry Robert Ames, a cabinet officer. The Germans are anxious to obtain papers he is known to possess and, working through the editor of a society paper, employ Viola Durand to get them. Mrs. Durand ingratiates herself with Elaine and her mother and not only procures the papers, but gets a letter from Elaine which suggests that she gave the papers to the editor. It looks black for Elaine until a trifling clue sets a Secret Service man upon the right track.

Feature Marion Davies as Elaine Brooks and John Merkyl as Robert Ames.

Program and Advertising Phrases: Tricky German Plotters Cleverly Outwitted by Surprising Methods.
How Newport Society was Rocked by Strange Revelations of Spy Plot.
American Woman Unwittingly Plays Into the Hands of Hun Spies.
Trapping a Society Queen in Her Schemes to Betray Her Country.
Marion Davies, Star of "Cecelia of the Pink Roses," Disclosed in Another Engaging Photoplot.
Excitement and Thrills Lead to Surprise Outcome of Sensational Play.

Advertising Angles: The story is written by Samuel McLeary Weller of the New York Review and is a sound and interesting story of German propagandist action. Play up the story. For a special advertisement slightly perfume mailing cards and print "You have the same clue that George Blair had in 'The Burden of Proof' when he saved the wife of the cabinet minister from being accused as a spy. See if you can discover it. If you cannot see the picture for the answer."

Advertising Aids: Two one-sheets, two three-sheet, one six-sheet, one 24-sheet. Window cards, 14x21. Heralds. Lobby display photographs, 8x10, 11x14, 22x28. Slides. Cuts, two one-column, one one-half-column cut of star, and one one-column and one two-column cuts of star.

Released in September.

"PRISONER OF THE PINES."

Jesse D. Hampton Presents J. Warren Kerrigan in a Corking Story of the Lumber Camps.

Cast.

Hillaire Latour.....J. Warren Kerrigan
Rosali Dufresne.....Lois Wilson
"Spud" Lafferty.....Walter Perry
Louise.....Claire Du Brey

Directed by Ernest C. Warde.

The Story: Every spring the lumbermen come from camp. They cash their checks at the saloon and it vanishes almost in a night. They toil for months for their brief debauch and then go back and toil again. To this life comes Hillaire, used to the free woods of the trapper. Before he comes he marries Rosalie. Then comes word there is a little Hillaire and the man starts for home to see his little son. He gets no further than the saloon. Louise steals his purse. A second and yet a third time he vows that he will not be robbed, and the third time he breaks the clutches of the siren and goes home to his own.

Feature J. Warren Kerrigan as Hillaire Latour and Lois Wilson as Rosali Dufresne.

Program and Advertising Phrases: Thrilling Story of Life in Canadian Lumber Camps.
How a French-Canadian Conquered the Lure of Frontier Temptations.
Great Moments in Wild Life Among Canadian Lumberjacks.
Warren Kerrigan in the Strenuous Role of Fighting Backwoodsman.
Thrills and Sensations in Highly Entertaining Photodrama.
Bringing Close to Civilization the Wild Life of the Woods.

Advertising Angles: Play up Kerrigan and tell that this is just his type of story, big, virile and gripping. For the story use the angle of the man in prison to habit, and get something out of the broken toy.

Advertising Aids: Two designs each one and three sheets. One six-sheet. Thumbnail and one to three column cuts in electro or mats. Press book.

Released September 16.

"ANGEL CHILD."

The W. H. Hodkinson Corporation Presents Kathleen Clifford in the Story of a Little Girl Who Was Too Big for Boarding School.

Cast.

Glory Moore.....Kathleen Clifford
Her father.....Leslie T. Peacocke
Her mother.....Rita Harlan
Richard Grant.....Fred Church

Directed by Henry Otto.

The Story: Glory is her father's angel child, but the despair of her mother, who packs her off to boarding school to get rid of her. But the school is no tamer of spirits and she makes her escape the second day, returning home. Her mother is away, the maid has left and her father has company to lunch. Glory blacks her face and plays the maid. She learns that her father is worried over the loss of a paper and remembers that she took it to wrap some candy in. It has fallen into the hands of the enemy, so there is nothing to do but to get it back again—and she does. Then she decides she is too old for school and promises to marry Dick Grant, who has helped her gain the paper.

Feature Kathleen Clifford as Glory Moore and Fred Church as Richard Grant.

Program and Advertising Phrases: The Exciting Life of a Girl Who Declined to Grow Womanly.
Speed and Ginger Interjected Into Home Life by Incorrigible Girl.
Kathleen Clifford Seen at Her Best as Hoydenish Maiden.
Mischief-Making Girl Finds Happiness in Taming Her Disposition.
Oddly Conceived and Cleverly Presented Photoplay Novelty.
How a Hoydenish Girl Saved the Fortunes of Her Doting Father.

Advertising Angles: Miss Clifford is a well-known stage player who is well liked by playgoers. She was also the star of "Who Was No. 1," and other photoplays. Announce her as an international favorite and dwell upon her daintiness. For your main advertising work the boarding-school angle.

Advertising Aids: Two designs each one and three-sheets. One six-sheet. Thumbnail ad one to three-column cuts in electro or mats. Press book.

Released September 9.

"TONY AMERICA."

Triangle Presents Francis McDonald in a Heart-Gripping Story of An Italian Emigrant Who Proves a Real American.

Cast.

Tony America.....Francis McDonald
Rosa Picciano.....Yvonne Pavis
Mrs. Picciano.....Mrs. Harry Davenport
Giulia.....Dorothy Giraci
Mamie Dean.....Rae Godfrey
Hans.....Herald Holland
Angelo.....Ludwig Lowy
Vincenzio.....Dick Loreno

Directed by Thomas N. Heffron.

The Story: Tony comes to America virtually the slave of his padrone, who holds him in debt for his passage money. But Rosa Picciano marries him to escape parental discipline and Tony hopes for freedom at last, but Rosa makes it plain that she does not love him. When the bambino comes he lavishes his whole love on little Guila and is heart-broken when Rose divorces him on a trumped-up charge and gains possession of the child. But Tony wins the little one back from her heartless mother and has her to thank that his hands are not stained with blood.

Feature Francis McDonald as Tony America and Yvonne Pavis as Rosa Picciano.

Program and Advertising Phrases: Convincing Story of Human Derelicts Redeemed in America's Melting Pot.
How the American Flag Saved the Day for a Perplexed Foreigner.
The Benefits of American Institutions as Applied to Race Problems.
Happiness Comes to Distressed Foreigner Who Believed in the Flag.
Stirring and Logical Photoplot Inspiring Love of Country.
Sensational Episodes Bring Thrills Into Action of Impressive Photoplay.

Advertising Angles: Offer this as a novel story of the Italian emigrant. Tell that it sheds a new light on the lives of the newly-arrived Italians. Give the start of the story, rousing curiosity as to how Tony works free of the clutches of the padrone. Play up the fight, using "Saved From Murder by the Stars and Stripes."

Advertising Aids: One design each one, three and six sheets. Special process are heralds. Lobby displays, 11x14 and 22x28. Photographs. Slides. Electros and mats. Triangle Magazine. Press sheet.

Released September 22.

Become a stockholder in the United States—buy War Savings Stamps.

SCENARIOS

that carry this stamp

READ AND APPROVED
Frederick Palmer
PALMER PHOTOPLAY CORP.

—are instantly recognized by producers, directors and editors as stories of unquestioned merit.

WRITERS: If you have written or intend to write for the screen, send for Frederick Palmer's free booklet and learn how we can serve your interests.

PRODUCERS: Our Approval Stamp on scenarios and synopses is your insurance against time and money wasted in searching for a good story among countless mediocre scripts.

THE PALMER PLAN IS ENDORSED BY THE FOREMOST MEN AND WOMEN IN ALL BRANCHES OF THE MOTION PICTURE INDUSTRY.

Palmer Photoplay Corporation

598-A, I. W. Hellman Building
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We Manufacture
Complete EXIT Signs
65 to 70 Cents in Quantity
Also Fire Escape Signs and Other Specialties
T. L. ROBINSON & CO.
105 W. Monroe St., Chicago

TYPHOONS COOL & VENTILATE
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

"THE GIRL FROM BOHEMIA"

Pathe Presents Mrs. Irene Castle in a Masterful Story of a Bohemian Who First Shocks Then Saves a Country Town.

Cast.

Alice Paige.....Mrs. Irene Castle

The Story: Alice Paige, a thoroughgoing bohemian, received word from her aunt that they are joint heirs to an estate of $50,000, the only proviso being that they must share the old Paige homestead in a country town. Alice with her "artistic" gowns shocks staid Mayport, but Canton Leigh sees the girl within the gown and is attracted to her. She rescues the little daughter of the village saloonkeeper, who has incited a strike in Leigh's shipyard, Mayport's chief industry, and it is Alice who averts the strike through an appeal to the patriotism of the men.

Feature Mrs. Irene Castle as Alice Paige.

Program and Advertising Phrases: Love in a Stable Converted into a Studio for Artistic Faddists.
Bohemia Is Astonished at the Conventionalities of Artistic Souls.
Labor Problem and Life in Bohemia Mix in Strange Climax.
How Brave Girl Settled a Strike and Won Laborers for Democracy.
The World War Cleverly Woven into Unique Photodrama of Bohemia.
Finding the Way to Settle Labor Problems While Faddists Mark Time.

Advertising Angles: Offer this story as a solution of the strike problem. Play up Mrs. Castle in print and pictures and make your chief appeal with her.

Advertising Aids: One one-sheet, two three-sheets, one six-sheet, one 24-sheet. Lobby displays, 11x14, both in sepia and color. Also 22x28. Slide. Campaign book. Cuts.

Released August 25.

"BRAZEN BEAUTY."

Bluebird Presents Priscilla Dean and Kenneth Hyde in the Story of a Girl Who Had Millions and No Way to Spend Them.

Cast.

Jacala.....Priscilla Dean
Aunt Allen.....Katherine Griffith
Mrs. Augusta Van Ruyslear,
Gertrude Astor
Kenneth Hyde.....Thurston Hull
Mrs. Kate Duvey.....Alice Wilson
Her Brother.....Leo White
Bruce Edwards.....Thornton Church

The Story: Jacala has inherited an enormous fortune, but it never occurred to her that she could have more fun with her millions than a Montana ranch offered until she saw a picture of Mrs. Van Ruyslear's marble palace. Mrs. Van Ruyslear was divorced and sold the palace to Jacala, who mistook Kenneth Hyde, the brother, for the corespondent in the suit. To guard against her growing love for Hyde she made a contract with Tony Dewey to be his fiancee, but when Tony tried to realize on the promise Jacala showed her claws and things came straight in the long run.

Feature Priscilla Dean as Jacala and Thurston Hull as Kenneth Hyde.

Program and Advertising Phrases: How a Girl Who Inherited Millions Gained Happiness Despite Her Wealth.
The Adventures of a Small Town Heiress Who Built Castles in Spain.
Money Means a Lot to Some People—but Happiness is More to be Desired.
Sensational Outcome of a Girl's Desire to Shine in Society.
Another Instance Where Possession of Money Failed to Bring Love.
Dan Cupid Mixes Into the Love Affairs of a Girl Distressingly Rich.

Advertising Angles: Play up the girl who had millions she did not know how to spend. Work the changes on this aspect of the story and you can gain the interest of your patrons. Use also the angle of the girl who invaded society and beat it in the long run and the girl who was afraid to fall in love with a man she supposed to be unworthy. You might hook up with a jeweler or department store on a display of bronze statuettes.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scenes cuts one and two columns wide. Press book.

Released in September.

"NEWMAN" Brass Frames and Rails

A FEW REASONS

why "NEWMAN" METAL FRAMES have been chosen by all the big circuits and best class of theatres.

1—Because the constant exposure to all sorts of weather conditions cannot affect "NEWMAN" NON-CORROSIVE METAL FRAMES.

2—Because of their richness in beauty and design, they liven the entrance and render the lobby more inviting than any other kind of frames.

3—Because they will outlast a dozen wood frames. They are practically un-wear-out-able.

INSIST ON THE NAME "NEWMAN" WHEN BUYING FRAMES

Write for New 1918 Catalogue

We manufacture the frames in various finishes which do not require polishing.

The Newman Mfg. Co.

ESTABLISHED 1882

717-19 Sycamore Street, Cincinnati, O.
68 W. Washington Street, Chicago, Ill.

Canadian Representative—J. T. Malone, Rialto Theatre Bldg., Montreal, Canada.
Pacific Coast—G. A. Metcalfe, San Francisco, Cal.

Frames, Easels, Rails, Grilles, Signs, Choppers, Kick Plates, Door Bars

HE'S gone across—
YOU "come across"!

Adopt a SOLDIER and Supply him with "SMOKES" for the Duration of the WAR!

YOU know that our fighting men are begging for tobacco. Tobacco cheers them. They need it. "Send more cigarettes." "We can't get half enough smokes over here." "A cigarette is the first thing a wounded man asks for." Almost every mail brings many thousands of such requests.

$1.00 a Month Keeps a Soldier Supplied — Will YOU Be a "BIG BROTHER" or a "BIG SISTER" to a Lonely Fighting Man?

Every dollar sends four 45c. packages of tobacco. Mail the money and coupon right now.

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York City
Depository: Irving National Bank, New York

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War	Lyman Abbott
The Secretary of the Navy	Rabbi Wise
The American Red Cross	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
	Alton B. Parker
	And the Entire Nation

"OUR BOYS IN FRANCE TOBACCO FUND"
19 West 44th Street, New York

GENTLEMEN: I want to do my part to help the American soldiers who are fighting my battle in France. If tobacco will do it, I'm for tobacco. (Check below how you desire to contribute.)

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

NAME.....

ADDRESS.....

"TO HIM THAT HATH."

World-Pictures Presents Montagu Love in a Strangely, Gripping Story of a Man Who Paid the Price of a Dead Friend's Folly.

Cast.

David Aldrich.....Montagu Love
Philip Morton.....Reginald Carrington
Alexander Chambers...George De Carlton
Henry Allen.....George Lessey
Tom Jenks.....Charley Jackson
Helen Chambers.....Gertrude McCoy
Kate Hoover.....Clio Ayres
Lillian Drew.....Marion Barney
James Hoover.....Edward Elkas
Dr. Franklin.....Dean Raymond
John Rodgers.....Henry Hebert
Director of Mission.....Jack Ridgway
Bill Avery.....Henry West
Blake.....John Sturgeon

Directed by Oscar Apfel.

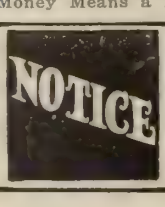
The Story: David Aldrich takes upon his own shoulders the thefts of a dead friend and is sent to prison for misappropriation of funds. At the end of a five-year sentence he comes out of jail to start life anew. Even the woman who loved him thinks him guilty, and he is reduced to dire want before he finds the turn in the path that leads upward. In the end he wins back his fair name and literary fame as well, but only after a series of engrossing happenings that threaten to drive him still deeper into the underworld.

Feature Montagu Love as David Aldrich and Gertrude McCoy as Helen Chambers.

Program and Advertising Phrases: Famous "Best Seller" Gets Into World Pictures with Montagu Love Starring.
Montagu Love Star of Particularly Strong Photoplay Created from Famous Novel.
Big, Forceful, Convincing Photoplot Done in World Pictures.
What a Real Man Did to Save the Good Name of a Friend.
Filmed from Famous Novel Photoplay Improves Story on the Screen.
Would You Shoulder a Friend's Guilt to Preserve His Memory Unsullied?

Advertising Angles: If you played "The Cross Bearer" cash in on the popularity the star then gained. In any event feature his appearance and announce that the story is a powerful recital of a man's fight back to decency and happiness. If there is a prison welfare or similar organization in your town they can be interested in this production and their interest communicated to others.

Advertising Aids: Two one-sheets, two



EVANS' DEVELOPING and PRINTING insures the full value of the negative.

It is a fact well borne out by reputation and film history. May we serve you?

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: St. Nich. 3443-3444

three-sheets, two six-sheets, two eight-sheets, and one 24-sheet. Eight 8x11 black-and-white, eight 11x14 colored, and two 22x28 colored lobby displays. One two-column cut, two one-column cuts. Slides, press sheets, and music cues.

Released September 23.

"BEANS."

Bluebird Presents Edith Roberts and William E. Lawrence in a Brisk Story of Big Business and a Pretty Girl Who Had Brains.

Cast.

Betty Brewster.....Edith Roberts
Kirk.....William E. Lawrence
Wingate.....Charles Gerrard
Ellis.....Harry Carter

Directed by Jack Dillon.

The Story: Brewster, the bean king, has an option of renewal on a certain bean canning plant owned by Ellis. Ellis does not desire to renew and hired Wingate, a shyster lawyer, to help him. Brewster has to send Betty to renew the contract. Later he sends his lawyer to help her and Ellis' man persuades her that he is a plotter. There follows plot and counterplot, but all-innocently Betty carries the day.

Feature Edith Roberts as Betty Brewster and William E. Lawrence as Kirk.

Program and Advertising Phrases: The Romance of a Society Girl Who Didn't Know Beans.
"Beans is Beans" and Love is Love—Even in Moving Pictures.
How the Bean King Cornered Everything but His Daughter's Disposition.
Being a Bean King Involves a Lot of Excitement and Thrills.
Serio-Comic History of a Man Who Sought Happiness via Beans.
Bean King's Daughter Saves Her Father's Fortune by Clever Trickery.

Advertising Angles: For a preliminary announcement get your grocers (all of them) to display bags or cans of beans with a sign stuck in carrying only the words "At the" and your house and date. Later amplify the cards with details of the play. Use "Do you know beans?" for a catchphrase in your newspaper work and on cards.

Advertising Aids: One design each one, three and six sheets. Stock one-sheet of star. Colored and black-and-white lobby displays. Slide. Heralds. Player cuts in three sizes. Scenes cuts one and two columns wide. Press book.

Released in September.

"THE HUN WITHIN"

The Famous Players-Lasky Corporation Presents Dorothy Gish and George Fawcett in the Story of a German Who Was an American Patriot.

Cast.

Henry Wagner.....George Fawcett
Karl Wagner.....Charles Gerard
Frank Douglas.....Douglas MacLean
Krippen.....Bert Sutch
Max.....Max Davidson
Beth.....Dorothy Gish
Leone.....Lillian Clarke
Krug.....Robert Anderson
Von Bickel.....Eric von Stroheim
Beth's Father.....Adolph Lestina
Frank's Mother.....Kate Bruce

Directed by Chester Withey.

The Story: Henry Wagner is a German who has become wholly American through his hatred of the Prussian junkers, but his son, Karl, has been educated in Germany and favors that country. Beth is Wagner's ward and believes herself in love with Karl. But she overhears his complicity in a plot to blow up a transport and taxes him with his perfidy. He takes her to a spy rendezvous in the mountains, whence she is rescued by Frank Douglas, a secret service man, who loves her. They warn the transport barely in time to save the ship and Karl and his co-conspirators are apprehended, leaving the field to Douglas.

Feature George Fawcett as Henry Wagner and Dorothy Gish as Beth.

Program and Advertising Phrases: How Kultur Worked Its Way Into an American Home and Met Its Customary Downfall.
Like German Diplomacy, German Kultur Works with a "Kick-Back."
How a Patriotic American Girl Defeated the Cult of Kulturists.
American Grit and Stamina Defeats the Cunning of Hun Kultur.
Stirring Photoplay Feature Destined to Awaken Patriotism.
Photoplays Like These Serve as Alarm Clocks for Uncle Sam's Awakening.

Advertising Angles: Open your campaign with a couple of days of masked advertising along the lines of "Beware of the Hun Within," directed at the pro-German posing as a patriot. Follow this up with the announcement of the play. Then announce Miss Gish as the leading woman in "Hearts of the World" and try to hook up with defense societies and get the newspaper to work with you on the anti-German crusade.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 8.

"VIVE LA FRANCE"

Thomas H. Ince Presents Dorothy Dalton in an Intimate Story of the World War and a Girl Branded With the Cross of Shame.

Cast.

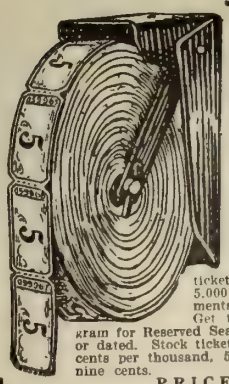
Jenevieve Bouchette.....Dorothy Dalton
Jean Picard.....Edmund Lowe
Captain Heinrich May.....Frederick Starr
Colonel Bouchier.....Thomas Guise
Pierre Le Gai.....Bert Woodruff

Directed by R. William Neill.

The Story: Jenevieve Bouchette, a motion picture actress, returns to her home in France when the war breaks out to sustain her aged parents. The town is taken by the Germans and Jenevieve is branded with the cross of shame by a Prussian officer. She meets Jean Picard, a cinematographer, who was her leading man in happier times. He has penetrated the German lines on a secret mission. She aids him to escape and assumes the uniform of a German and returns to her own lines, where she narrowly escapes being shot as a spy, but her brand saves her from this fate and in the end she and Jean are reunited.

Feature Dorothy Dalton as Jenevieve Bouchette and Edmund Lowe as Jean Picard.

Program and Advertising Phrases: Intensely Melodramatic Vision of Hun Atrocities and Allied Grit.
Vivid Pictures of War Reflected in Stirring Photodrama.
Photoplay of Victory's Spirit Reflecting Woman's Heroism.
Women in the Work Make Their Place Among Brave Heroes.



SPECIAL ROLL TICKETS

Your own Special Ticket, any printing, any colors, accurately numbered; every roll guaranteed. Coupon tickets for Prize Drawings, 5,000 $2.50. Prompt shipments. Cash with the order. Get the samples. Send diagram for Reserved Seat Coupon Tickets, serial or dated. Stock tickets 5,000 to 25,000 fifteen cents per thousand, 50,000 ten cents, 100,000 nine cents.

PRICES:

Five Thousand	$1.25
Ten Thousand	2.50
Fifteen Thousand	3.75
Twenty-five Thousand	5.50
Fifty Thousand	7.50
One Hundred Thousand	10.00

National Ticket Co., Shamokin, Pa.

6A motors complete with speed controllers, including switch and cover, 110 V. 220 V. either A. C. or D. C. $40.00. Motors are new and guaranteed. A few used 6A mechanisms.

The Stern Mfg. Co., Inc.

1023 Race St., Philadelphia, Pa.

THE CINEMA

NEWS AND PROPERTY GAZETTE

30 Gerrard Street
W. I. London, England

Has the quality circulation of the trade in Great Britain and the Dominions. All Official Notices and News from the ASSOCIATION to its members are published exclusively in this journal.

YEARLY RATE:
POSTPAID, WEEKLY, $7.25
SAMPLE COPY AND
ADVERTISING RATES ON REQUEST

Appointed by Agreement Dated 7/8/14

THE OFFICIAL ORGAN OF
THE CINEMATOGRAPH EXHIBITORS' ASSOCIATION OF GREAT BRITAIN & IRELAND, LTD.

THE AUTOMATIC
TICKET SELLING and CASH REGISTER CO.
MANUFACTURERS OF
AUTOMATICKET MACHINES
and all kinds of Theatre Tickets
USED UNIVERSALLY
1735 BROADWAY NEW YORK CITY

"WE NEVER DISAPPOINT"
TELEPHONE BRYANT 5576
CROMLOW FILM LABORATORIES
INCORPORATED
220 WEST 42ND STREET
NEW YORK
ALLAN A. LOWNES
GEN. MGR.

Dorothy Dalton, Star of Stirring Photoplay, Reflecting the Spirit of France.
Stirring Drama of Freedom, Inspiring the Spirit of Patriotism.

Advertising Angles: Offer this as a story with a war setting and play up "the cross of shame," using a crimson cross for painted window cards and for a lobby decoration. It will be effective to show a large crimson cross in your lobby as a mystery ad. for some days before advertising the feature.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Rotogravure one-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 15.

"COME ON IN"

Adolph Zukor Presents Shirley Mason and Ernest Truex in the First of a New Series of Stories by John Emerson and Anita Loos.

Cast.

Emmy Little.....Shirley Mason
Eddie Short .....Ernest Truex
Count von Bumstuff....Charles De Planta
Prof. G. Wottan Orphul-Schmell,
Joseph Burke
A. Schlobb.....Renault Tourneur
Otto B. Schott.....Bernard Randall
Mrs. Schroeder.....Blanche Craig
Office Boy.....Meyer Berenson
The Colonel.....Richie Ling
Germany Spy.....Louis Henrick

Directed by John Emerson and Anita Loos.

The Story: Emmy Little is a patriot and is loved by Eddie Short and Otto Schott, both of whom are enlisted in the United States Army. But Otto is a spy in the service only to betray its secrets. To win Emmy he shows her his fellow spies and she is so delighted that she consents to marry him on the spot, and they depart for the railroad station to begin their honeymoon. Eddie is something of a spy hunter himself. He captures the spies Otto has so obligingly trussed up and also saves Emmy's father who Otto planned to kill, and as a final achievement he interrupts the wedding journey and saves Emmy from a honeymoon with a man who already has two wives in Germany.

Feature Shirley Mason as Emmy Little and Ernest Truex as Eddie Short.

Program and Advertising Phrases: Shirley Mason and Ernest Truax Introduced to the Screen as Paramount Stars.
What Happened When a German Spy Fell in Love with a Patriotic Stenographer.
How a Girl Masked Her Purpose with Laughter and Trapped a Host of Hun Spies.
Things Are Not Always as They Seem When Patriotism is On Guard.
Fine Patriotic Theme of Stirring Melodrama Defeating "Kultur."
How Patriotic Girl Exposed Nest of Hun Spies and Caught Them All.

Advertising Angles: Whoop this up as the first release from this clever pair of producers since they stopped writing for Fairbanks. Point out their long string of successes for this star and add that they have even greater opportunity in this offering since they are no longer forced to fit the personality of a single player. Also make use of the names of the stars, both of whom are popular. Make "Come On In!" a slogan in your vicinity a week before the production through the use of distributed cards bearing that title and no advertising, or at least only a six-point line.

Advertising Aids: Two each one, three and six-sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

Released September 22.

"OUT OF A CLEAR SKY"

Adolph Zukor Presents Marguerite Clark in an Original Story by the Well-Known Novelist Maria Thompson Davies.

Cast.

Countess Celeste de Gersek et Krymn,
Marguerite Clark
Robert Lawrence.....Thomas Meighan
Uncle Dyrek, Celeste's Relative,
E. J. Radcliff
Crown Prince.....Raymond Bloomre
Boy.....Bobby Connelly
Father.....Robert Dudley
Steve.....W. P. Lewis
Granny White.....Maggie H. Fisher
Governess.....Helen Montrose
Valet.....Robert Vivian
Mamie.....Nell Clark Keller

Directed by Marshall Nielan.

The Story: Celeste, Countess of Bersek and Krymn, is a little Belgian who refuses to become the political pawn of her Uncle Dyrek, who wishes her to marry a German prince. She escapes to America, where her uncle follows, and eventually lands in the mountains of Tennessee. There she gains the aid of Robert Lawrence, a young American, who persuades her Uncle that she has become the victim of a bolt of lightning. He returns to his political chess while the little Countess abandons her title for the plain "Mrs." of a good American housewife.

Feature Marguerite Clark as Countess Celeste de Bersek et Krymn and Thomas Meighan as Robert Lawrence.

Program and Advertising Phrases: She Swore She Wouldn't Marry a German and "Died" to Keep Her Word.
Surprising Outcome of a Girl's Determination to Marry Whom She Chose.
Stern Discipline Meant Nothing to This Girl, Who Fled Across Two Continents to Have Her Own Way.
Girl Escapes from Belgium to Avoid Detested Suitor and Meets Dan Cupin in the Tennessee Mountains.
Novel Plot Engages Interest in Surprise Finish of Photoplay.

Advertising Angles: You will, of course, feature Miss Clark, but emphasis should be given the fact that she appears in an unusually attractive story, one suited to her personality and offering her every opportunity. Play up the fact that the little Countess refused to marry a German princeling, preferring a virile young American.

Advertising Aids: Two each one, three and six sheets. One 24-sheet. Lobby displays, 8x10, 11x14 and 22x28. Cuts from one to three columns on star and production. Advertising lay-out mats. Slides. Press book.

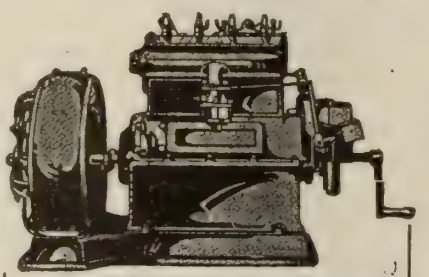
Released September 15.

Thrift and patriotism are synonymous.

A REAL OPPORTUNITY

Two theatres in Cleveland for sale. Owners have excellent reasons for selling. Both money makers. Now showing vaudeville; can be operated for pictures. Finest location in the city. Equipment and condition perfect. No agents or brokers. Negotiations direct.

Address Theatre Opportunity, c/o M. P. World, New York City.



4 K. W. Electric Generating Set

60 or 110 volts for stationary or portable moving picture work and theatre lighting. Smooth, steady current, no flicker.
Portable type with cooling radiator all self-contained.
Send for Bulletin No. 26
Universal Motor Co.
OSHKOSH, WISC.

GUARANTEED
Mailing Lists
MOVING PICTURE THEATRES
Every State—total, 25,300; by States. $3.50 Per M.
1,500 film exchanges..... 5.00
313 manufacturers and studios..... 2.00
368 machine and supply dealers..... 2.00
Further Particulars:
A. F. WILLIAMS, 166 W. Adams St., Chicago

PERFECTION IN PROJECTION
Gold King Screen
10 Days' Trial
No. 1 Grade, 75c.; No. 2 Grade, 50c. Stretchers included
Try before you buy. Sold by all the leading supply dealers throughout the country.
Factory, ALTUS, OKLAHOMA

PORTER EQUIPS THEATRE FOR GRIFFITH'S
SUPREME TRIUMPH "HEARTS OF THE WORLD." Installs Two UP to The Minute Type S SIMPLEX PROJECTORS with Robin TIME and SPEED INDICATORS in the 44th St. Theatre, New York. The Marvelous PROJECTION of this greatest picture of modern times is synchronized accurately to the fraction of a second with the beautiful music and effects.
B. F. PORTER, 729 7TH AVENUE, NEW YORK CITY, 11TH FLOOR

THE UNITED STATES FUEL ADMINISTRATION

has taken Space No. 85 for the National Motion Picture Exposition to be held in Madison Square Garden October 5th to 13th, inclusive. P. B. Noyes, head of the Conservation Division, was extremely enthusiastic over this exposition and said that it had the endorsement of the Fuel Administration.

JOSEPH JOHNSON, PUBLICITY DIRECTOR FOR THE AMERICAN RED CROSS,

is heartily in favor of this exposition. He has taken space and has instructed his assistants in New York to prepare a large and attractive exhibit.

THE UNITED STATES FOOD ADMINISTRATION

has also arranged to take generous space and stage an attractive exhibit. Herbert Hoover, the Food Administrator, was the first Government official to realize the importance of the motion picture for propaganda purposes. He naturally would not overlook such an opportunity as this war service exposition.

THE FEDERAL GOVERNMENT

evidently realizes the importance of this exposition. Nearly every department of the Government looks upon it with favor and enthusiasm. As a patriotic duty, can the motion picture industry do less?

THE MOST DESIRABLE LOCATIONS ARE

rapidly being disposed of. Many concerns entirely outside of the motion picture business are making arrangements for space. As a means of reaching the general public, they realize the value of this war service exposition. For information and contracts apply to

The Motion Picture Exposition Company

Times Building, New York City

"THE RETURN OF MARY"

Metro Presents May Allison in a Strongly Dramatic Screen Version of Hale Hamilton's Unusually Interesting Play.

Cast.

Mary.....May Allison
John Denby, Sr.....Clarence Burton
Mrs. John Denby, Sr.....Claire McDowell
"Jack" Denby.....Darrell Foss
John Graham.....Frank Brownlee
Clark, the Denby's butler.Joseph Belmont

Directed by Wilfred Lucas.

The Story: Mary, the three-year-old daughter of John Denby, a railroad president, is kidnapped, and all trace of her is lost. Fourteen years elapse. There has been a terrible wreck on Denby's road and Graham, the engineer, is made the scapegoat. In spite of the fact that he merely obeyed orders, he is sent off to prison. Mary is returned to Denby, the kidnapper explaining that he stole her when his own little daughter was killed, but that now he feels he must return her to her parents. Denby's son, Jack, finds himself strangely attracted to the girl. He procures Graham's release, believing him to be blameless, and Mary tells that Graham is the man she has always known as "father." Graham confesses she is his daughter and that Mary was really kidnapped by his fireman in revenge for fancied wrongs. The child died and the confession enabled Graham to provide for Mary's care during his prison term. Denby is distracted at the idea of losing Mary, but young Jack solves the problem by marrying her.

Feature May Allison as Mary and Clarence Burton as John Denby, Sr.

Program and Advertising Phases: What Happened When a Kidnapped Girl Turned Up at an Unexpected Crisis.
Great Photoplay for Railroad Men to See and Seriously Consider.
Important Developments When the Innocent Suffered and the Guilty Escaped.
Extremely Novel Idea Introduced Into the Art of Photoplotting.
Mistaken Identity Leads to Confusion Until Dan Cupid Intervenes.

Advertising Angles: This story will appeal particularly to railroad men, but it can be made to draw all organized labor by playing up the situation tactfully. For general work offer it as the film version of a stirring play, and present the main idea as attractively as possible. You may be able to borrow some lanters or other railroad property for lobby decoration, but do not seek to give the idea that this is merely a railroad play.

Advertising Aids: Two each one, three and six sheets. Press sheet. Filler sheet. Ten-minute novel. Slide. Heralds. Lobby displays, 8x10 sepia, 11x14 sepia, 22x28 colored. Cuts.

Released September 23.

"I'LL SAY SO"

William Fox Presents George Walsh in the Story of a Flat-Footed Patriot Who Still Is Able to Do His Bit—And Then Some.

Cast.

Bill Durham .....George Walsh
Barbara Knowles.....Regina Quinn
August Myers.....William Bailey
Carl Vogel.....James Black

The Story: Bill Durham is rejected by the recruiting officers because of flat feet, but Bill doesn't worry. He figures out that there is a chance even for the flatties in a war so big. He turns his attention to propagandists, and makes some of them as flat as his feet. Of course, he gets arrested and Barbara Knowles comes to his aid. Her guardian is a propagandist himself, and takes Barbara away, but after he has spoiled a lot of propaganda schemes he finds Barbara at the altar, takes her away from the Prussian her guardian is forcing her to marry and marries her himself, though he is not exactly dressed for a wedding.

Feature George Walsh as Bill Durham and Regena Quinn as Barbara Knowles.

Program and Advertising Phrases: Mysterious Motives of a Girl's German-American Guardian Revealed in Photoplot.
The Banker's Daughter with Money to Burn Coveted by German Spies.
Flat Feet Prove No Handicap to Patriots with Level Heads.
It's Impossible to Finish a World War Without Making the Kaiser Eat His Bombastic Words.

Advertising Angles: Advertise this as a comedy of war times and play up the fact that it shows you do not have to wear a uniform to serve your country. Work such phrases as "Have you flat feet? You can still do your bit. See how at (house and date)."

Advertising Aids: Two each, one and three sheets; one each, six and twenty-four sheet. Lobby displays, 8x10 (black and white), 11x15 (black and white), and 22x28 (colored). Cuts and mats. Advertising layouts. Slides. Press book.

Released November 17.

"WHY AMERICA WILL WIN"

William Fox Presents a Fact Story as Gripping as Any Romance, Depicting the Busy Life of General John J. Pershing, Commander of the American Expeditionary Force.

General John J. Pershing,
As a boy....A. Alexander
As a youth.Harris Gordon
As a man....Olaf Skavlan
President Woodrow Wilson.R. A. Faulkner
Col. Theodore Roosevelt....W. E. Whittle
Mrs. Daniel Pershing.....Miss Irving
John F. Pershing.....Frank McGlynn
Ann Thompson Pershing.....Betty Grey
The Kaiser.....
Field Marshal von Hindenburg } E. Maupin
King George of England..Harry Warwick
General Foch.....John Fox, Jr.

Directed by Richard Stanton.

The Story: This is not a romance but the biography of the man who now leads our vast forces in France. It shows him from boyhood to his present high command, and the story of his life tells why Pershing was selected to head the American forces overseas and how he has his own personal account to settle with the ruthles Hun.

Feature the principals in the cast.

Program and Advertising Phrases: Patriotic Photoplay Designed to Reflect the Life of Gen. John J. Pershing.
Heroic Leader of the Yanks Made Subject of Patriotic Film.
High Lights in the Life of America's Great Military Leader.
The World's Greatest Men Impersonated in Patriotic Photoplay.
Picturing the Downfall of Kultur and the Triumph of Freedom.

Advertising Angles: Start work on this picture well in advance. The press book carries many good stories and newspapers will be glad to give you the space for their news value. Interest not alone the patriotic societies, but get after all fraternal and civic bodies. Get plenty of paper and circus the locality. For lobby decoration use flags, military equipment, if you can get it, and pictures.

Advertising Aids: Two each, one, three and twenty-four sheets. One six-sheet. Lobby displays 8x10 (black and white), 11 x12 (gelatins), 22x28 (colored), stills of star 8x10, 22x28 sepia gelatins of star. Seven one-column and six two-column cuts. Two 1-column, two 2-column, one 3-column, three 2-column display advertisements. Eight one column type advertisements. Slides. Music cues.

Released in September.

FALL BARGAIN LIST
NOW READY
M. P. CAMERAS
of all kinds
Prices cut to rock bottom.
Write for this money-saving list to-day.
BASS CAMERA CO.
109 N. Dearborn St. Dept. 11 Chicago

Your DEVELOPING, PRINTING and TINTING
will receive the attention of expert laboratory hands, and the finished product will meet with your entire satisfaction—if you
PLACE YOUR WORK WITH
STANDARD MOTION PICTURE CO.
1620 Mallers Bldg.—Phone: Randolph 6692—Chicago

TransVerteR
Automatically supplies only such voltage as arc requires. No waste of current in ballast.
HERTNER ELECTRIC CO.
West 114th Street, Cleveland, Ohio

Watch for coming announcement of
SESSUE HAYAKAWA PRODUCTIONS
Haworth Pictures Corporation
H. W. Hellman Bldg., Los Angeles, Cal.

Oldest and largest manufacturer of Industrial Moving Pictures in the world. Photoplays made to order.
Rothacker Film Mfg. Co.
1339-51 Diversey Parkway
CHICAGO, U. S. A.

Equipped with a UNIVERSAL
MOTION PICTURE CAMERA
"You get the picture and get away before the other fellow is ready."
UNIVERSAL CAMERA CO.
559 W. Jackson Blvd. Chicago, Ill.
821 Market St., San Francisco, Cal. (Atlas Educational Film Co., Distributors); Burke & James, 240 E. Ontario St., Chicago.

SWAAB SELLS SIMPLEX MACHINES
REPAIRING
MINUSA GOLD FIBRE SCREENS AND ALL SUPPLIES
1327 VINE ST. PHILADELPHIA

For the fullest and latest news of the moving picture industry in Great Britain and Europe—for authoritative articles by leading British technical men—for brilliant and strictly impartial criticisms of all films, read
THE BIOSCOPE
The Leading British Trade Journal with an International Circulation
85 Shaftesbury Avenue, London, W.
Specimen on Application

Classified Advertisements NOTE TERMS CAREFULLY

Remittances must accompany all orders for classified advertisements as follows: One dollar per insertion for copy containing twenty words or less. Five cents per word on copy containing over twenty words. Each word to be counted including names and addresses.

NOTICE TO ADVERTISERS.—The Publishers expect that all statements made in every advertisement will bear the strictest investigation

SITUATIONS WANTED.

MANAGER at liberty; American; 42; fourteen years' experience; knows business thoroughly; go anywhere; best references. Address Expert, care M. P. World, N. Y. City.

ORGANIST AT LIBERTY for first-class engagement. Experienced, reliable man; thorough musician. Fine picture player and recitalist. Splendid library. Good organ and salary essential. Arthur Edward Jones, Box 472, Hagerstown, Md.

CAMERAMAN, with camera and portable studio lights. Wide experience, unusual photographic knowledge. Above draft age. Could go to California. Expert Cameraman, care M. P. World, N. Y. City.

BUSINESS OPPORTUNITIES.

WANTED—Moving picture owners. Now is the time to list your movie with us. At an average, we receive from fifteen to twenty-five replies daily from all parts of the country because we are the only recognized professional moving picture brokers in U. S. A. If you want your business sold, send full particulars to Lewis, moving picture theatre brookers, established 1896; office, 580 Ellicott Square, Buffalo, N. Y.

EQUIPMENT FOR SALE.

3,000 OPERA CHAIRS, 75c up; three asbestos booths, steel film vault, asbestos curtain; get best and save half. J. P. Redington, Scranton, Pa.

OPERA CHAIRS, slightly used, guaranteed perfect condition. Write for prices and particulars. Atlas Seating Co., 10 East 43d St., N. Y. City.

THEATRES FOR SALE OR RENT.

FOR SALE—Finest picture theatre, good Pennsylvania town, 6,000 population. New brick building, 150 ft. by 30 ft. Fully equipped, 2 machines. Not much cash needed by right party. Will stand full inspection. K. M., care M. P. World, N. Y. City.

CAMERAS, ETC., FOR SALE.

MECHANICAL REPAIRING, experimenting, lenses, dissolvers, cameras, shutters, finders, polishers, printers, developing, emergency darkroom, novelty catalogue. Eberhard Schneider, 219 Second avenue, N. Y. City.

EXCEPTIONAL bargain. One of famous Mustel Organs, equally striking as solo or orchestral instrument. Inquire, Lagourgue, 616 Michigan Ave., Chicago.

200-FT. DAVSCO M. P. Camera, 50 MM. B. & L. Tessar lens, F:3.5, with panoramic and tilting top tripod, $97,50. DAVID STERN COMPANY, in business since 1885, 1027-1029 Madison St., Chicago, Illinois.

FOR SALE—A Moy camera fitted with spiral focussing jacket, reverse drive, film punch, one turn, one picture handle; view finder, four dark boxes, one 2-inch Zeiss lens, one 3-inch Zeiss lens, and English made leather carrying case for outfit; also one Motion Picture Apparatus Company precision tripod with leather cover. Complete outfit practically unused. State best cash offer and address in the first place. Camera, Box 13, Station G, N. Y. City.

SEND AT ONCE TO AMERICA'S MOTION PICTURE CAMERA HEADQUARTERS FOR OUR BARGAIN LIST NO. 9. FREE FOR THE ASKING. A true guide to real values in high grade tested Motion Picture Cameras. You, too, will be numbered amongst the enthusiastic boosters of Bass service the same as thousands of others who have done business with us. There are no regrets to a Bass transaction. If you do not contemplate purchasing a Motion Picture Camera at present, but would desire information regarding same, write us, our service department is at your disposal for any information regarding the taking and making of pictures. Bass is equipped to supply everything from a hand camera to a complete studio. Write today. Motion picture negative at market prices supplied in any quantities. Bass Camera Company, Charles Bass, Pres., 109 N. Dearborn St., Chicago, Ill.

MUSICAL INSTRUMENTS FOR SALE

$4.500 STLYE K WURLITZER orchestra organ. Good condition. Will sell cheap to cash buyer. Fenray Photoplay Co., Martins Ferry, Ohio.

EQUIPMENT WANTED.

WE BUY second-hand machines of all makes, lenses, calcium lights, tents, chairs and all theatre supplies. Highest prices offered. What have you? Monarch Film Service, 228 Union avenue, Memphis, Tenn.

FILMS FOR SALE OR RENT.

THREE hundred one and two-reel subjects; send for list. Variety Pictures Corporation, 412 East Baltimore street, Baltimore, Maryland.

THE SUREST ROUTE TO THE CONSUMER

DETERMINE your route by the goal you wish to reach.

Remember that the MOVING PICTURE WORLD dominates the field of the motion picture industry—not only in quantity and quality circulation, but in reader interest, and confidence, the final test that determines the value of a publication to advertisers.

If you are dealing in anything moving picture theatres use, either pictures, projection machines and accessories, the MOVING PICTURE WORLD will carry your business story to the buyer you seek in this vast market.

List of Current Film Release Dates

General Film Company, Inc.

(Note—Pictures given below are listed in the order of their release. Additions are made from week to week in the order of release.)

BROADWAY STAR FEATURE.

The Marquis and Miss Sally (One of the O. Henry Stories—Two Parts—Comedy).
The Jest of Talky Jones (Wolfville Tale—Two Parts—Drama).
Spring a la Carte (One of the O. Henry Stories—Two Parts—Drama).
The Widow Dangerous (Wolfville Tale—Two Parts—Drama).
A Bird of Bagdad (One of the O. Henry Stories—Two Parts—Comedy).
The Wooing of Riley (Wolfville Tale—Two Parts—Drama).
Transients in Arcadia (One of the O. Henry Stories—Two Parts—Comedy).

CHAPLIN COMEDIES.

The Tramp (Two Parts—Comedy).
His New Job (Two Parts—Comedy).
A Night Out (Two Parts).

CLOVER COMEDIES.

From Caterpillar to Butterfly (One Part).
A Widow's Camouflage (One Part).
Love's Lucky Day (One Part).

CRYSTAL FILM COMPANY.

The Lady Detective and His Wedding Day (Split Reel—Comedy).
Troubled Waters (One Part—Comedy).
Her Necklace and His Hoodoo Day (Split Reel—Comedy).

DUPLEX FILMS, INC.

Shame (Seven Parts—Drama).

EBONY COMEDIES.

A Black and Tan Mix-Up (One Part).
Fixing the Faker (One Part).
When You're Scared, Run (One Part).

ESSANAY COMEDIES.

A Hot Time in Snakeville (One Part).
Snakeville's New Sheriff (One Part).
Sophie's Birthday Party (One Part).

EXPORT AND IMPORT FILM CORP.

Why—the Bolsheviki (Five Parts—Drama).

HANOVER FILM COMPANY.

The Marvelous Maciste (Six Parts—Drama).
Monster of Fate.

HIGHGRADE FILM ENTERPRISES, INC.

Billie in Society (Two Parts—Comedy).
Bunco Billy (Two Parts—Comedy).
Billy in Harness (Two Parts—Comedy).
Bombs and Bull (Two Parts—Comedy).

OAKDALE PRODUCTIONS.

The Midnight Burglar (Five Parts—Drama).
Wanted, a Brother (Five Parts—Drama).
Little Miss Grown-Up (Five Parts—Drama).

SCRANTONIA FILM COMPANY.

(Featuring Charlie Fang.)

Parson Pepp (One Reel—Comedy).
Fang's Fate and Fortune (One Reel—Comedy).

OFFICIAL WAR PICTURES.

(Committee on Public Information.)

Our Bridge of Ships (Two Reels).

AMERICAN RED CROSS.

The Historic Fourth of July in Paris (One Part—Patriotic).

COSMOFOTOFILM.

Hypocrites (Six Parts—Drama).

AUTHOR'S PHOTOPLAYS, INC.

Her Moment (Seven Parts—Drama).

INTERSTATE FILM COMPANY.

The Last Raid of Zeppelin L-21.

PROGRESSIVE FILM.

On a Fox Farm (One Part—Educational).

RANCHO SERIES.

(All Two-part Dramas.)

In the Shadow of the Rockies.
Where the Sun Sets Red.

VICTORY FILM MFG. CO.

The Triumph of Venus (Five Parts—Drama).

Pathe Exchange, Inc.

RELEASES FOR WEEK OF SEPT. 8.

Her Man (Elaine Hammerstein—Six Parts—Drama—Advanced).
Hands Up (Episode No. 4, "The Phantom Trail"—Two Parts—Drama—Astra).
The Dippy Daughter (Toto—Comedy—Rolin).
Georgetown, British Guiana (Educational—Post).
Official War Review No. 11 (Topical).
Hearst-Pathe News No. 74 (Topical).
Hearst-Pathe News No. 75 (Topical).

RELEASES FOR WEEK OF SEPT. 15.

The Honest Thief (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 5, "The Runaway Bride"—Two Parts—Drama—Astra).
Punting With Sugar (Educational—Post).
Official War Review No. 12 (Topical).
Hearst-Pathe News No. 76 (Topical).
Hearst-Pathe News No. 77 (Topical).

RELEASES FOR WEEK OF SEPT. 22.

A Japanese Nightingale (Fannie Ward—Five Parts—Drama—Astra).
Hands Up! (Episode No. 6—"Flames of Vengeance"—Two Parts—Drama—Astra).
The Great Water Peril (Toto—Comedy—Rolin).
A Hollandized Caribee, Dutch West Indies (One Reel—Travel—Post Film).
Official War Review No. 13 (Topical)
Hearst-Pathe News No. 78 (Topical).
Hearst-Pathe News No. 79 (Topical).
The Far Flung Battle Line—American Troops on Furlough in France (Topical—French Film).

RELEASES FOR WEEK OF SEPT 29.

Getaway Kate (Helene Chadwick—Two Parts—Drama—Astra).
Hands Up (Episode No. 7—"Tossed in the Torrent"—Two Parts—Drama—Astra).
Swing Your Partners (Harold Lloyd)—One Reel—Comedy—Rolin).
St. Kitts, the Mother Colony (One Reel)—Travel—Post Film).
The Far-Flung Battle Line—The Crusader's Dream Realized by the Capture of Jerusalem, December 10, 1917 (One Reel—Topical—British Film).
Official War Review No. 14 (Topical).
Hearst-Pathe News No. 80 (Topical).
Hearst-Pathe News No. 81 (Topical).

RELEASES FOR WEEK OF OCTOBER 6.

The Border Raiders (George Larkin—Five Parts—Drama) Diando.
Hands Up (Episode No. 8, "The Fatal Jewels"—Two Parts—Drama—Astra).
No Place Like Jail (Stan Laurel—One-Reel Comedy—Rolin).
Antigua—British West Indies (One Reel—Educational—Post).
The Far Flung Battle Line (French Colonial Troops in the War—One Reel—Topical—French Pictures).
Triumph of Transportation (Liggett-Gruen—One Reel—Educational).
Official War Review No. 15 (Topical).
Hearst-Pathe News No. 82 (Topical).
Hearst-Pathe News No. 83 (Topical).

Paramount Pictures Corp.

PARAMOUNT-BENNETT COMEDIES.

Aug. 11—She Loved Him Plenty.
Aug. 26—The Summer Girls.
Sept. 8—His Wife's Friend.
Sept. 22—Sleuths.

PARAMOUNT-ARBUCKLE COMEDIES.

Sept. 15—The Cook.

FAMOUS PLAYERS-LASKY CORP.

Paramount Features.

Aug. 26—Green Eyes (Dorothy Dalton—Five Parts—Drama).
Aug. 26—The Marriage Ring (Enid Bennett—Five Parts—Drama).
Sept. 1—On the Quiet (John Barrymore—Five Parts—Drama).
Sept. 1—The Source (Wallace Reid—Five Parts Drama).
Sept. 8—The Girl Who Came Back (Ethel Clayton—Five Parts—Drama).
Sept. 8—The Cruise of the Make-Believes (Lila Lee—Five Parts—Drama).
Sept. 15—Out of a Clear Sky (Marguerite Clark—Five Parts—Drama).
Sept. 15—Vive La France (Dorothy Dalton—Five Parts—Drama).
Sept. 22—Come On In (Shirley Mason—Five Parts—Drama).
Sept. 22—Her Country First (Vivian Martin—Five Parts—Drama).
Sept. 29—The Law of the North (Charles Ray—Five Parts—Drama).
Sept. 29—Coals of Fire (Enid Bennett—Five Parts—Drama).

Artcraft Pictures.

Aug. 19—Riddle Gawne (W. S. Hart—Five Parts—Drama).
Aug. 26—Till I Come Back to You (Bryant Washburn—Five Parts—Drama—De Mille).
Sept. 1—Heart of the Wilds (Elsie Ferguson—Five Parts—Drama).
Sept. 15—He Comes Up Smiling (Douglas Fairbanks—Five Parts—Drama).
Sept. 22—The Goat (Fred Stone—Five Parts—Drama).
Sept. 29—Johanna Enlists (Mary Pickford—Five Parts—Drama).

PARAMOUNT-ARTCRAFT SPECIAL.

Sept. 8—The Hun Within (Five Parts—Patriotic Drama).

SUCCESS SERIES (REISSUES).

Sept. 1—The Eagle's Mate (Mary Pickford—Five Parts—Drama).
Sept. 8—Wildflower (Marguerite Clark—Five Parts—Drama).
Sept. 15—The Girl of the Golden West (Five Parts—Drama).
Sept. 22—Zaza (Pauline Frederick—Five Parts—Drama).
Sept. 29—Carmen (Geraldine Farrar—Five Parts—Drama).

PARAMOUNT-BRAY PICTOGRAPHS.

July 29—Subjects on Reel: Why Batters "Fan Out"—Second in a series analyzing motion; Animated Technical Drawing by E. Dean Parmlee.

PARAMOUNT-BURTON HOLMES.

Sept. 2—With the Hairy Ainu.
Sept. 9—The Hades of Hokkaido.
Sept. 16—Sojourning in Sapporo.
Sept. 23—Wee Ones of Japan.
Sept. 30—Sailing the South Seas to Fiji.

PARAMOUNT-FLAGG COMEDIES.

Sept. 1—Hick Manhattan.
Sept. 29—Romance and Brass Tacks.

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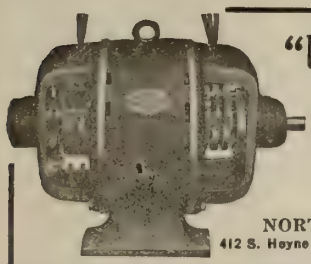

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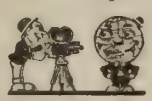

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Motor drive. New price, $285. Rebuilt price..... 150

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Motor drive. New price, $305. Rebuilt price..... 175

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List of Current Film Release Dates

Universal Film Mfg. Co.

ANIMATED WEEKLY.

Sept. 11—No. [illegible]
Sept. 18—No. [illegible]
Sept. 25—No. [illegible]
Oct. 2—No. [illegible]
Oct. 9—No. [illegible]

CENTURY COMEDY.

Aug. [illegible]—Back to the Soil (Two Reels)—[illegible]
Aug. 28—Sock Your Baby (Two Parts)—[illegible]
Sept. 11—Cupid vs. Jr. (Alice Howe—Two Parts—[illegible]
Oct. 9—Untangling Uncle (Alice Howe—Two Parts—[illegible]

L-KO.

Sept. 4—Her Wonderful Wedding (Eva Novak—Two Parts—Comedy—[illegible]
Sept. 18—A Pummel Provider (Harry Gribbon—Two Parts—Comedy—[illegible]
Sept. 25—Hello, Trouble (Jack Hurley—Two Parts—Comedy—[illegible]
Oct. 9—Nuts and Nonsense (Eva Novak—Two Parts—Comedy—[illegible]

NESTOR.

Sept. 2—Their Sterling Blood (Pat Rooney—Comedy—[illegible]
Sept. 9—A Pain Killer (Betty Schade—Comedy—[illegible]
Sept. 16—Pat Tames Trouble (Pat Rooney—Comedy—[illegible]
Sept. 23—The Sixth Sentence (Victor Potel—Comedy—[illegible]
Sept. 30—Painted Trail (Eva Novak & Warren Kerrigan—Comedy—[illegible]
Oct. 7—His Royal Nibs (Comedy—[illegible]

UNIVERSAL SPECIAL ATTRACTION.

Sept. 4—How Charlie Captured the Kaiser (One Reel Cartoon—[illegible]
Sept. 14—Modern Love (Mae Murray—Six Parts—Drama—[illegible]
Sept. 21—No Release This Week.
Sept. 28—The Turn of the Tide (Dorothy Phillips—Six Parts—Drama—[illegible]
Oct. 5—Fighting the Flames (Episode No. 1, Universal Ranger's Fight in Action—Topical)—03218.
Oct. 12—Three Mounted Men (Harry Carey—Six Parts—Drama—[illegible]

UNIVERSAL SCREEN MAGAZINE.

Sept. 14—Issue No. [illegible] (Educational)—03215
Sept. 21—Issue No. [illegible] (Educational)—[illegible]
Sept. 28—Issue No. [illegible] (Educational)—[illegible]
Oct. 5—Issue No. [illegible] (Educational)—03212
Oct. 12—Issue No. [illegible] (Educational)—[illegible]

UNIVERSAL SPECIAL FEATURE.

Sept. 8—The Brass Bullet (Episode No. 5, The Mask Strikes—Two Parts—Drama)—[illegible]
Sept. 15—The Brass Bullet (Episode No. 6, "A [illegible]"—Two Parts—[illegible]
Sept. 22—The Brass Bullet (Episode No. 7—"The [illegible]"—Two Parts—Drama)—[illegible]
Sept. 29—The Brass Bullet (Episode No. 8—"The [illegible]"—Two Parts—Drama)—[illegible]
Oct. 5—The Brass Bullet (Episode No. 9, "The [illegible]"—Two Parts—Drama)—[illegible]
Oct. 12—The Brass Bullet (Episode No. 10, "A [illegible]"—Two Parts—Drama)—[illegible]

UNIVERSAL CURRENT EVENTS.

Sept. 7—Issue No. [illegible] (Topical)—03217.
Sept. 14—Issue No. [illegible] (Topical)—03182.
Sept. 21—Issue No. [illegible] (Topical)—[illegible]
Sept. 28—Issue No. [illegible] (Topical)—[illegible]
Oct. 5—Issue No. 73 (Topical)—03213.
Oct. 12—Issue No. 74 (Topical)—03223.

STAR COMEDIES.

(Lasky-Mutual Pictures.)

Sept. 7—The Farm Telegram—03176.
Sept. 14—Hearts and Let Us—03187.
Sept. 21—Nearly [illegible]—03186.
Sept. 28—Please Help Me—[illegible]
Oct. 5—Frenzied Flirt—[illegible]
Oct. 12—The Price of a Rotten Time—03228.

WESTERN AND RAILROAD DRAMAS.

Sept. 7—The Flame of the West (Leo Maloney—Two Parts—[illegible]
Sept. 14—Danger Ahead (Helen Gibson—Two Parts—[illegible]
Sept. 21—The Dragon Tiger (Lester Sedgwick—Two Parts—[illegible]
Sept. 28—Ghost Valley Firebrands (Helen Gibson—Two Parts—[illegible]
Oct. 5—All for Gold (Lester Sedgwick—Two Parts—[illegible]
Oct. 12—The Fast Mail (Helen Gibson—Two Parts—[illegible]

Mutual Film Corp.

STRAND.

Aug. 27—Her Friend the Enemy (Ellinor Field)—26-C-S-T-1.
Sept. 3—Taking the Count (Ellinor Field)—30-C-S-T-1.
Sept. 10—Out of Quarantine (Ellinor Field)—C-S-T-1.
Sept. 17—A Knight of a Girl (Ellinor Field—Comedy—[illegible]-CST-1.
Sept. 24—A Maid and a Man (Ellinor Field)—39-CST-1.

MUTUAL STAR PRODUCTION.

Aug. 18—Hoosier Romance (Colleen Moore—Five Parts—Selig—Drama)—26-FC-5.
Aug. 25—No release this date.
Sept. 8—His Birthright (Sessue Hayakawa—Five Parts—Drama)—1-SF-H-5.
Sept. 15—Love's Law (Dell Kane—Five Parts—Drama)—37-FK-5.
Sept. 22—No Release This Date.
Sept. 29—Treason (Edna Goodrich—Five Parts—Drama).

MUTUAL.

Sept. 7—Screen Telegram (Topical)—55-T-1
Sept. 10—Screen Telegram (Topical)—56-T-1.
Sept. 14—Screen Telegram (Topical)—57-T-1.
Sept. 17—Screen Telegram (Topical)—58-T-1
Sept. 21—Screen Telegram (Topical)—59-T-1
Sept. 24—Screen Telegram (Topical)—60-T-1

OUTING-CHESTER PICTURES.

Aug. 18—Stella With a Past—8-O-1.
Aug. 25—Pipes Up and Palms Down—9-O-1.
Sept. 1—Pin Feather Piccaninnies—10-O-1.
Sept. 8—Forest to Wave Feet—11-O-1
Sept. 15—Saba the Astonishing—12-O-1

Goldwyn Distributing Corp.

GOLDWYN FEATURES.

Aug. 11—Edward Horsley (Mae Kennedy—Five Parts—Comedy-Drama)
Aug. 25—Money Mad (Mae Marsh—Five Parts—Drama)

STAR SERIES PRODUCTIONS.

Sept. 2—The Thorn of the Wheel (Geraldine Farrar—Five Parts—Drama)
Sept. 8—Paid's Paid Girl (Mabel Normand—Five Parts—Drama)
Sept. 16—Just For Tonight (Tom Moore—Five Parts—Drama).
Sept. 20—The Kingdom of Youth (Madge Kennedy—Five Parts—Comedy-Drama).
Sept. 30—Laughing Bill Hyde (Rex Beach's—Five Parts—Drama).
Oct. 7—Hidden Fires (Mae Marsh—Five Parts—Drama).

GOLDWYN SPECIALS.

Blue Blood (Six Parts—Drama).
Honor's Cross (Six Parts—Drama).
Social Ambition (Six Parts—Drama).

CAPITOL COMEDIES.

Aug. 12—Billy's Fortune (Two Parts).
Aug. 26—Bill's Opportunity (Two Parts).
Sept. 9—Up a Tree (Two Parts).
Sept. 22—Bill's Sweetie (Two Parts).
Oct. 7—Camping Out (Two Parts).

Metro Pictures Corporation.

METRO PICTURES CORP.

Sept. 2—The Silent Woman (Edith Storey—Five Parts—Drama).
Sept. 9—Out Where Mrs. McChesney (Ethel Barrymore—Five Parts—Drama).
Sept. 16—Kindred of Storm (Emily Stevens—Five Parts—Drama).
Sept. 23—The Return of Mary (May Allison—Five Parts—Drama).
Sept. 30—Unexpected Places (Bert Lytell—Five Parts—Drama).
Oct. 7—Secret Service (Olive Tell—Five Parts—Drama).
Oct. 14—His Bonded Wife (Emmy Wehlen—Five Parts—Drama).
Oct. 21—Five Thousand an Hour (Hale Hamilton—Five Parts—Drama).
Oct. 28—The Testing of Mildred Vane (May Allison—Five Parts—Drama).

SCREEN CLASSICS, INC., SPECIALS.

My Own United States (Frohman Production—Eight Parts—Drama).
The Million Dollar Dollies (Emerald Production—Five Parts).
Toys of Fate (Seven Parts—Drama).
The Legion of Death (Edith Storey—Eight Parts—Drama).
Blue Jeans (Viola Dana—Seven Parts—Drama—Rolfe).
Revelation (Nazimova—Seven Parts—Drama).
To Hell With the Kaiser (Laurence Grant and Olive Tell—Seven Parts—Drama).

Triangle Film Corporation.

Dates and Titles of Triangle Releases Subject to Change Without Notice.

TRIANGLE PRODUCTIONS.

Aug. 11—Cactus Crandall (Roy Stewart—Five Parts—Drama).
Aug. 11—Shifting Sands (Gloria Swanson—Five Parts—Drama).
Aug. 18—The Ghost Flower (Alma Reubens—Five Parts—Drama).
Aug. 18—High Tide (Harry Mestayer—Five Parts—Drama).
Aug. 25—Daughter Angele (Pauline Starke—Five Parts—Drama).
Aug. 25—Wild Life (William Desmond—Five Parts—Drama).
Sept. 1—Untamed (Roy Stewart—Five Parts—Drama).
Sept. 1—The Mask (Claire Anderson—Five Parts—Drama).
Sept. 8—Secret Code (Gloria Swanson—Five Parts—Drama).
Sept. 8—Mystic Faces (Jack Abbe—Five Parts—Drama).
Sept. 15—The Atom (Pauline Starke and Harry Mestayer—Five Parts—Drama).
Sept. 22—Desert Law (Jack Richardson—Five Parts—Drama).
Sept. 29—The Grey Parasol (Claire Anderson—Five Parts—Drama).
Oct. 6—Tony America (Francis McDonald—Five Parts—Drama).
Oct. 13—The Pretender (William Desmond—Five Parts—Drama).
Oct. 20—Reckoning Day (Belle Bennett—Five Parts—Drama).
Oct. 27—Love's Pay Day (Rosemary Theby—Five Parts—Drama).

KEYSTONE COMEDY REISSUES.

Aug. 11—His Wild Oats (Ford Sterling).
Aug. 18—Fatty and Mable Adrift (Arbuckle and Normand).
Aug. 25—The Other Man (Roscoe Arbuckle).
Sept. 1—His First False Step (Chester Conklin).
Sept. 8—Waiters' Ball (Roscoe Arbuckle.
Sept. 15—Fatty and Broadway Stars (Roscoe Arbuckle).
Sept. 22—Submarine Pirate (Sid Chaplin).

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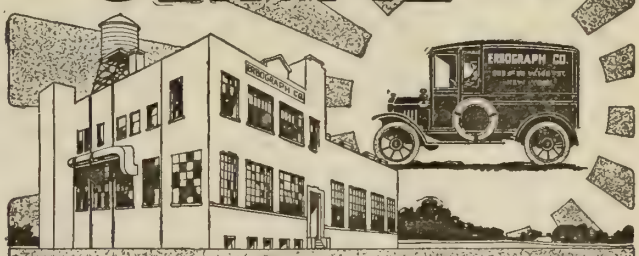

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List of Current Film Release Dates

Greater Vitagraph Inc.

VITAGRAPH FEATURES.

Sept. 16—By the World Forgot (Hedda Nova—Five Parts—Drama).
Sept. 23—The Girl of Today (Corinne Griffith)—Five Parts—Drama).
Sept. 30—A Diplomatic Mission (Earle Williams—Five parts—Drama).
Oct. 7.—The Mating (Gladys Leslie—Five Parts—Drama).
Oct. 14—The King of Diamonds (Harry Morey—Five Parts—Drama).
Oct. 21—Everybody's Girl (Alice Joyce—Five Parts—Drama).
Oct. 28—Miss Ambition (Corinne Griffith—Five Parts—Drama).

BIG V. COMEDIES.

Aug. 19—Dukes and Dollars.
Aug. 26—Flappers and Friskies.
Sept. 2—Mutts and Motors.
Sept. 9—Capers and Crooks.
Sept. 16—Wild Women and Wild Waves.
Sept. 23—Stripes and Stars.
Sept. 23—Huns and Hyphens (Two Parts—Special).
Sept. 30—Hula Hulas and Hocus Pocus.

DREW COMEDIES.

Aug. 19—By Might of His Right.
Aug. 26—The Professional Patient.
Sept. 2—Mr. Blink of Bohemia.
Sept. 9—A Lady in the Library.

VITAGRAPH SERIAL.

A Fight for Millions.

Sept. 23—Episode No. 11, "The Noose of Death" (Two Parts—Drama).
Sept. 30—Episode No. 12, "The Tide of Disaster" (Two Parts—Drama).
Oct. 7—Episode No. 13, "The Engine of Terror" (Two Parts—Drama).
Oct. 14—Episode No. 14, "The Decoy" (Two Parts—Drama).
Oct. 21—Episode No. 15, "The Sealed Envelope" (Two Parts—Drama).

The Iron Test.

(Drama—Each Episode in Two Parts—Featuring Antonio Moreno and Carol Halloway.)
Oct. 21—No. 1, "The Ring of Fire."
Oct. 28—No. 2, "The Van of Disaster."

Fox Film Corporation

FOX SPECIAL FEATURES.

Aug. 18—The Liar (Virginia Pearson—Five Parts—Drama).
Aug. 23—Lawless Love (Jewell Carmen—Five Parts—Drama).

BIG TIMELY PICTURES.

Sept. 1—The Prussian Cur.
Sept. 1—Queen of the Sea (Annette Kellerman).
Sept. 8—Why America Will Win.
Oct. 15—Why I Would Not Marry.
Oct. 15—Eighteen to Forty-five.

FOX STANDARD PICTURES.

Sept. 1—Riders of the Purple Sage (William Farnum).
Sept. 15—The Caillaux Case.
Sept. 29—When a Woman Sins (Theda Bara).
Oct. 13—The Woman Who Gave (Evelyn Nesbit).
Oct. 27—The Rainbow Trail (William Farnum).
Nov. 10—The She-Devil (Theda Bara).

EXCEL PICTURES.

Sept. 1—Bonnie Annie Laurie (Peggy Hyland).
Sept. 15—Queen of Hearts (Virginia Pearson).
Sept. 29—Swat the Spy (Jane and Katherine Lee).
Oct. 13—Marriages Are Made (Peggy Hyland).
Oct. 27—Buchanan's Wife (Virginia Pearson).

VICTORY PICTURES.

Sept. 8—Mr. Logan, U. S. A. (Tom Mix).
Sept. 15—Kultur (Gladys Brockwell).
Oct. 6—Fame and Fortune (Tox Mix).
Nov. 3—The Strange Woman (Gladys Brockwell).
Nov. 17—I'll Say So (George Walsh).

FOX-LEHRMAN SUNSHINE COMEDIES.

Aug. 25—The Diver's Last Kiss.
Sept. 22—Roaring Lions on the Midnight Express.

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4—Joining the Tanks.
Aug. 11—An Ace and a Joker.
Aug. 18—Landing a Spy.
Aug. 25—Efficiency.
Sept. 1—The Accident Attorney.
Sept. 8—At the Front.
Sept. 15—To the Rescue.
Sept. 22—The Kaiser's New Dentist.
Sept. 29—Bulling the Bolshevik.
Oct. 6—Our Four Days in Germany.
Oct. 13—The Side Show.

Feature Releases

AMERICAN STANDARD MOTION PICTURE CORP.

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His Vinegar Bath (Tom Bret Comedy).
Twin Bedrooms (Tom Bret Comedy).
Why Not Marry (Tom Bret Comedy).

BETZWOOD FILM COMPANY.

Betzwood, Pa.

Sandy Burke (Louis Bennison).
When East Meets West (Lady Tsen-Mei—Dr.).

BLUEBIRD PHOTOPLAYS, INC.

Aug. 26—Fires of Youth (Ruth Clifford—Five Parts—Drama)—03165.
Sept. 2—That Devil Bateese (Monroe Salisbury—Five Parts—Drama)—03175.
The Brazen Beauty (Priscilla Dean—Five Parts—Drama).
Beans (Edith Roberts—Five parts—Drama)—03197.
Sept. 23—A Society Sensation (Carmel Myers—Five Parts—Drama)—03206.
Sept. 30—The Velvet Hand (Fritzie Brunette—Five Parts—Drama)—03216.
Oct. 7—The Lure of Luxury (Ruth Clifford—Five Parts—Drama)—03226.

EDUCATIONAL FILMS CORPORATION.

Aug. 12—Tramp, Tramp, Tramp! (Happy Hooligan Cartoon — International — Half Reel).
Aug. 19—Quest of the Big Un (Chas. Maigne).
Aug. 19—Judge Rummy's Off Day (Silk Hat Harry Cartoon—International—Half Reel).
Aug. 26—A Mexican Venice (Wright).
Sept. 2—Cigars for Kings and Millionaires (Harold Horton).

FIRST NATIONAL EXHIBITORS' CIRCUIT.

Pershing's Crusaders.
A Dog's Life (Charlie Chaplin).
Shoulder Arms (Charlie Chaplin)
Ambassador Gerard's "My Four Years in Germany."
Tarzan of the Apes (Elmo Lincoln and Enid Markey).
The Light Within (Madame Petrova).
The Life Mask (Madame Petrova).
Tempered Steel (Madame Petrova).
Italy's Flaming Front—Official Italian War Pictures.

FORD EDUCATIONAL WEEKLY.

Nationally Distributed by the Griever Distributing Corporation, 51 East 42d Street, New York City.

No. 104—Newspaper (1).
No. 105—Newspaper (2).
No. 106—Cripples.
No. 107—Can-Can.
No. 108—Fishing.
No. 109—Factory.
No. 110—Dog.
No. 111—Ausable Chasm.
No. 112—Lake Champlain.
No. 113—Kilauer Volcano.
No. 114—Training Mechanics for Our National Army.
No. 115—Work or Fight.

W. W. HODKINSON CORP.

Aug. 19—Law Unto Herself (Louise Glaum—Five Parts—Drama—Paralta).
Aug. 26—Petticoats and Politics (Anita King—Five Parts—Drama—Plaza).
Sept. 2—The White Lie (Bessie Barriscale—Five Parts—Drama—Paralta).
Sept. 9—Angel Child (Kathleen Clifford—Five Parts—Drama—Plaza).
Sept. 16—Prisoners of the Pines (J. Warren Kerrigan — Five Parts — Drama — Hampton).
Sept. 23—Embarrassment of Riches (Lillian Walker — Five Parts — Drama — Walker).
Sept. 30—Title Not Announced (Louise Glaum—Five Parts—Drama—Paralta).
Oct. 7—Whatever the Cost (Anita King—Five Parts—Drama—Plaza).
Oct. 14—Heart of Racheal (Bessie Barriscale—Five Parts—Drama—Paralta).
Oct. 21—The Divided Law (Kathleen Clifford—Five Parts—Drama—Plaza).

JEWEL PRODUCTIONS, INC.

The Geezer of Berlin (Century Production—Two Parts)—03141.
The Sinking of the Lusitania (One Reel Pen Picture by Winsor McCay)—03140.
For Husbands Only (Six Parts—Drama)—03189.
Crashing Through to Berlin (Seven Parts—Patriotic—Topical)—03188.

MARTIN JOHNSON FILM CO., INC.

516 Candler Bldg., New York.

Among the Cannibal Isles of the South Pacific (Educational).

Essanay (Broncho Billy Series).

July 5—Broncho Billy Trapped.
July 12—Broncho Billy Rewarded.

Rialto DeLuxe Productions.

June —The Unchastened Woman (Seven Reels).
Conquered Hearts (Drama).

Edison.

The Unbeliever (Seven Reels).

Essanay.

Young America (Seven Parts).
Triple Trouble (Charlie Chaplin Picture).

LEONCE PERRET PRODUCTIONS.

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Beauties and Bombs (Two Parts).
Camouflage Ball (Two Parts).
Call of Spring (Two Parts).

SELECT PICTURES.

Aug.—The Savage Woman (Clara Kimball Young—Five Reels—Drama).
Aug.—The Death Dance (Alice Brady—Five Parts—Drama).
Aug.—Her Only Way (Norma Talmadge—Six Parts)—Drama).
Aug.—Sauce for the Goose (Constance Talmadge—Five Parts—Drama).
Sept.—The Burden of Proof (Marion Davies—Five Parts—Drama).
Sept.—The Better Half (Alice Brady—Five Parts Drama).
Sept.—The Forbidden City (Norma Talmadge—Five Parts—Drama).

WILLIAM L. SHERRY SERVICE.

729 Seventh Avenue, N. Y. City.

Aug. 11—Out of the Night (Catherine Calvert).
Aug. 18—Inn of the Blue Moon (Doris Kenyon).
Marriage (Catherine Calvert—Keeney Production)

Producers.—Kindly Furnish Titles and Dates of All New Releases Before Saturday.

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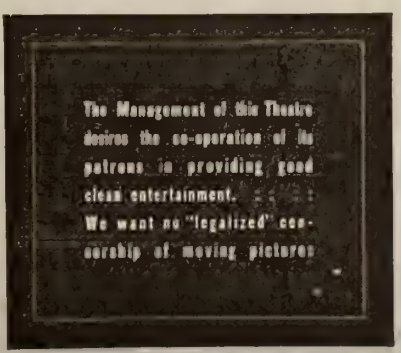
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List of State Right Releases

WORLD PICTURES.

Aug. 26—Inside the Lines (Lewis A. Stone—Six Parts—Drama).
Eight Bells (Byrne Brothers).
Sept. 2—The Power and the Glory (June Elvidge—Five Parts—Drama).
Sept. 9—By Hook or Crook (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).
Sept. 16—T'other Dear Charmer (Louis Huff—Five Parts—Drama).
Sept. 23—To Him That Hath (Montague Love—Five Parts—Drama).
Sept. 30—A Soul Without Windows (Ethel Clayton—Five Parts—Drama).
Oct. 14—The Road to France (Carlyle Blackwell and Evelyn Greeley—Five Parts—Drama).

WORLD COMEDY RELEASES.

July 8—Agonies of Agnes (Marie Dressler—Two Parts).
O, Susie Behave (Fay Tincher).

State Right Releases

ADVANCED MOTION PICTURE CORP.
1493 Broadway, New York City.
The Eleventh Commandment (Drama).

ARROW FILM CORPORATION.
Times Building, New York.
The Struggle Everlasting (Harry Rapf Production).
The Accidental Honeymoon (Harry Rapf Production).
The Million Dollar Mystery (Six Reels—Dr.).
The Finger of Justice (Drama).
My Husband's Friend (Five Parts—Drama).

ATLANTIC DISTRIBUTING CO.
Times Building, New York City.
Nine-Tenths of the Law (Six Parts—Drama).
The Devil's Playground (Seven Reels—Drama)

BEAR STATE FILM COMPANY.
220 S. State St., Chicago, Ill.
The Vigilantes (Drama).

BERNARD H. BERNSTEIN.
923 Longacre Building, New York City.
The Lion of the Hills (Wm. S. Hart—Drama).

COMMONWEALTH PICTURES CORP.
Chicago, Ill.
The Frozen Warning (Drama).

CHESTER BEECROFT.
501 Fifth Ave., N. Y. City.
Reclaimed.

COSMOFOTOFILM COMPANY, INC.
220 West 42d Street, New York City.
I Believe.

CREST PICTURES CORP.
Times Building, New York.
The Lust of the Ages.
A Grain of Dust.

FOURSQUARE PICTURES.
729 Seventh Avenue, New York.
Should She Obey?
The Great White Trail.
One Hour.
The Cast Off.
Men.

FROHMAN AMUSEMENT CORPORATION.
Times Building, New York.
God's Man.

GAUMONT CO.
Flushing, L. I.
Gaumont News—Released every Tuesday.
Gaumont Graphic—Released every Friday.

"The Hand of Vengeance."
Episode No. 5 ("The League of Silence"—Two Parts—Drama).
Episode No. 6—The Mysterious Manor (Two Parts—Drama).
Episode No. 7—The Secret of the Night (Two Parts—Drama).
Episode No. 8—"The Kidnapped Statesman" (Two Parts—Drama).
Episode No. 9—The Girl in the Hotel (Two Parts—Drama).
Episode No. 10—A Girl's Aid (Two Parts—Dr.).

GENERAL ENTERPRISES, INC.
Longacre Building, New York.
Mother (Six Parts—Drama—McClure Pictures).
The Warrior (Seven Parts—Drama—McClure Picture).
The Liar (Six Parts—Drama—General Enterprise Feature).

GRAPHIC FILM CORPORATION.
729 Seventh Ave., N. Y. City.
When Men Betray (Drama).

HILLER & WILK, INC.
Raffles, the Amateur Cracksman.
Sept.—Sporting Life (Maurice Tourneur Production).

(The Following Are Norma Talmadge Productions.)
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

(The Following Are Wm. S. Hart Productions.)
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

(The Following Are Douglas Fairbanks Productions.)
American Aristocracy.
The Matrimaniac.
The Americano.

M. H. HOFFMAN.
Suspicion (Six Parts—Drama).

IVAN FILM PRODUCTION.
130 West 46th Street, New York.
Two Men and a Woman.
Human Clay.
Life or Honor.

JESTER COMEDY CO.
220 West 42d Street, New York.
(Featuring Twede-Dan.)
May—The Wrong Flat (Two Parts).
It's a Great Life (Two Parts).
Oh What a Day.

KING BEE FILMS CORP.
729 Seventh Avenue, N. Y. City.
May 15—The Handy Man.
June 1—Bright and Early.
June 15—Straight and Narrow.

MONOPOL PICTURE COMPANY.
1476 Broadway, N. Y. City.
Mothers of Liberty.

PHYSICAL CULTURE PHOTO PLAYS, INC.
113 West 40th Street, New York.
Zongar (Drama).

PIEDMONT PICTURES CORPORATION.
729 Seventh Avenue, N. Y. City.
His Daughter Pays.

PIONEER FILM CORP.
130 West 46th St., New York City.
The Still Alarm (Selig Production).

HARRY RAVER.
1402 Broadway, New York.
The Hand of the Hun (Four Parts—Novelty).
The Master Crook.

ROMAYNE SUPER-FILM COMPANY.
221 Marsh-Strong Bldg., Los Angeles, Cal.
Me und Gott.

SHERMAN PRODUCTIONS.
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July—The Ranger (Five Reels).
Aug.—Pen Vultures (Five Reels).
Sept.—The Prisoner of War (Five Reels).

The Coast Guard Patrol (By Nell Shipman—Seven-Part Patriotic Drama).
A Nugget in the Rough (Five Parts—Comedy-Drama).
Trooper 44 (Five Parts—Drama).
The Tiger of the Sea (Seven Parts—Drama—by Nell Shipman).
Bill Stingers' Poems (A series of one-reel patriotic comedy-dramas issued semi-monthly).

Corona Cinema Company.
Mother, I Need You (Six Parts).

Al and Frank Jennings.
Lady of the Dugout (Six Parts—Drama).

TRIANGLE FILM CORP.,
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The Servant in the House.
The Siren in the House.

U. S. EXHIBITORS' BOOKING CO.
Times Building, New York.
The Belgian.
Those Who Pay.
The Zeppelin's Last Raid.
Just a Woman (Steger Production).
Men.
The Crucible of Life.

W. H. PRODUCTIONS.
71 West 23d Street, New York.
Mickey (Seven Parts).

(The Following Are Multiple Reel W. S. Hart Subjects, Released in Order Listed.)
The Two-Gun Man in The Bargain (Six Parts—Drama).
The Bandit and the Preacher (Five Parts—Drama).
The Hell Hound of Alaska (Five Parts—Dr.).
Staking His Life (Five Parts—Drama).
Series of two-reel productions.
Satan's Pawn (Bessie Barriscale—Five Parts—Drama).
The Straight Road (Bessie Barriscale—Five Parts—Drama).
Series of sixteen two-reel Shorty Hamilton two-reel Western comedy-dramas.
Series of twenty-eight two-reel Mack Sennett-Keystone comedies.
Series of twenty-six one and two-reel Charlie Chaplin comedies.
Series of twenty-four single reel Fatty Arbuckle comedies.

FELIX F. FEIST.
130 West 46th Street, N. Y. C.
Stolen Orders (Eight Reels—Drama).

EDWIN FRAZEE.
The Haunted House (Mystic Comedy—Two Parts).

UNITED FILM CORPORATION.
Crime of the Hour (Seven Parts—Drama).

FRANCIS FORD PRODUCING CO.
Berlin via America (Six Parts).
The Isle of Intrigue (Six Parts).

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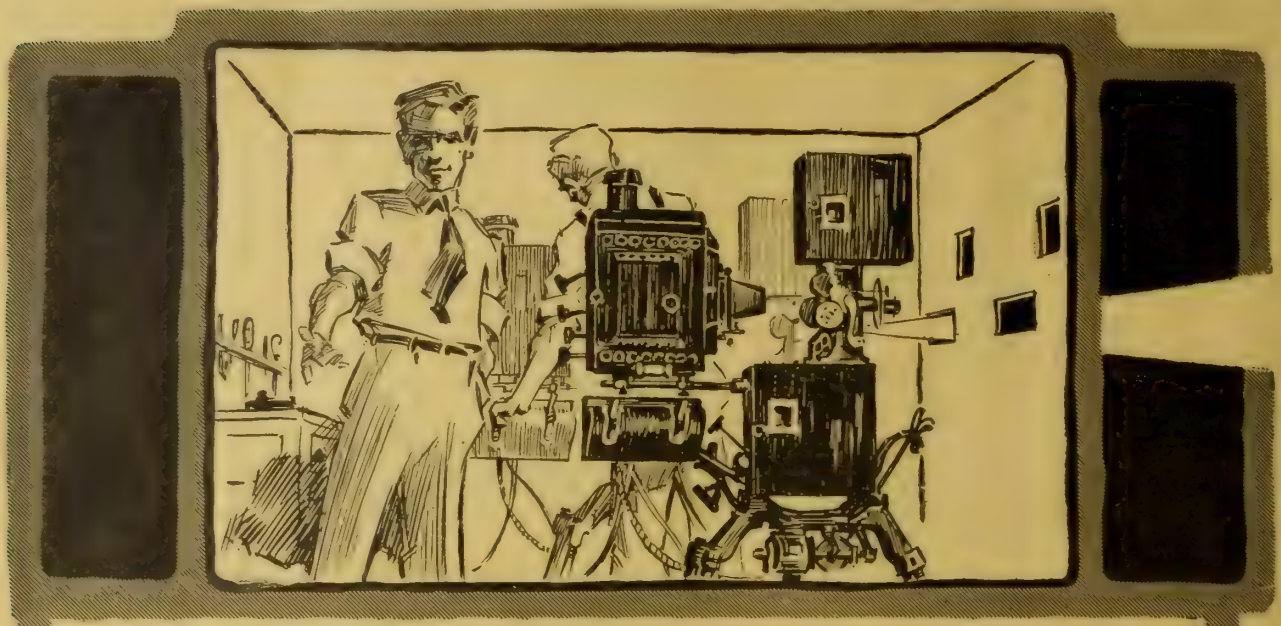

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